

College of San Mateo
Official Course Outline

1. COURSE ID: ART 103 **TITLE:** Art of Europe and America: Neoclassical (c. 1750-Present)

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours

Method of Grading: Grade Option (Letter Grade or P/NP)

Recommended Preparation:

Eligibility for ENGL 838 or ENGL 848

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. COURSE DESCRIPTIONS:

Catalog Description:

Survey of European and American artistic expression from the Neoclassical to the present (c. 1750 - present.) Emphasizes the development of modern painting and sculpture as a reaction against earlier traditions.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Recognize and identify the most important works of art from the 18th to the 20th centuries according to subject or title, artist (if known), style, provenance, and approximate date.
2. Recognize, understand, and explain the stylistic characteristics of works of art from the 18th to 20th century in order to place them in their art historical context.
3. Relate, compare, and contrast the major styles that emerge in the Western visual tradition from the 18th to the 20th century.
4. Understand works of art of the period in relationship to the societies in which they were created and be able to discuss the cultural, philosophical, political, social, and geographical factors that contributed to their creation.
5. Critique in an original manner the form and content of works of art from the 18th to the 20th century using the appropriate vocabulary and language of art.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

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

1. Recognize and identify the most important works of art from the 18th to the 20th centuries according to subject or title, artist (if known), style, provenance, and approximate date.
2. Recognize, understand, and explain the stylistic characteristics of works of art from the 18th to 20th century in order to place them in their art historical context.
3. Relate, compare, and contrast the major styles that emerge in the Western visual tradition from the 18th to the 20th century.
4. Understand works of art of the period in relationship to the societies in which they were created and be able to discuss the cultural, philosophical, political, social, and geographical factors that contributed to their creation.
5. Critique in an original manner the form and content of works of art from the 18th to 20th century using the appropriate vocabulary and language of art.

6. COURSE CONTENT:

Lecture Content:

Art 103 traces the development of the visual arts from the Neoclassical period to the present. 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. All of the topics address the Student Learning Objectives for the course.

1. Background and precedents for the 19th c.: The 18th Century in France: A period of transition from the *Ancien Régime* to Revolution
 - A. Rococo. The reaction of artists at the beginning of the 18th century to the formal "classical" style of the Royal Academy of Painting and Sculpture based on the principles of Poussin. The interest in returning to "Nature." Voluptuous fantasies and elegant allegories: Watteau, Boucher, and Fragonard. The invention of the *fete galante*.
 - B. The rise and increasing influence of the middle class and their values: Chardin and Greuze.
2. Background and precedents for the 19th c.: The 18th century outside of France
 - A. England. Middle class morality and the influence of the Rococo: Hogarth and Gainsborough
 - B. Italy. The Grand Tour: Canaletto, the Guardi, Tiepolo
 - C. Colonial America. The impact of Europe: Copley, West, and Stuart
3. Neoclassicism
 - A. A pointed reaction to the Rococo. A return to classically inspired art based on discovery of Pompeii and Poussin: David, Ingres, and Reynolds. The French Revolution and Napoleon.
4. Romanticism
 - A. Another revival moment (of Baroque masters) that can be seen as reaction against the cool logic of Neoclassicism. An international movement that seeks extreme emotional expression, often through color. Social protest painting: Goya, Gericault, and Delacroix.
 - B. English landscape painting. Landscape as a vehicle to convey human ideals and emotions. Concern with dramatic atmospheric effects that influenced French Impressionists: Constable, Turner
 - C. German landscaping painting. Friedrich
 - D. American landsce painting: Cole, Bierstadt, Church, et. al.
5. Realism
 - A. Europe. Like Romanticism a rejection of Neoclassicism, but at the same time a rejection of the overwrought emotions and grandiose literary and historic themes of Romanticism. The focus is on everyday people and their surroundings. Reflects the social and political leftist tendencies of the day. The impact of the Industrial Revolution: Corot, Millet, Bonheur, Courbet, and Manet.
 - B. America. Homer and Eakins.
6. Impressionism
 - A. Impressionism as the ultimate manifestation of Realism. Goal is to depict "modern life." Fleeting glimpses of everyday life represented as patterns of colors based on immediate atmospheric conditions and visual experience. Juxtaposed small strokes of pure color, which blended in the eye of the beholder. The influence of photography and Japanese prints: Monet, Renoir, Degas, Morisot, and Cassatt.
7. Post-Impressionism
 - A. A reaction to Impressionism. A bid to return form and content to artistic expression. Precursors to the significant directions paintings will take in the 20th century: Seurat, Cezanne, Van Gogh, Gauguin, and Lautrec.
8. The Early 20th century
 - A. Fauvism and Matisse. Exaggeration and distortion of form, line and color for bold expressive and decorative effect.
 - B. Cubism and Picasso. Continues the search for structure and form begun by Cezanne. Analytic and synthetic Cubism. Considered the breakthrough that leads to 20th century abstraction.
9. Expressionism
 - A. Derived from Fauvism. The manipulation of color, line and form for personal emotional expression: Munch, Rouault, Kokoschka, Kandinsky, et. al.
10. Futurism
 - A. Sought to depict dynamic and simultaneous action as an expression of the machine age. Used geometric simplifications of natural forms placed in a sequence of positions: Boccioni.
11. In the wake of Cubism: De Stijl, Suprematism, Non-objective Art
 - A. Various reactions to Cubism; concern with pure geometric abstraction which renounces objects, insisting that feeling is the decisive factor and thus arriving at non-objective representation Brancusi, Mondrian, and Malevich.
12. Dada to Surrealism
 - A. Nihilistic reaction to World War I. Disdain for conventional images and techniques to express disgust with the contemporary world leads to exploration of the subconscious to express a higher order of truth: Duchamp, De Chirico, Dali, Miro, Magritte, Kahlo, et. al.
13. Abstract Expressionism
 - A. Depends on the assumption that aesthetic values reside in forms and colors and are independent of

the subject of the artwork. Freely painted forms express the subconscious feelings of the artist: Pollack, Kline, de Kooning, Rothko, et. al.

14. Post World War II Trends

A. Figurative, Abstract Formalism, Minimalism, Pop, Op, Earthworks, Photo-Realism, Post-Modernism and other trends.

Lab Content:

No lab.

TBA Hours Content:

No TBA hours.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

A. Other (Specify): This is an online course. Information will be delivered via the assigned textbook, and WebAccess (which includes assigned readings, assigned videos, PowerPoint presentations of the instructor's lectures, and CourseMate, an interactive learning tool that accompanies the assigned text.) All of the above will identify and explain the major artistic monuments, their stylistic characteristics and historical context, as well as illustrate the relationship of works of art to each other and to the societies that created them. Forums will be used for class discussion. Students will be asked to analyze works of art, differentiate between stylistic periods, compare and contrast them, and relate them to their cultures. In the process students will learn different approaches to analyzing and critiquing works of art. Out-of-class assignments include readings from the assigned and selected texts, and writing a museum paper. The museum 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.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

The museum paper, a stylistic analysis approximately 1000 words in length, will allow students to demonstrate their knowledge and understanding of the history of art, 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.

Reading Assignments:

Reading assignments will be made in the textbook, Kleiner, *Gardner's Art through the Ages*, 14th ed. Vol. II, or the Backpack edition, Book E, Modern Europe and America. Additional reading assignments will be made in CourseMate, selected websites and selected texts.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Field Trips
- D. Homework
- E. Papers
- F. Quizzes
- G. Research Projects
- H. Written examination

I. 1. Mid-term and Final Exams must include essay components that require students to analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values, and analyze, discuss, and distinguish the roles of art, architecture, and the artist from the Renaissance to the contemporary period. 2. Each section must include written essays and/or research projects that require students to analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values, and analyze, discuss, and distinguish the roles of art, architecture, and the artist from the Renaissance to the contemporary period. 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. Exams will include essays asking students to analyze and discuss "unknown" works of art. A museum 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 will take place through

"Forums" and offer students an opportunity to practice their ability to analyze and critique works of art.

10. **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Kleiner, F. *Gardner's Art through the Ages, vol. II, or Backpack edition, Book E, Modern Europe and America*, 15th ed. Cengage, 2015

Origination Date: June 2015

Curriculum Committee Approval Date: December 2015

Effective Term: Fall 2016

Course Originator: Janet Black