



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Art History 102C
Descriptive Title: History of Western Art - 19th Century to Contemporary Times
Course Disciplines: Art History
Division: Behavioral and Social Sciences

Catalog Description:

This course is a survey of the history, development, and evolution of painting, sculpture, architecture, photography, and related art forms of Western Europe and the United States from the mid-nineteenth century to the late-twentieth century. Artworks, art movements, and art styles are studied in relation to relevant social, political, philosophical, and technological factors, and the accelerating changes that characterize the modern era. Students will see how the aesthetic of newness, originality, anti-academicism, and radical formal invention characteristic of avant-garde modernism was rooted in the deep-seated societal changes and values that defined modernity. Students will be introduced to fundamental methods of analysis that will assist them in understanding art and aesthetic human activities.

Conditions of Enrollment:

Recommended Preparation: eligibility for English 1A

Course Length:	X Full Term	Other (Specify number of weeks):
Hours Lecture:	3.00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	3.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: X Effective Date: 08/17/2020
Transfer UC: X Effective Date: Proposed

General Education:

El Camino College:

3 – Humanities

Term: Other: Approved

CSU GE:

C1 - Arts, Dance, Music, Theater

Term: Other: Approved

IGETC:

3A - Arts

Term: Fall 1991 Other:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of nineteenth-century through contemporary art.

SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique nineteenth-century through contemporary art works in terms of form, medium, and style.

SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about nineteenth-century through contemporary art verbally or by written methods.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify major art works of each period by visual recognition.
 - Objective Exams
2. Analyze and discuss the major artists and art works in relation to relevant social, philosophical, political, and technological factors.
 - Written homework
3. Identify elements of style that characterize a work as a product of a specific artist and/or period, movement, or school.
 - Other exams
4. Demonstrate the proper usage of art terminology.
 - Written homework
5. Analyze and evaluate styles, goals, and innovations of artists of the 19th, 20th, and 21st centuries according to the standards and values of their respective eras.
 - Written homework
6. Compare artists of different periods by examining their motivations and styles in relation to socio-political contexts.
 - Other exams
7. Access Internet web site material for research purposes relevant to the art of the 19th, 20th, and 21st centuries.
 - Written homework
8. Interpret artworks as cultural constructs of race, class, and gender through various methods of analysis.
 - Class Performance

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	3	I	<p>A. Introduction</p> <ol style="list-style-type: none"> 1. general art history terminology 2. art and context: how social, political, and technological factors influence the production and style of art 3. methods of analysis 4. survey of European art prior to the French Revolution
Lecture	9	II	<p>A. Neoclassicism</p> <ol style="list-style-type: none"> 1. government patronage and the Academy 2. The Age of Enlightenment and the Age of Reason 3. Effects of the French Revolution on art 4. Neoclassicism in America <p>B. Romanticism</p> <ol style="list-style-type: none"> 1. Causal factors 2. Political, philosophical, literary, and musical developments 3. France 4. Spain 5. Comparisons between French and Spanish Romanticism 6. Nature and Culture 7. America 8. The concepts of Manifest Destiny and the Noble Savage
Lecture	6	III	<p>A. Realism</p> <ol style="list-style-type: none"> 1. French Realism 2. Industrial Revolution <ol style="list-style-type: none"> a. social changes b. invention of photography c. philosophies of Positivism, Socialism, Marxism, and Anarchism
Lecture	4.5	IV	<p>A. French Impressionism</p> <ol style="list-style-type: none"> 1. Transformation from Realism to Impressionism 2. The influence of science and photography 3. The opening of Japan and the influence of Japanese imports (Japonisme)
Lecture	1.5	V	<p>A. The "Other" in 19th Century American Art</p> <ol style="list-style-type: none"> 1. Representations of racial difference and stereotypes 2. Non-white artists practicing in the European tradition 3. Indigenous, folk and hybrid practices
Lecture	6	VI	<p>A. Postimpressionism</p> <ol style="list-style-type: none"> 1. Rational/Scientific approaches 2. Expressionistic approach

			3. The influence of African, Oceanic, and other colonial encounters (Primitivism)
Lecture	1.5	VII	A. Proto-Expressionism 2. Symbolism 3. Art Nouveau 4. Fauvism
Lecture	3	VIII	A. German Expressionism 1. Precursors: Munch and Ensor 2. Die Brucke and the Blaue Reiter 3. Vienna Secession
Lecture	1.5	IX	A. Architecture at the Turn of the 20th Century 1. the Chicago School 2. the Bauhaus
Lecture	6	X	A. Cubism and Abstraction 1. Analytic Cubism 2. Synthetic Cubism 3. Abstraction and its connection to science and the machine age 4. the influence of primitive art 5. Russian and Dutch Schools of Non-Objective Art
Lecture	3	XI	A. Post World War I 1. Social conditions, philosophy, Freudian psychology 2. Dadaism 3. Surrealism
Lecture	3	XII	A. Art in America 1. art and Revolution in Latin America 2. American Regionalism 3. the Harlem Renaissance
Lecture	4.5	XIII	A. Post World War II 1. Abstract Expressionism 2. Pop Art 3. Op Art 4. Minimal Art 5. Performance, Video and Conceptual Art 6. Earth Art
Lecture	1.5	XIV	A. Postmodernism 1. Digital technology and globalization
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Other -
Substantial Writing Assignments:
Essay exams
Research papers

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

In a typed three- to five-page essay, analyze the art of Edgar Degas, noting his innovations and stylistic changes in comparison with the art of earlier artists. Comment on how these changes may have been influenced by photography and Japonisme.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. In a typed three- to five-page essay discuss the attributes of modernism as they manifest in three different styles or movements with three different artists of your choosing.
2. In a three-page essay, discuss the impact of a specific social movement (that we study this semester on the art of a specific period or artist (of your choice). in terms of both style and content.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Objective Exams
Written homework
Term or other papers
Multiple Choice
Completion
Matching Items
True/False
Other (specify):
 Journal (kept regularly throughout the course)
 Presentation

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Group Activities
Guest Speakers
Internet Presentation/Resources
Lecture
Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study
Answer questions
Required reading
Written work
Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

H.H. Arnason and Elizabeth C. Mansfield. History of Modern Art. 7th ed. Pearson, 2013.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

Thinking with Things: Toward a new Vision of Art by Esther Pasztor. University of Texas Press, 2013.

Art, Myth and Ritual in Classical Greece by Judith Barringer. Cambridge University Press, 2008.

View Points: Readings in Art History, Carole Gold Calo, ed. Pearson, 2001.

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Non-Course Recommended Preparation eligibility for English 1A	Students must be able to analyze complex materials (texts) and write coherent college-level research/reflection/opinion papers.

D. Recommended Skills

Recommended Skills
Students must be able to analyze complex materials (texts) and write coherent college-level research/reflection/opinion papers. ENGL A - Read and apply critical thinking skills to college-level expository prose for the purposes of writing and discussion. ENGL 84 - Select and employ reading strategies to interpret the content of a college-level textbook, with special focus on constructing a thesis statement and providing valid support.

ENGL A - Apply appropriate strategies in the writing process including prewriting, composing, revising, and editing techniques.

ENGL 84 - Identify an implied main idea (thesis), and support with major and minor details, from a longer text or novel.

ENGL A - Demonstrate ability to incorporate into draft revision information received in peer review and one-on-one tutorials.

ENGL 84 - Compare and contrast college-level texts to evaluate content.

ENGL A - Plan, write, and revise 750 word multi-paragraph expository essays including an introduction, an explicit thesis, and a conclusion. Essays should incorporate relevant support from outside sources, exhibit coherence and unity, avoid major grammatical and mechanical errors that interfere with meaning, and demonstrate awareness of audience, purpose, and language choice.

ENGL A - Utilize MLA guidelines to format a document, to cite sources in the text of an essay, and to compile a Works Cited list.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Y. Scarpitta/M. Walker on 10/11/1973.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 08/17/2020

Last Reviewed and/or Revised 07/01/2020