

Mercer County Community College

Arts and Communication Division

ART 123

HISTORY OF MODERN ART

COURSE DESCRIPTION

A comprehensive survey of the modern period in art beginning with Manet and continuing through the varied styles, schools and movements of this century. Color slides will be analyzed and discussed.

Text (s): **Reference Division Booklist**

Prerequisites:

Co-requisites:

Credits: 3

Lecture Hours: 3

Studio/Lab Hours: 0

<p>Food and Drink are strictly prohibited in classrooms as per Health and Safety Laws. Students are not permitted to bring in chemicals or cleaning fluids without the appropriate MSD Sheets.</p>

Course Coordinator: Mel Leipzig

Latest Review: Spring 2005

I. RATIONALE

Man has always produced art, in a variety of forms, long before recorded history. Art has fulfilled many vital personal and social needs. Before language and writing were developed, the visual arts, and signs or symbols provided the most universally understood means for communication.

By studying the works of art of any period, we can better understand the life and culture of the people who produced them, or the patrons they served. The values of a society are often reflected in the styles and functions of the art which it produced. The serious student will learn how to identify the principle characteristics of the various periods and styles of art, and how the contemporary uses of art and design derive from the art produced in the past.

New materials, modern technological advances and new methods for communication provide artists a wider range for visual expression. Air travel, photography, television transmission by satellites and powerful electro microscopes provide humankind with unusual views of natural subjects and with new perspectives and time frames for human experience. Art has always reflected or projected life and culture, and it will continue to do so. In this course, we will study and explore some of the art of modern times and discuss the trends and possibilities for individual expression in the future.

II. GENERAL COURSE GOALS

After completing the course, the student should:

- A. Understand and use correct terms in describing and identifying art or art objects.
- B. Be able to describe correctly the materials, techniques or concepts used in producing paintings, sculpture, architecture, fabrics, crafts items, and other works of art and design.
- C. Be able to list, or describe with reasonable accuracy, the principle characteristics of any given work of art.
- D. Be able to identify the period in which a given work of art was produced, and describe some of the cultural aspects which prevailed at the time, or affected each of the following:

1. Revolution and Revivals	6. Fauvism	11. Futurism	16. Pop Art
2. Realism	7. Cubism	12. American painting	17. Op Art
3. Naturalism	8. Expressionism	13. Abstract Expressionism	18. 20th Century Sculpture
4. Impressionism	9. Dada	14. Fantasy	19. 20th Century Arch.
5. Post-Impressionism	10. Surrealism	15. Hardedge painting	20. New Developments

- E. Have developed a sense of aesthetics and an historical appreciation of art and world cultures.
- F. Have developed a foundation for continuing interest in art and art history.
- G. Have developed a better understanding of the contribution of all forms of art to human culture and the continuous value of supporting cultural pursuits.

III. SPECIFIC COURSE OBJECTIVES

For the successful completion of the course, the student is expected to:

- A. Attend all lectures, or study the appropriate materials before the next meeting of the class.
- B. Read all text assignments as they occur.
- C. Participate in class discussions and slide presentation analysis.
- D. Study and be able to use new terms presented in lectures or textbooks.
- E. Answer test or quizzes, with at least 60% accuracy, as they occur.
- F. Attend, if able, field trips.
- G. Produce an original 300-word essay on an assigned subject related to the course material. (This will be valued at 20% of the course final grade.)

IV. INSTRUCTIONAL MODES TO BE USED

- A. Two weekly meetings, 1 hour and 15 minutes each - 15 weeks.
- B. Assigned and suggested readings.
- C. Required and optional field trips.
- D. Lectures and group discussion.
- E. Films, slides, prints, etc.
- F. Essay assignment (See III. G. above).

V. ATTENDANCE, EVALUATION AND GRADING

In a course of this nature, students must participate in order to have meaningful discussions. Therefore, it is the students' responsibility to attend all of the lectures and presentations, to maintain the assigned reading schedules, and to contribute to discussions whenever possible.

Attendance

If a student must miss a class meeting, he or she should notify the instructor, at the first opportunity, and is responsible for knowing the material covered in the interim, before attending the next session. The periodic quizzes, given in class cannot be taken at a later date. In cases of an unusual nature, or in extreme emergencies, reasonable provisions will be made for the make-up of a missed midterm or final examination.

Evaluation

Evaluation of progress, and grades, are determined by the instructor, based upon the following considerations:

- a. Attendance at lectures and presentations. (20%)
- b. Results of periodic quizzes. (20%)
- c. Individual essays. (20%)
- d. Midterm examination. (20%)
- e. Final examination. (20%)

Grading (See the College Catalog for grading policies)

The grade of "C" will be earned by students who demonstrate mastery of the essential elements of the material presented. Achievement will be demonstrated when all of the specific course objectives (A to G) are fulfilled with at least 70% accuracy.

The grade of "B" will be earned by students who demonstrate more than adequate mastery of the essential elements of the material presented, show acceptable knowledge of the course content. Achievement will be demonstrated when all of the specific course objectives (A to G) are fulfilled with at least 80% accuracy.

The Grade of "A" will be earned by students who demonstrate more than adequate mastery of the essential elements of the material presented, show acceptable knowledge of the course content, and contribute to class discussions and analysis. Achievement will be demonstrated when all of the specific course objectives (A to G) are fulfilled with at least 90% accuracy.

The instructor will determine the final grades based on the results of all of the written quizzes, examinations, and essays, as well as his estimate of the quality of reports, the amount of participation in classroom discussions, and other contributions or efforts of students.

VI. VOCABULARY

Many of the terms used in art, or in describing art, or the tools and techniques for producing art, are unique. Some are so unusual that they are not part of everyday or common language. If you hear a word or phrase which is strange, or not clear to you, make a note of it, and ask for an explanation at an appropriate time in the discussion period.

VII. COURSE OUTLINE

NOTE: The course is planned for thirty class meetings, however, some are devoted to quizzes and examinations and at least one will be a field trip (to museums in New York City). Specific reading assignments will be announced in class, as well as quiz and exam dates, at least one week in advance. Regular attendance and class participation in discussions are an integral part of the course presentation.

The following is the approximate sequence for the material to be included. Please use it to guide your studies on a week-to-week basis, allowing two sessions for each week of classes. This may vary somewhat, depending on other factors.

HISTORY OF MODERN ART

WEEKLY SCHEDULE

WEEK 1:

- Session 1:** Review: Romanticism, Neo-Classicism, & Realism
Session 2: Monet

WEEK 2:

- Session 3:** Monet
Session 4: Renoir, Maillol & Degas

WEEK 3:

- Session 5:** Pissarro, Sisley, Cassatt, Morisot, Whistler, & Caillebotte
Session 6: Toulouse Lautrec & Seurat

WEEK 4:

- Session 7:** (QUIZ #1) Cezanne
Session 8: Van Gogh & Rodin

WEEK 5:

- Session 9:** Gauguin, Munch & Rousseau
Session 10: Bonnard, Vuillard, Redon & Art Nouveau

WEEK 6:

- Session 11:** Matisse
Session 12: MIDTERM

WEEK 7:

- Session 13:** Picasso
Session 14: Other Fauves & Cubists (Derain, Dufy, Marquet, Braque, Gris & Leger)

WEEK 8:

- Session 15:** The Machine: Futurism, Constructivism, Suprematism, Mondrian & De Stijl and The Bauhaus
Session 16: French & Austrian Expressionism (Roualt, Soutine, Modigliani, Utrillo, Pascin, Laurencin, Klimt, Schiele & Kokoschka)

WEEK 9:

- Session 17:** Kandinsky & German Expressionism
Session 18: Fantasy & The Unconscious: Ensor, Klee, Chagall, & DeChirico

WEEK 10:

- Session 19:** Dada & Surrealism
Session 20: Surrealism (cont.) & Bacon, Balthus & Giacometti

HISTORY OF MODERN ART

WEEKLY SCHEDULE

(cont'd)

WEEK 11:

Session 21: Morandi, De Stael, Beckmann & Brancusi

Session 22: (QUIZ #2) American Painting Ash Can School, Edward Hopper

WEEK 12:

Session 23: American & Mexican Art
Armory Show, Dove, Hartley, O'Keeffe, Precisionists, Regionalists,
Orozco, Rivera, Shahn, Lawrence, W.P.A. Avery, David, & Diller

Session 24: Abstract Expressionism

WEEK 13:

Session 25: Hard Edge (incl. Op) color field, stain painting

Session 26: Pop Art, Funk Art, Happenings, Conceptual Art

WEEK 14:

Session 27: West Coast Painting, Photo Realism, Neo Realism, Neo Expressionism
and new developments

Session 28: 20th Century Sculpture (including Gonzalez)

WEEK 15:

Session 29: Modern Architecture

Session 30: REVIEW

WEEK 16:

Session 31: FINAL