

Cerro Coso College
Course Outline of Record Report
10/07/2021

ARTC108 : Modern Art

General Information

Author:	<ul style="list-style-type: none">• Lisa Darty• King, Sarah• Sandvik, Loren
Course Code (CB01) :	ARTC108
Course Title (CB02) :	Modern Art
Department:	Visual & Performing Arts
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1001.00) Fine Arts, General
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000561229
Curriculum Committee Approval Date:	04/17/2020
Board of Trustees Approval Date:	05/07/2020
External Review Approval Date:	05/07/2020
Course Description:	This course provides an overview of art and architecture from the Western modern period of the 19th and 20th centuries.
Submission Type:	Mandatory Revision
	This is a cyclical review, with updated methods of instruction, methods of evaluation, and textbooks. This course was last assessed in Fall 2017; the assessment did not affect this revision.
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none">• Art• Art History
Alternate Master Discipline Preferred:	No value
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Formerly Known As

Course Formerly Known As
No Value

Course Development Options

Basic Skills Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Support Course Status (CB26)

No value

Course Special Class Status (CB13)

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

Type:|Non-Repeatable Credit

Grade Options

- Letter Grade Methods
- Pass/No Pass

Course Prior To College Level (CB21)

Not applicable.

Allow Students To Audit Course

Associated Programs

Course is part of a program (CB24)

Associated Program

Award Type

Active

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

Associate in Arts in Art History for Transfer Degree

A.A. Degree for Transfer

Spring 2018 to Fall 2018

CSU General Education (CSU GE Breadth) (In Development)

Certificate of Achievement

Fall 2021

Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)

Certificate of Achievement

Fall 2021

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree

A.A. Degree Major

Fall 2020

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

No value

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements

Area 3.2

Categories

Humanities Arts

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

CSU General Education Certification

Area C.1

Categories

Arts & Humanities
Arts

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

Intersegmental General Education Transfer Curriculum

Area 3.A

Categories

Arts & Humanities
Arts

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162
Faculty Load	0

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

 Variable Credit Course**Funding Agency Category (CB23)**

Not Applicable.

 Cooperative Work Experience Education Status (CB10)**Weekly Student Hours**

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours**Course Duration (Weeks)** 18**Hours per unit divisor** 54**Course In-Class (Contact) Hours**

Lecture 54

Laboratory 0

Activity 0

Total 54**Course Out-of-Class Hours**

Lecture 108

Laboratory 0

Activity 0

Total 108**Time Commitment Notes for Students**

No value

Faculty Load**Extra Duties:** 0**Faculty Load:** 0**Units and Hours - Weekly Specialty Hours**

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories**Advisory****ENGLC101 - Freshman Composition**

In ART C108, students are expected to analyze college-level reading material, write clearly structured text-based essays which require finding, evaluating, organizing, and effectively integrating college-level source material, and employ MLA formatting and documentation, all skills taught in English C101: Freshman Composition. **Outcomes**

- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Evaluate the style of one's own writing and the writing of others and self-correct for greater clarity and directness.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

Entrance Skills

Entrance Skills

Description

No value

No value

Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

Specifications

Methods of Instruction

Methods of Instruction

Lecture

Rationale

Lecture on the effects of World War I on art in western Europe.

Methods of Instruction

Written work

Rationale

Students write a 500-word essay on the pointillist painting technique of Georges Seurat.

Methods of Instruction

Audiovisual

Rationale

Students examine a curated series of images of early modern architecture.

Methods of Instruction

Discussion

Rationale

Instructor moderates a student discussion about the role of the critic in modern art.

Assignments

1. Weekly readings assignments from the textbook.
2. Take-home exams: Students will write two to three 500-word essays that examine artworks of the teacher's choice.
 - Example 1: identify, describe, and analyze Rodchenko's socialist advertisements in terms of overall political significance and methods of composition.
 - Example 2: Describe the development from Fauvism to Cubism in terms of style, composition, and cultural significance.
3. 1500-2000 research paper examining a work of art relating its historical, cultural, and compositional significance. For this project, students may visit a local museum.

Methods of Evaluation

Rationale

Tests	<p>Image identification quizzes - Students must identify the artist, date, time period and style of predetermined slides.</p> <p>Essay exams - This may include several parts, including identification, analysis and interpretation of an assigned work of art; comparison of two or more works of art; and/or exploration of a particular historical topic relevant to the era or genre under question. Example: A. Provide the vital statistics of Marcel Duchamp's <i>Nude Descending a Staircase</i> (artist, style, date, medium, current location). B. Analyze the formal elements of the painting by discussing the composition as a whole in terms of subject matter, use of line, color, symbolism, etc. C. Interpret the iconography of the work in terms of symbolic significance (subject matter: content, interpretation of the theme, religious, mythological, genre, portrait, etc.). Please also consider the cultural significance of the work. What makes this particular work of art representative of the cubist style?</p>
Project	Museum research projects and/or presentations - Students may visit a museum in their local areas to conduct research on a chosen work of art. Research then provides basis for final written paper using similar organizational format in essay exams (identify, analyze, interpret).
Participation	Classroom discussions - Students discuss both visual and cultural components of a particular artistic style, relating them to larger social/historical trends. Example: How are the paintings Manet displayed before the French Academy of Art different from the accepted paintings of the period?
Distance Education Description: how outcomes are evaluated	<p>Outcomes for the various methods of evaluations above are assessed in the following ways:</p> <ol style="list-style-type: none"> 1. Quizzes are assessed using tabulated scores. 2. Written assignments are assessed using a rubric. 3. Discussions are assessed using a rubric.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Arnason, H.H., Mansfield, E.C.	History of Modern Art, 7th edition	Pearson	2013	This is the latest edition of this C-ID recommended, authoritative text.
Hunter, S., et al.	Modern Art, Revised and Updated, 3rd Edition	Pearson	2020	

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Identify, examine, and assess representative works of art and architecture from the modern period employing appropriate art historical terminology.

Expected SLO Performance: 70.0

<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	3. Apply art historical terminology and methodology in analyzing and interpreting works of art. Assessment: Exam in Art C105, Art C106, Art C106H, Art C107, and Art C108. Essay or written critique in Art C111.
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<i>Social Science</i> IGETC PLOs	Evaluate the significance of artistic and cultural constructions.
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<i>Social Science</i> PLOs for CSU GE COA	Evaluate the significance of artistic and cultural constructions.
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Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.

Expected SLO Performance: 70.0

<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	2. Discuss works of art representative of diverse cultures and regions within a historical and social context. Assessment: Essay, scored with a rubric in Art C101, Art C105, Art C106, Art C106H, Art C107, and Art C108. Quiz in Art C115.
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<i>English</i> Liberal Arts: Arts & Humanities AA Degree	Evaluate, create, or perform artistic and cultural constructions.
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Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the modern period.

Expected SLO Performance: 70.0

<i>English</i> Liberal Arts: Arts & & Humanities AA Degree	Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.
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<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	1. Analyze and interpret the formal, technical, and expressive aspects of a work of art, whether as a historian, viewer, or creator. Assessment: Essay, scored with a rubric in Art C105, Art C106, Art C106H, Art C107, and Art C108. Written journal entry in Art C101. Oral or written critique in Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.
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Outline

Course Outline

Main topics required. Subtopics may vary with instructor:

- I. The Origins of Modern Art
 - A. Making Art and Artists: The Role of the Critic
 - B. The Modern Artist
 - C. What Does It Mean to Be an Artist?
 - D. The Legacy of Neoclassicism and Romanticism

II. Early Photography; Realism; and Impressionism

- A. New Ways of Seeing: Photography and its Influence
- B. Only the Truth: Realism
- C. Seizing the Moment: Impressionism and the Avant-Garde
- D. From Realism to Impressionism
- E. Nineteenth-Century Art in the United States

III. Post-Impressionism

- A. Seurat and the Neo-Impressionist
- B. Form and Nature: Paul Cézanne
- C. The Triumph of Imagination: Symbolism
- D. An Art Reborn: Rodin and Sculpture at the Fin de Siècle
- E. Primitivism and the Avant-Garde: Gauguin and Van Gogh
- F. A New Generation of Prophets: The Nabis
- G. Montmartre: At Home with the Avant-Garde

IV. Art Nouveau and the Beginnings of Expressionism

- A. Experiments in Synthesis: Modernism beside the Hearth
- B. Aestheticism and Art Nouveau
- C. The Machine Age: The Art Nouveau Aesthetic
- D. Painting and Graphic Art
- E. Avant-Garde Painting beyond France

V. The New Century: Experiments in Color and Form

- A. Fauvism
- B. Henri Matisse's Early Career
- C. "Wild Beasts" Tamed: Derain; Vlaminck; and Dufy
- D. Religious Art for a Modern Age: Georges Rouault
- E. Modernism on a Grand Scale: Matisse's Art after Fauvism

VI. Expressionism in Germany and Austria

- A. From Romanticism to Expressionism
- B. Divide between Romanticism and Expressionism
- C. The Spiritual Dimension: Der Blaue Reiter
- D. Expressionist Sculpture
- E. Self-Examination: Expressionism in Austria

VII. Cubism

- A. Immersed in Tradition: Picasso's Early Career
- B. Beyond Fauvism: Braque's Early Career
- C. Braque; Picasso; and the Development of Cubism
- D. Constructed Spaces: Cubist Sculpture
- E. Developments in Cubist Painting in Paris
- F. Orphism and Other Experimental Art

VIII. Early Modern Architecture

- A. The Chicago School and the Origins of the Skyscraper
- B. Modernism in Harmony with Nature: Frank Lloyd Wright
- C. American Classicism 1900-5
- D. Vienna Before World War I
- E. The German Contribution to Modern Architecture
- F. International Style: The Netherlands and Belgium

IX. European Art after Cubism

- A. Chagall and the Metaphysical School
- B. "Running on Shrapnel": Futurism in Italy
- C. A World Ready for Change: The Avant-Garde in Russia
- D. Utopian Visions: Russian Constructivism

X. Western Europe during World War I

- A. The World Turned Upside Down: The Birth of Dada
- B. "Her Plumbing and Her Bridges": Dada Comes to America
- C. "Art is Dead": Dada in Germany
- D. Idealism and Disgust: The "New Objectivity" in Germany

- E. Dedication to Color: Matisse's Later Career
- F. Celebrating the Good Life: Dufy's Later Career
- G. Eclectic Mastery: Picasso's Career after the War
- H. Sensuous Analysis: Braque's Later Career

XI. De Stijl and Bauhaus

- A. The de Stijl Idea
- B. Mondrian: Seeking the Spiritual Through the Rational
- C. Van Doesburg; de Stijl; and Elementarism
- D. De Stijl Realized: Sculpture and Architecture
- E. Audacious Lightness: The Architecture of Gropius
- F. The Building as Entity: The Bauhaus
- G. The Vorkurs: Basis of the Bauhaus Curriculum
- H. Die Werkmeistern: Craft Masters at the Bauhaus

XII. Surrealism

- A. Breton and the Background to Surrealism
- B. "Art is a Fruit": Arp's Later Career
- C. Hybrid Menageries: Ernst's Surrealist Techniques
- D. Miró: and Organic-Abstract Surrealism
- E. Enigmatic Landscapes: Tanguy and Dalí:
- F. Surrealism beyond France and Spain
- G. Women and Surrealism

XIII. American Art Before World War II

- A. American Artist as Cosmopolitan: Romaine Brooks
- B. The Truth about America: The Eight and Social Criticism
- C. 291 Gallery and the Stieglitz Circle
- D. The Harlem Renaissance
- E. Regionalists and Social Realists
- F. American Photographers Between the Wars
- G. Social Protest and Personal Pain: Mexican Artists
- H. Toward American Abstract Art

XIV. Abstract Expressionism

- A. Mondrian in New York: The Tempo of the Metropolis
- B. Entering a New Arena: Modes of Abstract Expressionism
- C. The Picture as Event: Experiments in Gestural Painting
- D. Developments in American Photography

XV. Pop Art/Op Art

- A. "This is Tomorrow": Pop Art in Britain
- B. Signs of the Times: Pop Art in the United States
- C. "Just Look at the Surface" The Imagery of Everyday Life
- D. Drawing the Veil: Post Painterly Abstraction
- E. Seeing Things: Op Art
- F. The Limits of Modernism: Minimalism

XVI. Modernism at Mid-Century

- A. The International Style in America
- B. Arenas for Innovation: Major Public Projects
- C. Art as Language
- D. Conceptual Art as Cultural Critique
- E. When Art Becomes Artist: Body Art
- F. Radical Alternatives: Feminist Art
- G. Later Feminist Art
- H. Invisible to Visible: Art and Racial Politics

XVII. Post-Minimalism; Earth Art; and New Imagists

- A. Metaphors for Life: Process Art
- B. Big Outdoors: Earthworks and Land Art
- C. Monuments and Large-Scale Sculpture
- D. Body of Evidence: Figurative Art
- E. Animated Surfaces: Pattern and Decoration

XVIII. Postmodernism

- A. Postmodernism in Architecture
- B. Ironic Grandeur: Postmodern Architecture and History
- C. Constructivist and Deconstructivist Architecture
- D. Flexible Spaces: Architecture and Urbanism
- E. Postmodern Practices: Breaking Art History

XIX. Contemporary Art and Globalization

- A. Lines That Define Us: Locating and Crossing Borders
- B. Skin Deep: Identity and the Body
- C. Occupying the Art World
- D. Globalization and Arts Institutions

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

All assignments and SLO assessments in distance education courses (online, hybrid and iTV) of Art C108 are the same as those in the on-ground courses, except that students in purely online sections will submit all of their assignments virtually, and students in hybrid sections will submit some of their assignments virtually. Instructor evaluation of student work in distance education courses is the same as in the on-ground courses, except that evaluation of student work in online and hybrid courses is presented virtually. Instead of onsite lectures, hybrid and online courses will use written lectures and videos. The documentation of completed work is done through uploading assignments in specific file formats. Student-instructor contact may include, but is not limited to, the following: discussion forums, learning management system messages, announcements, email, chat, online video conference, and feedback on each student's work. Student-student contact may include, but is not limited to, the following: discussion forums, chat, online video conference, learning management system messages, email, group work, and peer reviewed projects.

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- Discussion Forums
- Message
- Chat/Instant Messaging
- E-mail
- Face-to-face meeting(s)
- iTV - Interactive Video

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

None

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

- iTV—Interactive Video only
- Learning management system

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

35 for all sections, both on site and online