

ART R171: MODERN ART

Originator

rmack

College

Oxnard College

Discipline (CB01A)

ART - Art

Course Number (CB01B)

R171

Course Title (CB02)

Modern Art

Banner/Short Title

Modern Art

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

This course is an introduction to modern Western art and architecture. It focuses on work from Europe and the Americas in the 19th and 20th centuries. It also covers global intersections and influences through this period and into the 21st century. In addition to major artists and movements, the course considers topics such as the birth of photography and film, modernism, postmodernism, and the interconnections of art with power, social change, and gender. Works of art and architecture are explored within their social and cultural contexts.

Taxonomy of Programs (TOP) Code (CB03)

1001.00 - Fine Arts, General

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

Field trips to local or Los Angeles area museums. Students may need to carpool.

Grading method

Letter Graded

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Minimum Contact/In-Class Activity Hours

0

Maximum Contact/In-Class Activity Hours

0

Laboratory

Minimum Contact/In-Class Laboratory Hours

0

Maximum Contact/In-Class Laboratory Hours

0

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Minimum Paid Internship/Cooperative Work Experience Hours**

0

Maximum Paid Internship/Cooperative Work Experience Hours

0

Unpaid**Minimum Unpaid Internship/Cooperative Work Experience Hours**

0

Maximum Unpaid Internship/Cooperative Work Experience Hours

0

Total Outside-of-Class**Total Outside-of-Class****Minimum Outside-of-Class Hours**

105

Maximum Outside-of-Class Hours

105

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Advisories on Recommended Preparation

ENGL R101 or ENGL R101H

Requisite Justification**Requisite Type**

Advisory

Requisite

ENGL R101 or ENGL R101H

Requisite Description

Course not in a sequence

Level of Scrutiny/Justification

Content review

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | Identify and differentiate works of art and architecture from the major artists and movements covered in this course |
| 2 | Analyze and discuss works of art and architecture using appropriate art vocabulary |
| 3 | Analyze and discuss works of art and architecture in terms of historical context and cultural values |
| 4 | Employ art historical methodologies in the research, analysis, and discussion of works of art and architecture |

Course Objectives**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | Identify, examine, and assess representative works of art and architecture from the art historical periods covered in this course employing appropriate art historical terminology |
| 2 | Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values |
| 3 | Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical periods covered in this course |
| 4 | Identify, consider and discuss the multicultural influences on artworks from the historical periods covered |

Course Content**Lecture/Course Content**

1. Modern Art
 - a. Definitions and key terms
 - b. Origins and Context
 - i. 19th c. Europe in global context
 - ii. Academic art institutions
 1. Academic art and training
 - a. Neoclassicism, Romanticism
 2. The Salon and Museums
 3. Critics and scholars
 - iii. Disruptions
 - c. Historical overview
2. Realism and Impressionism
 - a. Painting and representation
 - b. Modernism
 - i. The European city
 - ii. Modern life
3. Rise of photography
 - a. Invention and technical refinements
 - b. Impacts
 - i. Representation
 - ii. Documentary images
4. Post-impressionism and Symbolism
 - a. Painting, sculpture
 - b. Perception and psychology
5. Modernism
 - a. Second industrial revolution
 - b. The modern city
 - i. Architecture in Europe and U.S.
 - ii. Paris
 - c. Film
 - d. Fauves, Expressionism, Art Nouveau
 - e. Abstraction

- i. Cubism
 - ii. Constructivism, Futurism, De Stijl
- 6. Art and War
 - a. Europe at War
 - i. Dada, Surrealism
 - b. Americas
 - i. New York City
 - 1. WPA
 - 2. Regionalism
 - 3. Architecture
 - a. International modernism
 - ii. Mexico
 - 1. Muralism
- 7. Art After 1945
 - a. Post-war Modernism
 - i. Abstract Expressionism, Minimalism
 - ii. Brutalism
 - iii. Modernism in Latin America
 - b. Postmodern reactions
 - i. Performance Art
 - 1. Fluxus, Happenings
 - ii. Conceptual Art
 - iii. Pop Art
- 8. Postmodernism
 - a. Art and gender
 - i. Feminism
 - b. Irony, appropriation, critique
 - i. Art and art history
 - ii. Postmodern architecture
 - c. Protest art
 - d. Process Art, Earth Art
- 9. Globalization
 - a. Recent trends in contemporary art

Laboratory or Activity Content

None

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Essay exams
 Essays
 Group projects
 Individual projects
 Journals
 Objective exams
 Oral presentations
 Quizzes
 Reports/papers
 Research papers

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
 Computer-aided presentations
 Collaborative group work
 Class activities
 Class discussions

Distance Education
 Field trips
 Group discussions
 Guest speakers
 Internet research
 Lecture

Describe specific examples of the methods the instructor will use:

1. The instructor will provide visual presentations on course content, including periods, styles, artists, and themes.
2. The instructor will guide in-class discussion on topics, such as historical interpretations of artworks or theories of art and style development.
3. The instructor will provide video presentations on art and history, including video modeling study and analysis of historical artworks and monuments
4. The instructor will lead guided looking, writing or discussion exercises to develop skills in identifying and applying key art historical concepts

Representative Course Assignments

Writing Assignments

1. Written reflections on course materials and activities, including readings, visual materials (examples of art and architecture), and field trips to museums
2. Online discussion post (and replies to other student posts) in response to prompt based on supplementary resources such as a reading or film
3. Research essay on a work of art or architecture, an artist, an architect, a movement, topic, or issue

Critical Thinking Assignments

1. Students discuss and debate scholarly interpretations of historical artworks, monuments, buildings, or art developments, working with readings or online sources such as from smarthistory.org.
2. Students prepare and share historical analyses of artworks studied during museum field trips.
3. Students use research to identify and defend an historical thesis about course content, such as an individual artwork, building, artist, style, or topic.

Reading Assignments

1. Students read from course textbook (for example, Arnason's History of Modern Art) to gain information about course content.
2. Students read from course Open Educational Resources (for example, Canvas pages or articles from online sites such as smarthistory.org) to gain focused information and perspectives on course content.
3. Students read primary sources, including artist statements (such as Breton's *Surrealist Manifesto* or Rothko's *Statement*), commentaries (such as Baudelaire's *On the Heroism of Modern Life*), and key theoretical texts (such as Benjamin's *Work of Art in the Age of Mechanical Reproduction*).
4. Students read research materials in print and online in support of term projects such as a research paper.

Other assignments (if applicable)

1. Students visit a museum and complete an activity on site, such as critical reflection on historical concepts, methods, or characteristics in art
2. Students work in groups to prepare an online class project, such as a collaborative guide to an artist, movement, or regional style.

Outside Assignments

Representative Outside Assignments

1. Students read from course textbook (for example, Arnason's History of Modern Art) to gain information about course content.
2. Students read from course Open Educational Resources (for example, Canvas pages or articles from online sites such as smarthistory.org) to gain focused information and perspectives on course content.
3. Students read primary sources, including artist statements (such as Breton's *Surrealist Manifesto* or Rothko's *Statement*), commentaries (such as Baudelaire's *On the Heroism of Modern Life*), and key theoretical texts (such as Benjamin's *Work of Art in the Age of Mechanical Reproduction*).
4. Students read research materials in print and online in support of term projects such as a research paper.
5. Students prepare written reflections on course materials and activities, including readings, visual materials (examples of art and architecture), and field trips to museums

6. Students write online discussion posts (and replies to other student posts) in response to prompt based on supplementary resources such as a reading or film
7. Students prepare a research essay on a work of art or architecture, an artist, an architect, a movement, topic, or issue
8. Students work in groups to prepare an online class project, such as a collaborative guide to an artist, movement, or regional style.

Articulation

C-ID Descriptor Number

ARTH 150

Status

Approved

Comparable Courses within the VCCCD

ART V06 - Introduction to Modern Art

ARTH M13 - History of Art: Mod to Contemp

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Cuesta College	ART 205	Survey of Art: Modernism through Contemporary	
Pasadena City College	ART 4D	History of Modern Art	

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

C1. Fine/Performing Arts

Approved

Date Proposed:

11/06/2013

Effective term:

201900

C2. Humanities

Denied

Date Proposed:

11/06/2013

Date Denied:

11/06/2013

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

2014

CSU GE-Breadth

Area A: English Language Communication and Critical Thinking

Area B: Scientific Inquiry and Quantitative Reasoning

Area C: Arts and Humanities

C1 Arts: Arts, Cinema, Dance, Music, Theater

Approved

Area D: Social Sciences

Area E: Lifelong Learning and Self-Development

Area F: Ethnic Studies

CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

UC TCA

UC TCA

Approved

IGETC

Area 1: English Communication

Area 2A: Mathematical Concepts & Quantitative Reasoning

Area 3: Arts and Humanities

Area 3A: Arts

Approved

Area 4: Social and Behavioral Sciences

Area 5: Physical and Biological Sciences

Area 6: Languages Other than English (LOTE)

Textbooks and Lab Manuals

Resource Type

Textbook

Classic Textbook

Yes

Description

H.H. Arnason and Elizabeth C. Mansfield, *History of Modern Art* (7th ed.) Pearson, 2012

Resource Type

Textbook

Classic Textbook

No

Description

Fineberg, J. *Art Since 1940* (3rd ed.) Prentice Hall, 2010

Resource Type

Other Resource Type

Description

Supplementary readings, for example primary sources, commentaries, and scholarly articles on specific artists, movements, or topics

Resource Type

Other Resource Type

Description

Streaming videos on key works of art or architecture, styles or themes and issues in art history, for example videos at smarthistory.org.

Resource Type

Other Instructional Materials

Description

Course website with all course information and materials, including study guides that incorporate links to wide variety of online resources.

Resource Type

Other Instructional Materials

Description

Documentary films made available through streaming video platforms such as YouTube and vimeo.

Resource Type

Textbook

Description

Jean Robertson and Craig McDaniel, *Themes of Contemporary Art: Visual Art After 1980* (4th ed.) Oxford: Oxford University Press, 2016

Library Resources**Assignments requiring library resources**

Students prepare a research essay on a work of art or architecture, an artist, movement, or topic

Sufficient Library Resources exist

No

Example of Assignments Requiring Library Resources

Term project that requires research to identify and develop an historical thesis about an individual artwork, building, artist, movement, or topic

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (51%–99% online)

Hybrid (1%–50% online)

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Students write discussion posts and participate in online discussion on course content.
E-mail	Student and professor communicate about course content or assignments.
Telephone	Student and professor communicate about course content or assignments.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular use of asynchronous discussion boards encourages various types of interaction and critical thinking skills among all course participants. Questions and topics posed will allow students to discuss, compare and contrast, identify, and analyze elements of the course outcomes. Students will be required to respond to one another with substantive comments with the intent of creating a dialog. Other discussion boards may be used for Q&A and general class discussion by students and instructor to facilitate student success and strengthen student learning outcomes.
E-mail	E-mail, class announcements and various learning management system tools such as "Message Students Who" and "Assignment Comments", will be used to regularly communicate with all students on matters such as clarification of class content, reminders of upcoming assignments and/or course responsibilities, to provide prompt feedback to students on coursework to facilitate student learning outcomes, or to increase the role of an individual educator in the academic lives of a student. Students will be given multiple ways to email instructor through both the learning management system inbox and faculty provided email accounts.
Face to Face (by student request; cannot be required)	The instructor will hold weekly, scheduled office hours either in person or via-web conferencing, for students to be able to meet and discuss course materials or individual progress. Students can request additional in-person or web conferencing meetings with faculty member as needed. Faculty may encourage online students to form "study groups" in person or online.

Other DE (e.g., recorded lectures)	Faculty will use a variety of ADA compliant tools and media integrated within the learning management system to help students reach SLO competency. Tools may include: <ul style="list-style-type: none"> • Recorded Lectures, Narrated Slides, Screencasts • Instructor created content • OC Online Library Resources • Canvas Peer Review Tool • Canvas Student Groups (Assignments, Discussions) • 3rd Party (Publisher) Tools (MyOpenMath) • Websites and Blogs • Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Instructor will provide a set time each week where they will be available for synchronous chat and be available in the discussion board and can answer questions in live time.
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous or asynchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Recordings of all live sessions will be made available within the LMS. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.
Telephone	Students can request for instructor to call or vice versa in order to answer one-on-one questions about course material or student progress.

100% online Modality:**Method of Instruction****Document typical activities or assignments for each method of instruction**

Asynchronous Dialog (e.g., discussion board)	Students write discussion posts and participate in online discussion on course content.
E-mail	Student and professor communicate about course content or assignments.
Telephone	Student and professor communicate about course content or assignments.
Other DE (e.g., recorded lectures)	Students watch instructor's visual presentations online.
Video Conferencing	Students and instructor participate in video conferencing to discuss course content such as artwork analysis.

Examinations**Hybrid (1%–50% online) Modality**

Online
On campus

Hybrid (51%–99% online) Modality

Online
On campus

Primary Minimum Qualification

ART HISTORY

Review and Approval Dates**Department Chair**

05/04/2020

Dean

05/04/2020

Technical Review

05/13/2020

Curriculum Committee

05/13/2020

DTRW-I

02/10/2021

Curriculum Committee

08/26/2020

Board

03/09/2021

CCCCO

MM/DD/YYYY

Control Number

CCC000553330

DOE/accreditation approval date

MM/DD/YYYY