

**RARITAN VALLEY COMMUNITY COLLEGE
ACADEMIC COURSE OUTLINE
ARTH 203: Modern and Contemporary Art**

I. Basic Course Information

- A. Course Number and Title: ARTH-203, Modern and Contemporary Art
- B. New or Modified Course: modified course
- C. Date of Proposal: Semester: Spring Year: 2008
- D. Sponsoring Department: Social Sciences, Humanities & Education
- E. Semester Credit Hours: 3
- F. Weekly Contact Hours: 3 Lecture: 3
 Laboratory: 0
- G. Prerequisites/Corequisites: None
- H. Laboratory Fees: None
- I. Name and Telephone Number or E-Mail Address of Department Chair:
Stephen Kaufman, skaufman@raritanval.edu

II. Catalog Description

This course is a survey of modern art from the late 19th century to the present. Major artists in painting, sculpture, architecture and new media will be studied in the context of developments in Western art. Parallels will be drawn to nonwestern art. Students will learn about the major artistic and historical developments of this time period through lectures, readings, class discussions and museum and gallery visits.

III. Statement of Course Need

Modern and Contemporary Art serves as a special topic course in the art history curriculum and covers an important art historical period in depth. This course meets the needs of students of humanities, art history, and studio arts.

IV. Place of Course in College Curriculum

- A. This Course fulfills the General Education requirement in the Humanities
- B. The course is a Core Requirement for AFA Visual Arts, AFA Graphic Design & AA Studio Arts

- C. Course transferability: According to the New Jersey Transfer website, this course transfers to most 4-year programs as a core requirement for art and art history majors or as a humanities, general education or free elective.

V. Outline of Course Content

- A. Part I – When did Modern Art Begin?
1. Edouard Manet
 2. Impressionism and Post Impressionism – the 1860's.
 3. Symbolism and the Symbolists – the 1880's.
 4. Sculpture in the Late 19th century: such as Auguste Rodin
 5. Architecture in the Late 19th century: such as Sullivan, Otto Wagner, F.L.Wright, Antonio Gaudi.
 6. Art Nouveau.
- B. Part II – Early 20th century in Europe
1. Cubism (1906 – 1920) Pablo Picasso, Georges Braque.
 2. The Fauves and Expressionism (to 1912): Matisse, Derain, Vlaminck.
 3. German Expressionism – Die Brucke (1905 – 1913): Kirchner, Nolde, Der Blaue Reiter (1907 – 1912) Kandinsky, Marc.
- C. Futurism, Suprematism, De Stijl (1909 – 1932):
1. Fernand Leger, Balla, Boccioni, Mondrian and other important artists
- D. Dada, Fantasy and Surrealism (1910 – 1932)
1. Rousseau, Chagall, de Chirico, Duchamp, Man Ray, Kurt Schwitters, Max Ernst, Miro, Dali, Magritte.
- E. Architecture of the Early 20th Century
1. Frank Lloyd Wright.
 2. The Bauhaus in Germany – W. Gropius, LeCorbusier.
 3. De Stijl – G. Rietveld, Mies van der Rohe.
- F. The School of Paris (1920 – 1940)
1. Modigliani, Chagall, Matisse, Picasso
- G. Part III – American Painting
1. The Ashcan School and Robert Henri.
 2. Photographer Alfred Stieglitz and 291 Gallery in New York.
 3. The Armory Show of 1913.
 4. The Precisionists of the 1920's – such as C. Demuth, C. Sheeler, S. Davis.
 5. Regionalism of the 1930's – such as E. Hopper, B. Shahn.
- H. The Mexican Muralists –
1. D. Rivera and Orozco
- I. Part IV – After W.W. II
1. Abstract Expressionism – A. Gorky, H. Hofmann, w. DeKooning, J. Pollock, R. Motherwell, F. Kline.
 2. Color Field – M. Rothko, B. Newman.
 3. Hard Edged Painting – F. Stella
 4. Architecture – F.L. Wright, Mies van der Rohe.
- J. New Directions in the 1960's and 70's

1. Pop Art – such as L. Rivers, R. Rauschenberg, R. Lichenstein, A. Warhol, J. Rosenquist and others.
 2. Sculpture – such as L. Nevelson, C. Oldenberg, Kimbalz, D. Smith, Marisol and others.
 3. Architecture (Post-Modern) – such as P. Johnson, Michael Graves and others.
- K. New Realism, Photo-realism and Super-realism
1. Painting – such as C. Close, P. Pearlstein, R. Estes and others.
 2. Sculpture – such as G. Segal, D. Hanson and others.
 3. Feminism – such as J. Chicago and others.
- L. Minimalism and Conceptual Art –
1. F. Stella, D. Judd, R. Morris, J. Kousuth, Nam June Paik, B. Nauman, R. Smithson, Christo.
- M. Recent Diversity
1. Photography – C. Sherman, R. Mapplethorpe and others.
 2. New Materials – M. Shapiro, M. Abakanowicz and others.
 3. Neo-Expressionism and Neo-Conceptualism – J. Johns, Richter, P. Taffee, M. Tansey, Leon Golub, K. Haring and others.
- N. The ‘90’s – Art for the Millennium
1. Photography – such as Nan Goldin, the Bechers and others.
 2. Painting – such as Lasker, Rockman and others.
 3. Sculpture – such as J. Koons, R. Morris, E. Hesse, C. Andre and others.
 4. Architecture (Deconstruction) – such as F.O. Gehry, R. Meier, R. Piano and others.
 5. Video – such M. Barney, Diane Thater and others.

VI. Educational Goals and Learning Outcomes

A. Educational Goals

Students will:

1. develop an understanding and knowledge of art historical events and accomplishments from the late 19th century to the present.
2. develop an appreciation of art and its relationship to modern culture.
3. develop research skills: organize information to develop and support a main idea (G.E. 2c).
4. experience art at museums and other cultural sites.
5. develop and apply critical and analytical skills to works of art.: analyze and synthesize information (G.E. 1d)
6. develop and apply critical and analytical skills to reading and writing assignments and to write clearly, accurately, and fluently with focus and continuity in standard American English (G. E. 2b).

B. Learning Outcomes

Students will be able to:

1. Identify the basic historical categories stated in the outline of course content for objective analysis of art work.

2. Identify the aesthetic categories used in the formal visual analysis of artwork.
3. Identify specialized categories of architecture, sculpture, and the pictorial arts.
4. Describe the categories and artists studied in the course through written papers and classroom discussion.
5. Evaluate art works using objective and subjective criteria presented in the course outline.
6. Analyze the creative process in producing an art form.

VII. Modes of Teaching and Learning

- A. lecture/discussion
- B. small-group work
- C. computer-assisted instruction
- D. guest speakers
- E. student oral presentations
- F. independent study
- G. other – museum and gallery visits

VIII. Papers, Examinations, and other Assessment Instruments

- A. research papers
- B. essays
- C. quizzes and in-class writing assignments
- D. written exams research papers

IX. Grade Determinants

- A. Active participation in class discussions
- B. Students will write one or more papers in which they will demonstrate a knowledge and application of the major aesthetic and historical categories covered in the course.
- C. Three exams including a final exam will be used to assess the general education goals. The essay(s) on the exam will assess the following learning outcomes:
 1. The student will be able to identify major artworks from each of the stylistic periods covered in the course.
 2. The student will be able to select and describe major artworks covering painting, sculpture and architecture of the time periods covered in the course.
 3. The student will be able to analyze and synthesize information (G.E 1d).
 4. The student will be able to write clearly, accurately, and fluently with focus and continuity in standard American English (G. E. 2b)
 5. The student will be able to organize information to develop and support a main idea (G.E. 2c).

X. Texts and Materials

- A. Textbooks – such as: Modern Art by Hunter, Jacobus, Wheeler, , 3rd ed., Prentice Hall, History of Modern Art by Arnason & Kalb, 5th edition – Prentice Hall
- B. primary sources – Museum & gallery visits
- C. interviews
- D. journals
- E. reviews – from journals/magazines/newspapers
- F. film and video
- G. audio sources
- H. web sources
- I. other computer-based sources – CD -ROMs
- J. other- slides of artworks

(Please Note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC Bookstore is the sole resource for the most up-to-date information about textbooks.)

XI. Resources

This course requires adequate physical space to accommodate students and visual projection and room darkening capabilities. Flexible space is preferable.

Required equipment for this course is slide projectors and projection screen.

Other resources that are useful:

- A. Video/DVD players with monitors
- B. Video projector
- C. CD player
- D. Overhead projector
- E. College Library (Media Library)
- F. College Art Gallery