New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

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| --- | --- |
| **Title of Proposal** | **Modification of Course Catalog Description for ARTH 1106** |
| **Date** | **9/27/2018** |
| **Major or Minor** | **Minor** |
| **Proposer’s Name** | **Zhijian Qian and Sandra Cheng** |
| **Department** | **Humanities** |
| **Date of Departmental Meeting in which proposal was approved** | **10/4/2018** |
| **Department Chair Name** | **Ann Delilkan** |
| **Department Chair Signature and Date** | **10-30-18** |
| **Academic Dean Name** | **Justin Vazquez-Poritz** |
| **Academic Dean Signature and Date** |  **10/30/18** |
| **Brief Description of Proposal**(Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | **Change of course catalog description for “ARTH 1106 Modern Art”, from “Impressionism, Post-Impressionism, Fauvism, Expressionism, Cubism, Futurism, Non-Objective Art, Dadaism, Surrealism, Abstract Expressionism, Pop, Op, Minimalism, Color Field Kinetics, Conceptual and Artificial Realism.” to “A survey of the development of Modern art from the mid-nineteenth to the twenty-first century. Discussions focus on innovations in painting, sculpture, architecture, photography, and new media, and on major artists in selected movements.”** |
| **Brief Rationale for Proposal**(Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body).  | **To avoid a simple list of “isms” that have little or no meaning to the student.** |
| **Proposal History**(Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | **This is the first submission of this proposal.** |

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

**ALL PROPOSAL CHECK LIST**

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| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: |  |
| * Brief description of proposal
 | x |
| * Rationale for proposal
 | x |
| * Date of department meeting approving the modification
 | x |
| * Chair’s Signature
 | x |
| * Dean’s Signature
 | x |
| Evidence of consultation with affected departmentsList of the programs that use this course as required or elective, and courses that use this as a prerequisite. |  |
| Documentation of Advisory Commission views (if applicable). |  |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | x |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

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| Documentation indicating core curriculum requirements have been met for new programs/options or program changes.  |  |
| Detailed rationale for each modification (this includes minor modifications) |  |

**CHANCELLOR’S REPORT FORM**

**Section AV: Changes in Existing Courses**

**AV.1. HUMANITIES**

**Existing Course Number and Course Title**

**ARTH1106 Modern Art**

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| --- | --- | --- | --- |
| **From:**  |  | To:  |  |
| **Course Number** | ARTH1106 | Course Number | ARTH1106 |
| **Course Title** | Modern Art | Course Title | Modern Art  |
| **Description** | ~~Impressionism, Post-Impressionism, Fauvism, Expressionism, Cubism, Futurism, Non-Objective Art, Dadaism, Surrealism, Abstract Expressionism, Pop, Op, Minimalism, Color Field Kinetics, Conceptual and Artificial Realism.~~ | **Description** | **A survey of the development of Modern art from the mid-nineteenth to the twenty-first century. Discussions will focus on innovations in painting, sculpture, architecture, photography, and new media, and on major artists in selected movements.** |
| **Credits** | 3 credits | **Credits** | 3 Credits |
| **Lab Hours**  |  | **Lab Hours**  |  |
| Prerequisite: | CUNY Proficiency in Reading and Writing | Prerequisite: | CUNY Proficiency in Reading and Writing |
| Corequisite:  |  | Corequisite:  |      |
| Pre/Corequisite:  |  | Pre/Corequisite:  |      |

**Rationale**:To avoid a simple list of “isms” that have little or no meaning to the student.

**Course Outline**

**AV.1. Department:** Humanities

**Course Number:** ARTH1106

**Title:** Modern Art

**Hours:** 3 Class Hours, 0 Lab Hours

**Credits:** 3 Credits

**Prerequisites:** CUNY Proficiency in Reading and Writing

**Course Description**

A survey of the development of Modern art from the mid-nineteenth to the twenty-first century. Discussions focus on innovations in painting, sculpture, architecture, photography, and new media, and on major artists in selected movements.

**Required Text:**

H.H. Arnason, *History of Modern Art*, 6th edition, Prentice Hall, 2009.

**Suggested Texts:**

Charles Harrison and Paul Wood, *Art in* Theory, 1815-1900 and *1900-2000*, *2001-2002*.

*Readings*: Readings will be assigned for every class, except when there is an exam. Readings from the course textbook are listed under each day along with additional material from the online resource Khan Academy: https://www.KhanAcademy.org/humanities/art-history. On several days other texts will be assigned, which will be available in PDF form on Blackboard.

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

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| --- | --- |
| LEARNING OUTCOMES  | ASSESSMENT METHODS  |
| 1. Articulate how meaning is created in the arts and how experience is interpreted and conveyed.  | 1. Analysis of artwork during in-class discussions and in exams and in paper assignments. |
| 2. Use appropriate resources to conduct research and to communicate in written format.  | 2. Students’ visits to museums, textbook readings, lecture and observation notes, and images gathered throughout the semester will prepare students for paper assignments and essay exams.  |
| 3. Students will also be able to demonstrate in tests and exams their understanding of Modern art in terms of medium, style, form, art movements, and contextual significance.  | 3. Essay exams and written assignments.  |

GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

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| --- | --- |
| LEARNING OUTCOMES: World Cultures/Global Issues  | page3image15952ASSESSMENT METHODS |
| 1. Gather, interpret, and assess information from a variety of sources and points of view.  | 1. Notes from class lectures and textbook readings provide students with concepts and information from writings on the subject of Modern Art and theories on modern art movements.  |
| 2. Evaluate evidence and arguments critically or analytically.  | 2. In image-based lectures, class discussions, and textbook readings students gain a familiarity with numerous works of Modern art and come to evaluate the visual evidence and arguments of modern art movements. In class discussions students are encouraged to question interpretations of artwork from different perspectives. |
| 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.  | 3. In paper assignments and written portions of the examinations, students are required to give well-written responses that incorporate concepts and terminology learned in class lectures and textbook readings. In class discussion students are guided in how to articulate their responses to examples of Modern art illustrated in class lectures and textbook readings.  |
| 4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.  | 4. Class lectures, textbook readings, and suggested readings emphasize the fundamental methods of art history from *formal analysis* and *iconographic interpretation* to the study of written sources that illuminate the historical, social, political and cultural contexts of artistic production featured in the course. These methods and concepts are demonstrated in class lectures, class discussion, and textbook readings, and are applied by the student in the examinations and writing assignments.  |
| 5. Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.  | 5. Image-based class lectures and textbook readings examine the thematic subjects in the movements of Modern art and analyze diverse cultural, political and social perspectives in major works of important artists.  |
| 6. Analyze the historical development of one or more non- U.S. societies. | 6. In image-based class lectures, class discussion, and textbook readings, the study of Modern art is concerned with art movements in Europe, U. S. and other parts of the world.  |
| 7. Analyze the significance of one or more major movements that have shaped the world's societies.  | 7. In image-based class lectures, class discussion, and textbook readings, the study of Modern art is concerned with how major art movements in Modern art history have shaped the visual cultures of the modern world.  |
| 8. Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies. | 8. Image-based lectures, textbook readings, and class discussion emphasize the roles that many forms of social differentiation have played in the artistic production of modern art from the mid- 19th century to the late 20th century.  |

**Course Outline by Week:**

Week 01: **Introduction: What was Modern Art? Realism and Impressionism**

**Reading**: Textbook: Chapter 1, “The Origins of Modern Art”, Chapter 2, “The Search for Truth: Early Photography, Realism, and Impressionism”

Recommended: Khan Academy, “Becoming Modern,” “Orientalism,” and “A Beginner’s to 20th Century Art”, “Realism,” and “Impressionism,” “Art and the French State”

Week 02: **Post-Impressionism; The Origins of Modern Architecture; Art Nouveau**

**Reading**: Textbook: Chapter 3, “Post-Impressionism”, Chapter 4, “The Origins of Modern Architecture and Design”, Chapter 5, “Art Nouveau and the Beginnings of Expressionism”

Recommended: Khan Academy, “Post-Impressionism”, “Symbolism and Art Nouveau”

Week 03: **Fauvism and Expressionism**

**Reading**: Textbook: Chapter 6, “The New Century: Experiments with Color and Form”, Chapter 7, “Expressionism in Germany”

Recommended: Khan Academy, “Fauvism and Matisse”, “Expressionism”
**\*\*\*PAPER #1 DUE\*\*\***

Week 04**:** **Cubism; Early Twentieth-Century Architecture** **Reading**: Textbook: Chapter 8, “Cubism”, Chapter 9, “Early Twentieth-Century

Architecture”

Recommended: Khan Academy, “Cubism and its Impact”

Week 05: **European Responses to Cubism**

**Reading:** Textbook: Chapter 10, “European Responses to Cubism”

Additional Reading: F. T. Marinetti, “The Foundation and Manifesto of Futurism,” 1909 (PDF on Blackboard)

Recommended: Khan Academy, “Futurism and the Great War”, “The International Avant-Garde”

**\*\*\*PAPER #2 DUE\*\*\***

Week 06: **Dada and Art in Europe during World War I; Art in France after World War I**

**Reading**: Textbook: Chapter 11, “Picturing the Wasteland: Western Europe during World War I”, Chapter 12, “Art in France after World War I”,
Recommended: Khan Academy, “German Art Between the Wars,” “Dada”

Week 07**: Midterm Exam**

Lecture after exam**: de Stijl and Bauhaus**

**Reading**: Textbook: Chapter 13, “Clarity, Certainty, and Order: de Stijl and the Pursuit of Geometric Abstraction”, Chapter 14, “Bauhaus and the Teaching of Modernism”

Week 08: **Surrealism and Its Discontents**

**Reading**: Textbook: Chapter 15, “Surrealism and Its Discontents”
Recommended: Khan Academy, “Surrealism”

Week 09**:** **American Art Before World War II; Abstract Expressionism**

**Reading**: Textbook: Chapter 16, “American Art Before World War II”, Chapter 17, “Abstract Expressionism and the New American Sculpture”
Recommended: Khan Academy, “American Art to World War II”, “Abstract Expressionism and the New York School”

Week 10: **Postwar European Art; Pop Art**

**Reading**: Textbook: Chapter 18, “Postwar European Art”, Chapter 19, “Nouveau Realisme and Pop Art”

Recommended: Khan Academy, “Pop Art”

Week 11: **Minimalism; Architecture of Mid-Twentieth Century**

**Reading**: Textbook: Chapter 20, “Playing the Rules: Sixties Abstraction”, Chapter 231, “Modernism in Architecture of Mid-Century”
Additional Reading: Donald Judd, “Specific Objects,” 1965 (PDF on Blackboard)

Recommended: Khan Academy, “Minimalism and Earthworks”

**\*\*\*PAPER #3 DUE\*\*\***

Week 12: **Conceptual Art, Post-Minimalism**

**Reading**: Textbook: Chapter 22, “Conceptualism and Activist Art”, Chapter 23 “Post-Minimalism”

Robert Smithson and Allan Kaprow, “What is a Museum?” 1967 (PDF on Blackboard)
Recommended: Khan Academy, “Minimalism and Earthworks,” “Conceptual Art: An Introduction”

Week 13: **Postmodernism, Neo-Expressionism**

**Reading**: Textbook: Chapter 24, “Postmodernism”, Chapter 25, “Painting through History”

Recommended: Khan Academy, “US: Identity, the body and the subversion of Modernism”

Week 14: **Contemporary Art, and Globalization**

**Reading**: Textbook: Chapter 26, “Contemporary Art and the Regeneration of Modernism”, Chapter 27, “Contemporary Art and Globalization”

Recommended: Khan Academy, “Contemporary Art, an introduction”

Week 15: **Final Exam**

**Evaluation and Grade Distribution:**

Class Participation: 10%

First Paper: 10%

Second Paper: 15%

Third Paper: 20%

Midterm Exam: 20%

Final Exam: 25%

**HUMANITIES DEPARTMENT ATTENDANCE POLICY**

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

*Class Participation*: Active participation in class, including discussion and individual and group activities, is *required* and makes up 10% of your grade. Please come to class ready to participate and engage in discussion.

*Paper Assignments*: Over the course of the semester you will write three **short** papers (1/2 page, 1 page, and 2 pages) that respond to specific prompts that I will assign in class. Each assignment will build on the previous one, and you will have the opportunity to revise each paper over the course of the semester. Further information about each assignment will be distributed in class.

*Midterm exam*: The midterm exam will consist of five slide comparisons. You will be expected to identify the artist, title, and date of each slide, as well as compare and contrast and identify why each artwork is important.

*Final Exam*: The final exam will follow the same format as the midterm but will include 10 slide comparisons.

**NYCCT ACADEMIC INTEGRITY POLICY**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**REASONABLE ACCOMMODATION STATEMENT**

We are committed to providing reasonable accommodation to students with disabilities. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Center for Student Accessibility. Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the Center, which is located in room L-237. It is the student’s responsibility to initiate contact with the Center staff and to follow the established procedures for having the accommodation notice sent to the instructor.

**HUMANITIES DIVERSITY STATEMENT**

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students’ ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.