



## 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

**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, including Hawaiians, 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 show 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 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> <li>C. The documenting technology of photography including photographers such as Brady, O'Sullivan, and Muybridge</li> </ul>

			<ul style="list-style-type: none"> <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>
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		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:**

From your reading on the sculpture of Edmonia Lewis, analyze one of the artist's works in a three-page paper. Identify the characteristics of that work that reflect the changing imagery of African Americans after the Civil War. Compare and contrast Lewis' work with an image of African Americans before the war.

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

1. In a three-page paper, analyze the changing emphasis in social class and status in figural images from the colonial period through the first half of the twentieth century. Choose three artworks as your examples and include details of iconography, style, and scale.
2. Visit the Japanese American National Museum and view the Hideo Date collection. Choose one to two artworks by Date and give the title, date, and medium. In a two-page paper, analyze Date's style and subject matter and compare and contrast Date's stylistic characteristics with those of Stanton MacDonald-Wright's work as seen in the text. Evaluate whether there is something in Date's style or subject matter that reflects his Japanese heritage and/or communicates a sense of Japanese-American identity.

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

Essay exams

Quizzes

Written homework

Homework Problems

Multiple Choice

Completion

Matching Items

True/False

Other (specify):

Museum reports

#### **V. INSTRUCTIONAL METHODS**

Discussion

Group Activities

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

David Bjelajac. American Art: A Cultural History. 2nd ed. Pearson Prentice Hall, 2005.

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
	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**

<b>Enrollment Limitations and Category</b>	<b>Enrollment Limitations Impact</b>
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**Course created by Karen Whitney on 08/01/2006.**

**BOARD APPROVAL DATE: 12/18/2006**

**LAST BOARD APPROVAL DATE: 12/16/2019**

**Last Reviewed and/or Revised by: Karen Whitney  
17986**

**Date: 10-13-2019**