

ART 1.2 Course Outline as of Fall 2004**CATALOG INFORMATION**

Dept and Nbr: ART 1.2 Title: WORLDART SINCE 1500

Full Title: World Art History Since 1500

Last Reviewed: 5/10/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	8	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

History and aesthetic appreciation of World Art since 1500 C.E. Focuses on the development, diversity, and interaction of art and traditions in time and space around the world since 1500 C.E. to the present. Includes representative art from Europe, Asia, Africa, the Americas, and Oceania. May be taken independently of Art 1.1. May be used to fulfill requirement for the Fine Arts Certificate in Art.

Prerequisites/Corequisites:**Recommended Preparation:**

Eligibility for ENGL 100 or ESL 100

Limits on Enrollment:**Schedule of Classes Information:**

Description: History & aesthetic appreciation of the arts of Europe, Asia, Africa and the Americas since 1500 C.E. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 100 or ESL 100

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area		Effective:	Inactive:
	E	Humanities	Fall 1996	
	H	Global Perspective and Environmental Literacy		
CSU GE:	Transfer Area		Effective:	Inactive:
	C1	Arts	Fall 1997	
IGETC:	Transfer Area		Effective:	Inactive:
	3A	Arts	Fall 1997	
CSU Transfer:	Transferable	Effective:	Fall 1996	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1996	Inactive:

CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

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

A. Identify the unique contributions of world cultures and civilizations and assess their continuing influence on world art today.

B. Locate patterns of culture change within each culture and civilization as reflected in their art forms.

C. Examine the interrelations of world cultures and civilization and the impact these interrelations had on world art.

D. Discover connections across boundaries that are revealed in the forms and content of the art of bordering cultures.

E. Discuss how the increasing globalization of world cultures as shown in their interaction, interdependence, and integration is reflected in art forms.

F. Recognize what is shared and what is unique in various world approaches to art and aesthetics.

G. Use the principles of aesthetic analysis.

H. Choose an appropriate approach to analyzing the content of a work of art.

I. Demonstrate the ability to research an approach to content in library resources.

J. Identify the student's own personal aesthetic preferences, and compare these with other world approaches to art.

K. Locate and identify the forms, titles, artists, dates, and places of a representative list of examples of world art.

L. Explain the cultural context as well as the chronological and

geographical framework of these works of art.

Topics and Scope:

Lecture and discussion material:

A. How to approach Art: world approaches to art, including the approaches of realism, formalism, and content.

B. Renaissance and Reformation in Europe: How the messages of changing religions and the monarchies of the 16th century were expressed in the art of the Papal States, the Hapsburg Empire, and the new kingdoms of northern Europe. Interrelationships and interdependencies of these regions as reflected in the art.

C. The Islamic Empires: How the mosques, palaces, and manuscripts of 16th century Ottoman Turkey, Safavid Iran, and Moghul India express a new nationalism in the wake of the declining Mongol khanates.

Connections with Renaissance Europe.

D. After the Mongols in East Asia: Recovery and decline in Ming China. Art and architecture of the Forbidden City. Militarism and isolation in Tokugawa Japan: Castles and tea houses of the shogunate.

E. Impact of European Imperialism: How the tradition of arts in America, Africa, and Asia were changed by European contacts, including decline, destruction, replacement, modification, assimilation, and renewal. Examples: Spanish conquest of the Aztecs in Mexico and the Incas in Peru; English colonization in North America, Russian conquests in Siberia, Portuguese contacts with the Kingdom of Benin (Nigeria) and the Bushongo Kingdom (Zaire); Portuguese missionaries in India and Japan, Portuguese merchants in Goa; English and French merchants in India; Dutch conquest of Indonesia.

F. Art of the Great Monarchies of Europe: How imperial revenues funded the arts of Europe in the period 1650-1800. Examples: Versailles in France, Schonbrunn in Austria, the Hermitage in St. Petersburg.

G. Art of the Newly Dominant Middle Classes: How the art of the 19th century in Europe and Asia reflects its changing patronage. Examples: Neoclassicism to Romanticism and Impressionism, Japanese screens to the woodblock prints of Edo Japan.

H. Globalization in the 20th century: How the arts reflect the increasing globalization of world culture since World War I. Examples: international styles in painting (Cubism) and architecture (the International Style).

I. Art of the Future: Continued globalization. Government-funded architecture. Examples: Gehry's Guggenheim Museum in Bilbao, Gae Aulenti's renovation of the Asian Art Museum in San Francisco.

Assignment:

A. Read assigned portions of the textbooks in preparation for class discussions of issues concerning world art that may include issues of cultural relativity, patterns of culture change, ethnocentrism, pluralism and multiculturalism, westernization, gender issues, religion and belief or symbolic culture. Between 35-70 pages per week.

B. Research and write a term paper, of a minimum of 1,000 words, using the process of aesthetic analysis to analyze the forms of a work, and selecting one of the studied methods of approach to research

the content. The work of art may be of any period or place.
 C. Take two midterms and a final, each consisting of slide identifications, questions on cultural context, and definitions of terms. The slides and cultural context questions will be drawn from the reading assignments, class discussions, and class lectures.
 analysis to analyze the forms of a work, and selecting one of the

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Term papers

Writing
40 - 60%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations
0 - 0%

Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, True/false, Completion

Exams
40 - 60%

Other: Includes any assessment tools that do not logically fit into the above categories.

None

Other Category
0 - 0%

Representative Textbooks and Materials:

Honour, Hugh and John Fleming. The Visual Arts: A History. Upper Saddle River, NJ: Prentice Hall, 2001, 6th Edition.

Gill, Sarah. The Critic Sees: A Guide to Art Criticism. Dubuque, IA: Kendall/Hunt, 2001, Revised printing.