



ART-103: INTRODUCTION TO MODERNISM

Also listed as: ART-103H

Effective Term

Fall 2024

BOT Approval Date

10/12/2023

Discipline

ART - Art

Course Number

103

Course Title

Introduction to Modernism

Short Title

Intro to Modernism

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Does the DE also apply to the Honors section?

Yes



Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Additional Regular Substantive Interaction

Orientation at start of course - Students will be oriented to the online and/or face-to-face portions of the course on the first day of class. Announcements using the course management system will be posted at least weekly to keep students current on course events, due dates, materials, etc. Course instructional material (readings, videos, images, links, etc.) and course announcements, assignments, student discussion posts, instructor grade comments and student/instructor messages will enable student-to-student, instructor-to-student, and student-to-instructor conversations. Regular student discussion posts will be in response to specific topics, artworks, and questions. These will require students to post observations, research, personal reflections, and organized comparisons of artworks. Students will be required to respond to peer-posts to contribute to the dialog and expand upon the ideas presented. These discussion Boards and the communication within them will be initiated and maintained, with timely feedback provided. A continuous forum should be utilized for students to have a forum for discussion about the content of the course. Teleconferencing - Teleconferencing between students and the instructor to discuss assigned essays and projects will take place via telephone, CCCconfer, or email. Office hours - Instructors will hold regular office hours online using discussion forums, instant messaging, telephone, etc. Scheduled Face-to-Face Meetings - Hybrid courses will meet at regularly scheduled times (at least 5 times per semester).

Honors / Non-honors

ART-103H

C-ID (Admin Only)

C-ID ARTH 150

CB 00

CCC000403671

Course Title

Honors Introduction to Modernism

Approved Cal-GETC Area

AREA-3A



Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

C-ID (Admin Only)

C-ID ARTH 150

Catalog Description

This course surveys Modernist art, architecture and design. Students will study a variety of forms and artists in the context of cultural and historical developments, with an emphasis on Modernist culture and products in the United States and Europe.

Requisites

Recommended Preparation

Recommended Preparation (note that students can enroll in the class even if they haven't take the recommended course)

ENGL-C1000.

Codes

TOP Code (CB 03)

1001.00 - Fine Arts, General

CIP Code

50.0703 - Art History, Criticism and Conservation.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

GE Information

Check GE Types Requested

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective

1. Identify and define the formal and stylistic elements of modern art using proper terminology.
2. Discuss the evolution of modern architecture, in terms of materials, methods and styles.
3. Identify and describe the various mediums and techniques used in the creation of works of modern art.
4. Analyze and evaluate the work of leading modern artists and architects and associate their works with locations, periods and/or movements.
5. Discuss the historical, political, religious, and gender, racial, social context of works of art and architecture.
6. Analyze the style of various art forms, distinguish the stylistic differences between time periods and/or movements, and identify stylistic influences.
7. Evaluate the iconography/symbolism in art to include how non-dominant groups and individual 'otherness' is portrayed and represented.
8. Compare, contrast, and interrelate art forms from different styles and locations.

Honors Objectives

1. Demonstrate deeper and more subjective analyses of course topics.
2. Study single works of art with the goal of developing original descriptions, contextualization and critical assessments.
3. Research and note the inclusion of and/or systematic exclusion of minority voices, to include women, persons identifying as LGBTQ and persons representative of indigenous, tribal cultures, African-diaspora, or of other non-Western European ancestry.
4. Identify and discuss stylistic differences with an emphasis on original analysis,
5. Use critical research and reading skills to assess the conclusions of art historians. Students will be encouraged to develop their own insights through the completion of art analysis assignments.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will identify and define the formal and stylistic elements of art using discipline specific terminology.
2. Students will discuss the historical, political, and/or religious contexts of works of art.
3. Students will analyze the style of various art forms, distinguish the stylist characteristics between time periods and/or movements, and identify stylistic influences.

Program Learning Outcomes

Learning Outcome

Students will demonstrate a general awareness of artistic cultures and styles.

Students will demonstrate the use of appropriate terminology in evaluating art and design.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Scientific Awareness: The student will apply the scientific method of inquiry to assess potential solutions for real-life challenges by employing science-based knowledge and methodologies in daily life.

Social Awareness: The student will recognize and analyze the interconnectedness of global, national, and local concerns, analyzing cultural, political, social, and environmental issues from multiple perspectives and appreciate similarities and differences among cultures.

Content

Course Lecture Content

1. Introduction: What is Modernism
 - a. The values of traditional art
 - b. Important political and social developments
 - c. Important technological developments
 - d. The formation of the avant-garde
2. Styles and Developments:
 - a. Pre-Impressionism
 - b. Academic Art
 - c. Classicism
 - d. Romanticism
 - e. Realism
 - f. The Salon Des Refuses
 - g. Impressionism
 - h. Color Theory

3. The development of the Bourgeois and Middle Classes
 - a. Liberalism and literacy
 - b. Photography
4. Post-Impressionism:
 - a. New ways of seeing
 - b. The growth of technology Seurat and Pointillism
 - c. The exotic and Gauguin
5. Symbolism
 - a. Van Gogh
6. The Individual in urban society Cubism:
 - a. The influence of Cezanne
 - b. Picasso and his sources
7. Analytical and Synthetic Cubism Futurism:
 - a. Anarchism and Socialism
 - b. The Manifestos of Marinetti
 - c. The impact of Cubism
8. World War I Non-Objective Art Russian Modernism:
 - a. Suprematism
 - b. Constructivism
9. Kandinsky Dada:
 - a. World War One
 - b. Artistic Exiles
 - c. The aesthetic of play and mechanized death
 - d. Berlin Dada, and the Weimar Republic
10. Fauvism:
 - a. The influence of Van Gogh and Asian Art Matisse's use of color
 - b. Public reactions to Fauvism Matisse's paper cut-outs
11. Modernist Architecture:
 - a. Art Nouveau
 - b. The Chicago Style
 - c. The International Style and Le Corbusier
 - d. Frank Lloyd Wright's stylistic evolution
 - e. The Bauhaus De Stijl
 - f. Surrealism
 - g. The ideas of Freud, Breton and Catholicism
 - h. Dream imagery
 - i. Techniques including automatism and frottage
12. Sexuality and Surrealism Expressionism:
 - a. The Die Brücke group
 - b. The influence of Van Gogh
 - c. The influence of Edvard Munch German Expressionism
 - d. 'Entartete Kunst' and the humiliation of Modernism by Hitler
13. American Modernism:
 - a. The influence of European Emigres
 - b. The Armory Show
 - c. Precisionism
 - d. Regionalism
 - e. WPA Art Abstract
14. Expressionism:
 - a. Immigrant artists
 - b. The influence of Surrealism Pollock and "Action Painting"
 - c. De Kooning and the figure Second generation abstraction
 - d. Pop Art
 - e. The consumer society
 - f. America's Post-War boom and its social effects
 - g. The Post-Nuclear artist

- h. Irony and nature
 - i. The rise of New York as the capital of the art world
15. Post-Modernism:
- a. Viet Nam, Watergate and the new cynicism
 - b. The death of style
 - c. Conceptual Art
 - d. Minimalism
 - e. Earthworks
 - f. Performance Art
 - g. Fluxus and happenings
 - h. Installations and Site-Specific
 - i. Art Feminism and Gender Identity
 - j. Neo-Expressionism Globalization and the international avant-garde • Digital and Web-Based Art Post-Modern Architecture

Honors Content

The honors component of Art 103 will encourage students to work above the survey level to explore issues and themes in Modernism with greater depth and complexity. Students will engage in research involving both primary and secondary sources, studying major landmark movements and foundation schools, and engaging in discussions with the instructor and other honors students about the discipline of Modernism. In addition to topics covered in the regular section of Art 103, honors students will explore additional and more complex topics and themes with greater depth. Instructors are encouraged to select topics relevant to recent scholarship and their own specialties. Some possible topics are:

1. The Post-Colonial critique of Modernism.
2. Historical Connection between Modernism and Fascism.
3. Cubism as Camouflage.
4. Modernism as a Neo-Liberal Aesthetic.

Methods of Instruction

Method

Discussion

Integration

In-Class [Face-to-Face] and/or Online Discussion of art images, theory, art criticism, aesthetics and social/political/historical context.

DE Adaptations for MOI

Online discussions, via threaded discussion boards hosted by the course management system (CMS), will take place on a regular basis. The discussions will facilitate critical analysis of works of modern art, and of aesthetic issues raised by critics and art historians.

Students will log into the CMS to access the outlined discussion board. Students will respond to the posted prompt in the discussion board and reply to peers in the frequency stated in the prompt. This tool will be made fully accessible to all students.

Method

Field Trips

Integration

Virtual/digital field trips will introduce students to groups of related art objects assembled to provide historical and cultural context. These are important as they provide students the opportunity to examine the viewing experience, regarding scale, material, physicality and movement.

DE Adaptations for MOI

Students may choose between making trips to actual museums (optional) or making virtual visits via select museum websites. Virtual field trips will consist of visiting the exhibition page from an instructor-approved museum website and viewing images of the artwork on display along with contextual information provided by the website. The field trips will also expose students to social critique of Modernism from artists and writers from historically marginalized groups.

Students will log into the CMS to access a link to the online exhibit provided by the instructor. Students will start at the museum or gallery home page and navigate the specified exhibit taking notes about the show while they scroll through it. Details about which exhibits, pages and other resources to use will be outlined in the assignment prompt where the link is found. This tool will be made fully accessible to all students.

Method

Lecture

Integration

Lectures by instructor on specific topics related to art media, style, aesthetics, art theory and criticism and artists. The topic of multi-artist collaborations, solitary artists, and the various critical opportunities for exhibition and recognition will be examined and discussed. The work will be contextualized in its relation to technology and progress and to the social-political environment and the existing culture of behavior, 'otherness' including portrayals of race, religion and gender and portrayals of non-dominant groups and/or individuals. Lectures will familiarize students with modern art and artists and with themed exhibitions of modern art and architecture. Students will be introduced to philosophical concepts of 'otherness,' and the underlying themes of art within the post-industrial/machine age. Integral topics to be discussed include appropriation, influences of other non-Western European cultures, the role of rebellion against the status quo, and the use of new technology and material exploration. There will be a particular emphasis placed on examining and critiquing the historical exclusion of artists based on their race, gender, nationality and other non-dominant categories within European Modernism.

DE Adaptations for MOI

Lectures will be replaced by text, videos, images posted via the CMS. Some instructional material will include readings, videos, and material outside the course shell, which students will be directed to via links. Using the CMS students will have access to text, videos, images, and other needed materials/information. This access will be meet accessibility requirements.

Method

Papers and Reports

Integration

Art analysis projects will facilitate in-depth study and engagement with single works, and will require research into stylistic, historical and cultural contexts as well as the physical description of objects. Students will examine the social significance and impact the work has regarding its material, subject portrayal and underlying concepts. Students will examine the connective cultural impact of the work on future artists and collective cultural trends.

DE Adaptations for MOI

Using the CMS, students will have access to the writing prompts. Students will also use the CMS to turn in papers through the Assignments portal. This access will be meet accessibility requirements.

Method

Reading

Integration

Readings in the assigned text will familiarize students with modern artists, styles, specific examples of art and architecture and art theory, philosophy and criticism. Readings will also examine the appropriation of and influences of non-Western European art on Modernist artists, for example, the influence of Indigenous American art on Jackson Pollock or the influence of African art on Pablo Picasso.

DE Adaptations for MOI

Readings provided to the student in the CMS will familiarize students with modern artists, modernist ideas, styles and works of art and architecture. Students will submit a short summary about readings through the MSJC CMS once completed.

Additional Methods of Instruction for Honors

Honors students will have a minimum of 3 meetings with the instructor to discuss ongoing projects, readings and in-class discussion topics. These meetings may take the form of Face-to-Face sessions, Online meetings or telephone conversations at the discretion of the individual instructor and the course format (Face-to-Face/Hybrid/DE). These meetings are intended to cover a variety of ongoing topics but could include the following:

- Research Progress
- Discussions on any additional assigned readings
- Broader discussions about the history of Modernism and related movements
- Problem-solving workshops for additionally assigned projects

Field trips (physical is optional, but virtual is good too) to museums to directly engage with relevant works of Modernist Art.

Interviews with living artists, or their representative galleries to obtain more first hand information related to the individual artists and the works they have created.

Curated exhibition of Modernist artists in a virtual or theoretical gallery.

Service learning project by volunteering at local art gallery or library.

Methods of Evaluation

Method

Exams/Tests

Integration

Students will take a midterm and final exam, both of which will include a combination of identifying the title, medium, style and characteristics of projected images, and short answer questions concerning art vocabulary, styles and characteristics of art. The exams will also include a choice of essay questions asking students to discuss and describe the subject matter, characteristics and styles of significant works of art. Exams and quizzes/tests will vary in format throughout the course in response to diverse learning styles. These may include visual analysis, compare and contrast, multiple choice and descriptive responses.

DE Adaptations for MOE

Online exams will be posted as assignments via the CMS. Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. . Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Homework

Integration

Art analysis assignments will measure the student's ability to discuss and describe, in context, key works of art and architecture. Students will be evaluated on their ability to identify visual characteristics and specific approach to material application and subject matter as they pertain to stylistic distinctions in movements and in the work of individual artists.

DE Adaptations for MOE

Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Papers

Integration

Virtual museum experience reports. It is optional for students to visit art galleries and museums, including the college art gallery, and to submit reports discussing the works of art and featured exhibitions which they viewed. These reports will demonstrate their ability to observe characteristics, analyze and discuss styles and iconography, as well as to use art vocabulary. Viewer experience, even when virtual, provides a greater sense of scale, proximity and movement up to, around or through particular works of painting, sculpture and site-specific works.

DE Adaptations for MOE

Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Quizzes

Integration

Quizzes that test the students' ability to analyze and distinguish significant Modernist styles and artists and employ appropriate vocabulary and terminology as related to Modernist art, architecture and design.

DE Adaptations for MOE

Test, quizzes and exams will be offered online using the course management system (CMS) and will include multiple choice questions and free response questions. Examinations will be evaluated individually by the instructor, according to an established rubric and/or online grading system created in Canvas. Feedback will be provided within 1 week of the due date via Canvas/CMS grade book. Students may use accessible tools on the CMS to scheduled office hours for any query or clarification about their assignments.

Evaluation of Honors assignments

Student performance will be evaluated based on completion of regular course requirements and supplemental honors assignments.

The "expert" assignment will be evaluated in terms of the accuracy of factual and descriptive content, the ability to analyze and discuss subjective and aesthetic elements, and the insight and originality of the work.

Critical analyses will be evaluated in terms of their completeness, their accuracy and their effectiveness in synthesizing concrete elements with subjective, and personal postulations and insights.

Class presentations will be evaluated in terms of their accuracy, supported insights, and the ability of the student to organize and present material.

The curatorial project will be evaluated based on quality of researched artwork, relevance of the selected artists, accuracy of constructed gallery model and the demonstrated familiarity with each artist and their respective artwork.

Service learning project will be evaluated based on quality and relevance of the written reflection. The reflection should articulate specific examples that reinforce how public institutions of art improve the quality of the communities they serve.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Weekly Reading. Each week you will read from "Art and Culture; Critical Essays" by Clement Greenberg. The weekly readings will cover Greenberg's ideas and critique of Modernist artists and writers. Read each essay one at a time and focus on one per week.

For each week, please be sure to take notes and turn in the following:

A detailed summary of what was read. Cover not just the "what happened" but also discuss ideas that are discussed. The summary should be 1 page in length with an appendix of terms that you discovered during your reading. Be sure to define each term and include at the end of the summary.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Josef Albers in Mexico

Modernism is most commonly associated with European art groups and their respective colonial outlets. During a very critical point in his creative life, however, Josef Albers traveled to Mexico where he discovered a conceptual continuation of European Modernism in the form of architecture, nature and color. His subsequent body of work changed how European Modernists approached their works forever.

You will write a 3-5 page essay that discusses three ways in which Albers' trip to Mexico changed not only his own work, but the work of Modernists forever. Using specific examples of artwork, compare Albers' early works to his Mexican-influenced artwork and offer some insight into the adaptations. Be sure to use appropriate art terminology and provide all citations in MLA format.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Honors Assignments**Assignment**

Students will complete all regular course assignments for Art 103 and be graded according to the standard used for the rest of the class. In addition, students will be expected to complete one of option A, B, or C, as well as either option D or E.

Required or Optional

Required

Assignment

A. Critical Analysis Paper on a single work of art. Write a paper 8-12 pages in length MLA format, including a minimum of 5 scholarly citations, that features your description, contextualization and critical analysis of a single work of art. Critical analysis means that you will evaluate the work based on a range of criteria – including technique, subject, and contextual relevance – and discuss how successful you think the work is in subjective and critical terms.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The research projects requires in-depth scholarly research that uses appropriate resources such as scholarly articles or texts. This requires a great deal of attention and time as the works may have varied source material. The rigor of sorting through the source material and arranging it into a written paper that analyzes the work with an original point of view while clearly communicating detail is consistent with more advanced art research.

Assignment

B. Curate an exhibition of Modernist Art. The student will create a theoretical exhibit of Modernist art in the role of curator. Working with the instructor, the student will plan a show that includes 10-15 individual works or art from 5 major Modernist artists. Each work of art should include information about the work including date(s), medium, schools (if applicable), dimensions, artist, owner of artwork and a brief description of the artwork. In addition to the individual works of art, the student will create a curatorial statement that is 2-3 pages in length, double spaced, that explains how each artist and their respective works are interconnected. The curatorial statement should include 3-4 sources from art articles or prior interviews with the included artists.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The curatorial statement should include research from scholarly articles and published interviews that focuses the content in a more academic manner.

Assignment

C. The student will engage in a service learning project. The student and instructor will locate an appropriate organization within the arts or library community where the student can volunteer in some manner in order to show civic support for these important public services. This public service can vary in nature but must add up to at least 10 total hours of service. Additionally, the student will write a 4-7 page reflection on the experience incorporating a minimum of 3 outside, academic sources. The student will be encouraged to share their findings and reflections with the organization.

Required or Optional

Required

Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

The student will be engaged in a public facing organization that interacts directly with the community. This will provide insight into how these public institutions interact with the community they serve.

Assignment

D. A student who chose option B may create either a physical or digital model of their curated exhibit. This model should be made to approximate scale and must include all works of art included in the show. The student will MSJC Art Gallery as the basis for their model so that they have access to taking measurements and consulting with the art gallery staff. The model will then be presented to the instructor or the class with a full explanation of the exhibition and it's curatorial skew.

Required or Optional

Required



Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

The student will have to engage with the MSJC Art Gallery staff in order to take accurate measurements and to discuss the logistics of installing a physical art show in that space.

Assignment

E. Critical analysis presentation. This is a follow up option for any student who completed option A research paper or option C service learning project. This presentation would be 15 minutes on the research topic (A) or reflection of the service learning project (C) and must be given in person (not a pre-recorded video). The presentation must include visual slides that are appropriately cited. The presentation should also include an annotated bibliography in the same way the research paper would be. There should be 5-7 sources for this presentation.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The research projects requires in-depth scholarly research that uses appropriate resources such as scholarly articles or texts. This requires a great deal of attention and time as the works may have varied source material. The rigor of sorting through the source material and arranging it into an oral presentation that analyzes the work with an original point of view while clearly communicating detail is consistent with more advanced art research.

Course Materials

Textbooks

Robert Hughes (1991). The Shock of the New Knopf. ISBN: 0679728767

Charlene Spretnak (2015). The Spiritual Dynamic in Modern Art: Art History Reconsidered, 1800 to the Present Palgrave Macmillan . ISBN: 1137569697

Sam Phillips (2013). Isms: Understanding Modern Art Universe. ISBN: 9780789324689

Other Resources

<https://courses.lumenlearning.com/suny-fmcc-hum140/chapter/4-91-mid-late-modern/>

Open Educational Resources

Boundless Art History online textbook:

[https://human.libretexts.org/Bookshelves/Art/Book%3A_Art_History_\(Boundless\)/29%3A_Europe_and_America_from_1900-1950_CE](https://human.libretexts.org/Bookshelves/Art/Book%3A_Art_History_(Boundless)/29%3A_Europe_and_America_from_1900-1950_CE)

Class Size Information

Class Size

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The course content material on Modern Art will include an examination of philosophical concepts of 'otherness,' appropriation, influences of other non-Western European cultures, the role of rebellion against the status quo.

One of the concerns of this course is to acknowledge the influence of diverse cultural traditions on Western art. This is discussed with the impact of African masks and aesthetics on leading artists such as Picasso and Matisse who appropriated these visual forms into their work. Subjects will include movements such as Primitivism, Cubism, and the Bridge (Die Brücke) school of German Expressionism that sought inspiration from non-Western art to redefine visual, conceptual, and political concerns in modern art.

Art 103 also encourages critical thought about the impact of colonization and its legacy on art. Students will consider the ethics of museum collections and acquisitions in Europe and North America that expanded following colonial expeditions. Discussions will include the issue of art being taken out of its authentic cultural context and placed within museum environments. This course will address ongoing dialogue about the repatriation of art to native cultures and efforts to decolonize museums.

Students will also question the canon that has not been historically inclusive to non-Western art in addition to artists who have been marginalized based on class and gender. Consideration will be given to the representation of individuals portrayed based on concepts of "otherness" that furthered cultural biases and ideas of exclusion. Art 103 encourages students to critique this visual tradition through theory such as post-colonial ideas that promote multiple perspectives through art and dialogue. These cultural concerns through art history and theory will be discussed in their contexts and give students critical tools to consider inclusion.

This course emphasizes the role that gender has played in modern through contemporary art. Critical consideration will be given to visual traditions that placed women and minorities "under the gaze" until the increased visibility of diverse modern and contemporary artists countered this. Art 103 introduces significant contemporary movements such as feminist art that promotes discussions of feminist theory and body politics. Students will also question constructs about gender through art that encourages awareness about LGBTQ communities and concerns through visual expression. This will be connected to emerging contemporary media and movements such as Fluxus, installation work, and performance art.

There will also be consideration of cultural shifts in the contemporary art world that are aligning more with the ideals of diversity, equity, and inclusion. Through representative examples, students will discuss the increasing awareness of global art and current efforts in academia to distance contemporary work from previous ideas about restrictive canons and established standards. Students will consider this trajectory beginning with modern artistic movements and consider developments through contemporary art with an emphasis on diversity and inclusion.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Art 103 includes formative and summative assignments and evaluation formats that scaffold student learning with concern for different learning styles and diversity. Written activities such as visual analysis and term papers encourage research and the development of critical perspectives as a way to promote individual agency. Student-led discussions that can be posted on Canvas or delivered in hybrid formats encourage active dialogue and interaction. Museum visits may be in person or virtually online and support awareness of culture, gender, and political context through local and global art. Project-based assignments encourage creative and authentic approaches to engaging with content. Collaborative work that includes peer reviews of written assignments or projects encourages discourse among students as they empower each other through interaction. This combined approach to assignments and assessments with resources such as rubrics provides engagement and opportunities for achievement through multiple learning formats.

Instruction and content are varied and respond to concerns about equity and inclusion. The use of Open Educational Resources includes essays and texts through accessible content that promotes an equitable course without additional material fees. Visual media includes videos and recorded lectures as platforms such as Canvas enable students to access content interactively through technologically engaging formats. Primary and secondary sources in addition to theoretical approaches encourage critical perspectives for a deep understanding of the contexts of art. Course content reinforces a commitment to diversity and inclusion within the chronology of modern through contemporary artistic movements with consideration of cultural and gender dynamics from critical perspectives.

Interactions

Explain how the course will incorporate student-to-student interaction.

Face-to-Face and Hybrid Courses will engage students in class discussions and smaller break-out group discussions. DEI courses, as well as Face-to-Face and Hybrid Courses, will incorporate Online Discussion Posts in which students read and respond to peer-posts, engaging and furthering the conversations by contributing their observations, research, and critical comments.

Explain how the course will incorporate instructor-to-student interaction.

Face-to-Face and Hybrid Courses will incorporate faculty-to-student interaction through lecture, class discussions, Socratic questions, and collective analysis. DEI courses, as well as Face-to-Face and Hybrid Courses, will incorporate weekly course announcements in which the instructor addresses course concepts and shares pertinent examples. Instructor-to-student interactions will occur in all courses through individualized grade comments. Additionally, With online or in-person office meetings all be available to all students.

Explain how the course will incorporate student-to-content interaction.

Student-to-content interactions will occur for all students (Face-to-Face, Hybrid and DEI Courses) through CMI learning. Students will have options to read texts online or through printed material. Students will engage with the content via text, in-person presentations, recorded video-presentations, images, virtual museum and site tours. Students will engage through listening, observing, analyzing and interacting with course material.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students will practice the process of engaging in art images without judgment or praise so that they may prolong a duration of observing. The process of identifying formal elements and visual characteristics that immediately attract attention and comparing these with the elements that resonate and are remembered in the days following prompts students to grasp their own thinking. Through this practice of delayed judgement students become more aware of their own process in viewing art and forming ideas about it.

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