



**I. GENERAL COURSE INFORMATION**

**Subject and Number:** Art History 208H  
**Descriptive Title:** Honors History of American Art  
**Course Disciplines:** Art History  
**Division:** Behavioral and Social Sciences

**Catalog Description:**

This honors course, intended for students in the Honors Transfer Program, is an introductory survey of American Art and visual culture from its pre-colonial past to the contemporary era with a focus on the social, political, economic, and philosophical conditions that have constructed the visualization of diverse American identities. American Art will be examined in relation to issues of representation and marginalization. Both art and artists will be studied within contexts that consider constructions of race, class, hybridity, gender, and sexuality and how these identifications factor into the construction of the canon, or mainstream, of the art world and the (in)visibility of diverse artists within art history. This course is enriched through extensive, rigorous reading, writing, and research assignments.

*Note: Students may take either Art 208 or Art 208H. Duplicate credit will not be awarded for Art 208 and Art 208H.*

**Conditions of Enrollment:**

**Recommended Preparation:** English 1 or eligibility for English 1A or qualification by appropriate assessment.

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

**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: Fall 2016 Other:

**CSU GE:**  
**C1 - Arts, Dance, Music, Theater**  
 Term: Other:

**IGETC:**  
**3A - Arts**  
 Term: 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)

1. Comprehend and Critique:  
Students will be able to demonstrate the ability to comprehend and critique American artworks in terms of form, medium, and style.
2. Analysis of Content:  
Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of American art.
3. Communication:  
Students will be able to demonstrate the ability to effectively communicate ideas about American 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 the major artworks by visual recognition, providing title, date, period, medium, and other pertinent data
  - Essay exams
2. Evaluate specific works and styles and distinguish their salient characteristics.
  - Essay exams
3. Identify the cultural, political, economic, and social factors that influence the content of American art works.
  - Presentation
4. Analyze the impact of the diversity of artistic traditions in America on the contemporary American identity.
  - Term or other papers
5. Evaluate the politics of representation in American visual culture in relation to concepts of race, class, hybridity, gender, and sexuality.
  - Term or other papers
6. Evaluate and critique the art historical canon within the context of American multiculturalism.
  - Term or other papers
7. Conduct scholarly research independently to enrich multiple reading and writing tasks.
  - Term or other papers

**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	9	I	<p>PRE-COLONIAL AND COLONIAL ART AND ARCHITECTURE: THE IMPORTATION AND SHIFT OF IDENTITY</p> <ul style="list-style-type: none"> <li>A. Introduce concepts of exploration, colonization, slavery, and forced immigration</li> <li>B. Arts of Native Americans before European settlement: permanent dwellings, mounds, and nomadic art and architecture</li> <li>C. The European colonist view of Native Americans</li> <li>D. Imported styles of architecture of the Spanish, Dutch, and English emphasizing regional differences.</li> <li>E. European American portraiture, the limner tradition, and carvings as display of social status</li> </ul>
Lecture	9	II	<p>REVOLUTION AND RESISTANCE: IDENTIFYING WITH THE REPUBLIC</p> <ul style="list-style-type: none"> <li>A. The Age of Reason, the Enlightenment, and political dissent</li> <li>B. African American portraiture, European American portraiture, and the first American Academies that establish norms for the canon</li> <li>C. The Neoclassical style in sculpture and architecture as representing new republican virtue such as Jefferson, Houdon, and Rush</li> </ul>
Lecture	9	III	<p>NINETEENTH-CENTURY: IDENTIFYING WITH THE ROMANTICIZED VIEW OF NATURE</p> <ul style="list-style-type: none"> <li>A. The Gothic revival style as organic and moral</li> <li>B. The Romantic Landscape: The Hudson River School including artists such as Doughty, Cole, Church; African American landscape painters including Bannister, Duncanson, and Brown</li> <li>C. Impact of the Civil War on Imperial Expansion: Images of western expansion, settlement, and the Native American as natural by artists such as Bierstadt, Bingham, and Catlin</li> <li>D. Romanticizing Otherness in Art of the Abolition: Artists such as Reason, Lewis, Tanner, and Homer</li> <li>E. American Impressionists such as Chase, Twachtman, Weir, Hassam, Sargent, and Whistler</li> </ul>
Lecture	9	IV	<p>MODERN IDENTITY IN THE FACE OF TECHNOLOGICAL CHANGE</p> <ul style="list-style-type: none"> <li>A. Industrialization and late Nineteenth-Century architecture: East Coast traditions of Arts and Crafts and Beaux-Arts vs. Chicago School</li> <li>B. The Organic Style of Frank Lloyd Wright in relation to Japonisme and the 1893 World Columbian Exposition</li> </ul>

			<ul style="list-style-type: none"> <li>C. The documenting technology of photography including photographers such as Brady, O'Sullivan, and Muybridge</li> <li>D. Photography as art including photographers such as Stieglitz</li> <li>E. The Machine Aesthetic: The Armory Show, New York Dada, Precisionists, Synchronism, Art Deco, The Societe Anonyme, and the impact of immigrant artists</li> <li>F. Images of the worker as machine: Ashcan School, Eakins, and Anschutz</li> <li>G. Modernism as reaffirming masculinity: modern architecture and gender identity, the female perspective of artists such as Cassatt and O'Keefe</li> </ul>
Lecture	9	V	<p>BETWEEN THE WORLD WARS: GIVING VOICE TO SOCIAL IDENTITY</p> <ul style="list-style-type: none"> <li>A. The Great Depression and Effects of World War I</li> <li>B. Harlem Renaissance, Social Realism, WPA, Mexican Muralists in the U.S., and Regionalism as giving image to class and cultural inclusion.</li> </ul>
Lecture	9	VI	<p>POST WORLD WAR II: GLOBAL POWER AND INCREASING VISUAL PRESENCE OF DIVERSITY AT HOME</p> <ul style="list-style-type: none"> <li>A. Art of the Japanese Internment Camps by artists such as Hisako Hibi and Estelle Ishigo</li> <li>B. New York School and the preeminence of New York in the canon</li> <li>C. Relationship of Pop Art to globalization of U.S. Consumer culture</li> <li>D. Civil Rights Movements, Postmodernity, and Pluralism: Chicano Art Movement, Responses to the Vietnam War, African American artists, Feminist art, the return of representational art, and the figure in issues of identity</li> </ul>
<b>Total Lecture Hours</b>		54	
<b>Total Laboratory Hours</b>		0	
<b>Total Hours</b>		54	

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Based on the reading assignment from the text, choose three artworks that you think best exemplify issues of labor and immigration in 20<sup>th</sup>-century America. Further research these works using scholarly sources and decide what your narrative of these three works would be, should you choose to include them in an art exhibition. Each artwork should be described and analyzed in two concise paragraphs.

### **C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:**

1. In an effort to understand the process of the writing of history (historiography) and the bias inherent to interpretation, compare and contrast two scholarly articles on the same artwork in American Art History in a three- to four-page paper. What methodological approach is used by each author to interpret the chosen artwork? Your analysis should address the point of view of each author, their background, and education to reveal any bias which may impact their conclusions about the artwork. Are the conclusions mutually exclusive and are there any weaknesses found in their arguments?
2. Based on the class discussions and readings on historiography and the role of the canon, attend the American Art collection at either LACMA or The Huntington and evaluate their permanent collection of American Art and method of display in a two-page paper. Consider the following:

Who are the artists on display and what are the subjects of their art? How does the museum's holding either validate or challenge the art historical canon that gives privileged status to European-American artists or European-derived subjects?

Is their collection "encyclopedic," meaning, does it try to act as a tour of a mini-art historical text? Is there anything that seems to be apparently missing/excluded from the exhibit and, therefore, reflect their version of American Art history?

### **D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Essay exams  
Objective Exams  
Written homework  
Homework Problems  
Term or other papers  
Multiple Choice  
Other (specify):  
Museum Report  
Presentation

### **V. INSTRUCTIONAL METHODS**

Discussion  
Group Activities  
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

Angela L. Miller et al. American Encounters. 1st ed. Pearson Prentice Hall, 2007.  
Francis K. Pohl. Framing America. Thames and Hudson, 2017.

### B. ALTERNATIVE TEXTBOOKS

### C. REQUIRED SUPPLEMENTARY READINGS

### 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
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### C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Eligibility for English 1A or qualification by appropriate assessment	Category : Non-Course Justification: This course involves reading college level textbooks, developing projects, and answering essay questions. A student's success in this class will be enhanced if they have these skills.

### D. Recommended Skills

Recommended Skills
Students need well-developed reading skills in order to understand and interpret information in their textbooks and writing skills to develop essays and projects.
ENGL 1- Summarize, analyze, evaluate, and synthesize college-level texts.
ENGL 1 - Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.

### E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Karen Whitney on 03/30/2015.

BOARD APPROVAL DATE: 12/14/2015

LAST BOARD APPROVAL DATE: 12/16/2019

Last Reviewed and/or Revised by: Karen Whitney

Date: 10-13-2019