

Upon successful completion of the course, the student will be able to:

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1. Recognize and identify, in a general way, the most important works of art of the 20th century in the West according to subject or title, artist (if known), style, provenance, and approximate date.
2. Recognize, understand and explain, in a general way, the stylistic characteristics of works of art of the 20th century in the West according in order to place them in their art historical context.
3. Relate, compare and contrast, in a general way, the major styles that emerge in the Western visual tradition of the 20th century.
4. Understand, in a general way, works of art from the of the 20th century in the west in relationship to the societies in which they were created and be able to discuss, in a general way, the cultural, philosophical, political, social, and geographical factors that contributed to their creation.
5. Critique in an original, but general, manner the form and content of a work of art of the 20th century in the west using, in a general way, the appropriate vocabulary and language of art.
7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. In this case, "Same as Student Learning Outcomes" is appropriate here.*)

Same as Student Learning Outcomes

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

Art 104 traces the development of the visual arts from 1888-1999. Chronologically introducing the great works of art of the period, it explores the connection between them and the societies, values and ideals that stimulated their creation. Emphasis is placed on the development of styles that react against traditional modes of expression and the significance of the works aesthetically and culturally.

I. Introduction: The Seeds of Modern Art in the Late 19th Century

- A. Post Impressionism
- B. Art Nouveau
- C. Early Expressionism

II. Art of the First Half of the 20th Century

- A. Matisse and Fauvism
- B. German Expressionism
- C. Picasso and Cubism
- D. Early Abstraction
- E. Dada
- F. Abstraction between the Wars
 1. Abstract Formalism

2. Organic Abstraction

III. Art of the Second Half of the 20th Century

- A. Abstract Expressionism
- B. Pop Art
- C. Abstraction in the Sixties
 - 1. Color field Abstraction
 - 2. Op Art
 - 3. Minimalism
- D. The Seventies
 - 1. Post Minimalism
 - a. Conceptual Art
 - b. Performance Art
 - c. Process Art
 - d. Earth and Site Works
 - 2. Pluralism
 - a. New Illusionism
 - b. Pattern and Decoration
 - c. Digital Art
- E. Post-Modernism in the Eighties and Nineties
 - a. Neo Expressionism
 - b. Neo Abstraction
 - c. Digital Art
- F. Architecture of the Second Half of the 20th Century.

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. **If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.**)

Instructional methods will include digitally illustrated lectures using the language of art to present course content. Instructor-guided class discussion will encourage students to apply what they have learned in lecture, i.e. how to analyze and evaluate stylistic characteristics of works of art and relate them to their cultural and historical context. Field trips to galleries and museums will be included when appropriate.

For Student Learning Objectives 1 - 3:

Lecture: Oral and visual presentation by instructor to identify and explain the major artistic monuments, their stylistic characteristics and historical context.

For Student Learning Objectives 4:

Lecture: Oral and visual presentation to illustrate the relationship of works of art to each other and to the societies that created them.

Discussion: Instructor leads discussion in which students analyze works of art, differentiate between stylistic periods, compare and contrast them, and relate them to their cultures.

For Objective 5:

Lecture: Oral and visual presentation by instructor to demonstrate different approaches to analyzing and critiquing works of art.

Discussion: Instructor leads discussions in which students critique works of art based on their personal viewpoint and art historical knowledge.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

The methods of evaluation will include two quizzes or more, three exams, a term paper, class participation.

For Objectives 1-4: Exams and quizzes evaluate students' knowledge and understanding of the material. Students will identify works of art, define art terms and analyze works of art and discuss their relationship to their cultural and historical context.

For Objective 5: Exams will include essays asking students to analyze and discuss "unknown" works of art. A term paper, based on a work of art exhibited in the Bay Area, will ask students to demonstrate their ability to apply their knowledge and understanding of a work of art and its place in the history of art. Class participation offers students an opportunity to practice their ability to analyze and critique works of art.

Out-of-class assignments include readings from the assigned and selected texts, and writing a term paper. Written assignments related to field trips to area galleries and museums are also required.

The term paper, a stylistic analysis approximately 1000 words in length, will allow students to demonstrate their knowledge and understanding of the history of art and their ability to analyze a work of art, to compare and contrast it to other works of art, and to place it in its cultural and historical context.

Written assignments related to field trips to area galleries and museums will have similar objectives.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Arnason, H.H., *History of Modern Art*, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, Harry N. Abrams. Inc. New York, 2004 or most recent addition, or

Hunter, S., Jacobus, J., and Wheeler, D., *Modern Art*, Pearson Prentice Hall, New York, 2004 or most recent edition.

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