

LSC Use Only No: LSC Action-Date: UWUCC USE Only No. UWUCC Action-Date: Senate Action Date:
 03-22 Appr 11/25/03 Appr 3/2/04

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Brenda Mitchell	Email Address brmitche@iup.edu
Proposing Department/Unit Department of Art and Art Education	Phone 7-2530

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)
 New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Arhi 100 Arts of the 20th century	
<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>

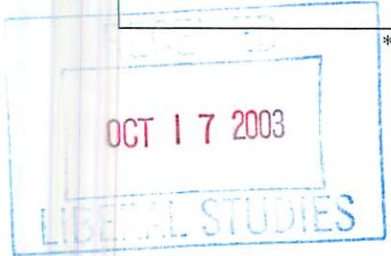
2. Additional Course Designations: check if appropriate
 This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

3. Program Proposals
 New Degree Program Program Title Change Program Revision
 New Minor Program New Track Other

<i>Current program name</i>	<i>Proposed program name, if changing</i>
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4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>Penny Rode</i>	9-3-03
	<i>Adrian Dief</i>	9-3-03
Department Chair(s)	<i>Michelle Quate</i>	9-3-03
College Curriculum Committee Chair	<i>James S. [unclear]</i>	9-29-03
College Dean	<i>Theresa J. Ford</i>	10/09/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Schust</i>	11-25-03

* where applicable



I. Catalog Description

ARHI 100 Arts of the 20th century

3 class hours

0 lab hours

3 credits

Prerequisites: ART MAJORS AND MINORS ONLY

(3c-0l-3cr)

A study of art in the U.S. during 1900 – 1960 in light of historical events and in the broader context of political, philosophical, religious, and social developments, including women and under-represented groups as subjects, creators, and patrons of the arts and intended as an introductory course for incoming art majors. Primary focus on painting, photography, and film.

II. Course Objectives

Students will be able to:

- 1. Acquire knowledge concerning dates, events, and places relevant to major artistic developments in the U.S. during the first half of the 20th century and vocabulary appropriate to the discipline of art history.**
- 2. Comprehend the meaning and content of paintings, photographs, and film in the broader context of historical, political, and social developments in the U.S., including comparing and contrasting works of art and their various meanings.**
- 3. Apply information using methods, concepts, and theories in new situations, and analyze works of art through recognizing and interpreting style, meaning, and content of works of art.**
- 4. Develop verbal skills, including reading and writing, in addition to critical thinking skills.**

III. Course Outline	
A. Introduction to course	(1 hr.)
B. Robert Henri, "The Eight," and the "Ashcan School"	(2 hrs.)
C. Alfred Stieglitz, Edward Steichen, and the '291' Gallery	(2 hrs.)
D. The Armory Show and European Modernism	(2 hrs.)
E. Early American Modernism: Arthur Dove, Marsden Hartley, John Marin, and Georgia O'Keeffe	(5 hrs.)
F. Exam	(1 hr.)
G. New York Dada and Precisionism	(3 hrs.)
H. Charlie Chaplin, <i>Modern Times</i>	(2 hrs.)
I. The Harlem Renaissance	(2 hrs.)
J. Art of the Great Depression: FSA Photography	(2 hrs.)
K. Regionalism: Grant Wood, Thomas Hart Benton, John Steuart Curry	(3 hrs.)
L. Exam	(1 hr.)
M. Social Realism in the 1930s	(2 hrs.)
N. Mexican Painters and Photographers in the U.S. in the 1930s	(3 hrs.)
O. The "American Scene": Stuart Davis and Edward Hopper	(1 hr.)
P. Surrealism and American Sculpture: Alexander Calder and Joseph Cornell	(2 hrs.)
Q. Abstract Expressionism	(2 hrs.)
R. Elia Kazan, <i>On The Waterfront</i>	(2 hrs.)
S. Pop Art	(1 hr.)
T. <i>Rebel Without a Cause</i>	(2 hrs.)
U. Final Exam during final exam week	(1 hrs.)

IV. Evaluation Methods

The final grade will be determined as follows:

75% Three exams – two exams during the term and one during finals week. According to the instructor, each exam may consist of slide identification, multiple choice, essays and compare/contrast essay questions.

25% Journal Assignments (includes writing about films viewed in class, outside activities such as lectures and gallery/museum openings, dance performances, poetry readings, music recitals and concerts, research exercises, etc.)

Grading Scale: A= 90+% B: 80-89% C: 70-79% D: 60 – 69% F: 59%

V. Attendance Policy

Student learning is enhanced by regular attendance and participation in class discussions. An attendance policy will be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy).

VI. Required textbooks, supplemental books and readings

The resources may vary with the instructor and will be updated periodically. Textbook: Robert Hughes, *American Visions: The Epic History of Art in America* (Knopf, 1999).

VII. Special Resource Requirements

No additional faculty are required for this course.

VIII. SAMPLE BIBLIOGRAPHY

Adato, Perry Miller. *Alfred Stieglitz: The Eloquent Eye*. produced by Thirteen/WNET New York, NY : Fox Lorber Centre Stage [videorecording] 2001.

Against the odds: The Artists of the Harlem Renaissance. PBS HomeVideo; Burbank, CA : distributed by Warner Home Video, 1998.

Albers, Patricia *Shadows, Fire, Snow: the Life of Tina Modotti*. Berkeley: University of California Press, 2002.

Anreus, Alejandro. *Ben Shahn and the Passion of Sacco and Vanzetti*. Jersey City: Rutgers University Press, 2001.

Argenteri, Letizia. *Tina Modotti: Between Art and Revolution*. New Haven: Yale University Press, 2003.

Balken, Debra Bricker. *Debating American Modernism: Stieglitz Duchamp, and the New York Avant-Garde*. New York, NY: American Federation of Arts, 2003.

Beckman, Wendy Hart. *Artists and Writers of the Harlem Renaissance*. Berkeley Heights, NJ: Enslow Publishers, 2002.

Brown, Milton Wolf. *The Story of the Armory Show*. New York: Abbeville Press, 1988.

Carroll, Michael Thomas. *Popular Modernity in America: Experience, Technology, Mythohistory*. Albany: State University of New York Press, 2000.

Connor, Celeste. *Democratic Visions: Art and Theory of the Stieglitz Circle, 1924-1934*.

Berkeley: University of California Press, 2001.

Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, the Cleveland Museum of Art, Ohio Arts Council. *Diego Rivera: Art & Revolution*. Mexico: Landucci Editores, 1999.

Corn, Wanda M. *The Great American Thing: Modern Art and National Identity, 1915-1935*. Berkeley: University of California Press, 1999.

Craven, David. *Abstract Expressionism as Cultural Critique: Dissent during the McCarthy Period*. Cambridge: Cambridge University Press, 1999.

Crunden, Robert Morse. *Body & Soul: the Making of American Modernism*. New York: Basic Books, 2000.

Dennis, James M. *Renegade Regionalists: the Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry*. Madison: University of Wisconsin Press, 1998.

Doss, Erika Lee. *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism*. Chicago: University of Chicago Press, 1991.

Doss, Erika Lee. *Twentieth-century American Art*. Oxford: Oxford University Press, 2002.

Downs, Linda Bank. *Diego Rivera: the Detroit Industry Murals*. New York: W.W. Norton, 1999.

Eldredge, Charles C. *Reflections on Nature: Small Paintings by Arthur Dove, 1942-1943*. New York: American Federation of Arts, 1997.

Folgarait, Leonard. *Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order*. Cambridge: Cambridge University Press, 1998.

Foster, Kathleen A. *Thomas Hart Benton and the Indiana Murals*. Bloomington: Indiana University Art Museum in association with Indiana University Press, 2000.

Fryd, Vivien Green. *Art and the Crisis of Marriage: Edward Hopper and Georgia O'Keeffe*. Chicago: University of Chicago Press, 2003.

Greenfeld, Howard. *Ben Shahn: an Artist's Life*. New York: Random House, 1998.

Greenough, Sarah. *Modern Art and America: Alfred Stieglitz and His New York Galleries*. Boston: Bulfinch Press, 2000.

Greenough, Sarah. *Alfred Stieglitz : The Key Set : The Alfred Stieglitz Collection of Photographs*. New York: Harry N. Abrams, 2002.

Hamill, Pete. *Diego Rivera*. New York: Harry N. Abrams, 1999.

Harnsberger, R. Scott. *Four artists of the Stieglitz Circle: a Sourcebook on Arthur Dove, Marsden Hartley, John Marin, and Max Weber*. Westport, Conn.: Greenwood Press, 2002.

Harris, Jonathan. *Federal Art and National Culture: the Politics of Identity in New Deal America*. Cambridge: Cambridge University Press, 1995.

Haskell, Barbara. *Joseph Stella*. New York: Whitney Museum of American Art, 1994.

Haskell, Barbara. *The American Century: Art & Culture, 1900-1950*. New York: Whitney Museum of American Art, 1999.

Hemingway, Andrew. *Artists on the Left: American Artists and the Communist Movement 1926-1956*. New Haven: Yale University Press, 2002.

Homer, William Innes. *Stieglitz and the Photo-Secession, 1902*. New York: Viking Studio, 2002.

Kao, Deborah Martin, et al. *Ben Shahn's New York: the Photography of Modern Times*. Cambridge, Mass.: Fogg Art Museum, Harvard University Art Museums, 2000.

Kellner, Bruce, ed. *Letters of Charles Demuth, American Artist, 1883-1935*. Philadelphia: Temple University Press, 2000.

Kirschke, Amy Helene. *Aaron Douglas: Art, Race, and the Harlem Renaissance*. Jackson: University Press of Mississippi, 1995.

Lee, Anthony W. *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals*. Berkeley: University of California Press, 1999.

Leininger-Miller, Theresa A. *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922-1934*. New Brunswick, NJ: Rutgers University Press, 2001.

Levin, Gail. *Hopper's Places*. Berkeley: University of California Press, 1998.

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Lucic, Karen. *Charles Sheeler and the Cult of the Machine*. Cambridge, Mass.: Harvard University Press, 1991.

Lucic, Karen. *Charles Sheeler in Doylestown: American Modernism and the Pennsylvania Tradition*. Allentown, PA: Allentown Art Museum, 1997.

Lyons, Deborah. *Edward Hopper: a Journal of his Work*. New York: Whitney Museum of American Art, 1997.

Maria Morris Hambourg, et al. *Walker Evans*. Princeton: Princeton University Press, 2000.

Museum of Contemporary Art, San Diego. *Frida Kahlo, Diego Rivera, and Twentieth-century Mexican Art : the Jacques and Natasha Gelman Collection*. San Diego: Museum of Contemporary Art, 2000.

Natanson, Nicholas. *The Black Image in the New Deal: the Politics of FSA Photography*. Knoxville: University of Tennessee Press, 1992.

Naumann, Francis M. *Making Mischief: Dada Invades New York*. New York: Whitney Museum of American Art, 1996.

Nysenholz, Adolphe, ed. *Charlie Chaplin: His Reflection in Modern Times*. New York: Mouton de Gruyter, 1991.

Partridge, Elizabeth. *Restless Spirit: The Life and Work of Dorothea Lange*. New York, N.Y.: Viking, 1998.

Perlman, Bennard B. *Robert Henri : His Life and Art*. Washington, D.C.: National Gallery of Art, 1991.

Phillips, Lisa. *The American Century: Art & Culture, 1950-2000*. New York: Whitney Museum of American Art, 1999.

Phillips, Stephen Bennett. *Margaret Bourke-White: The Photography of Design, 1927-1936*. Washington, D.C.: Phillips Collection, 2003.

Powell, Richard J. *Black Art: a Cultural History*. New York: Thames & Hudson, 2003.

Ray, Man. *Self Portrait*. Boston: Little, Brown, 1998.

Richter, Peter-Cornell *Georgia O'Keeffe and Alfred Stieglitz* [translated from the German by Ishbel Flett]. Munich; New York: Prestel, 2001.

Rochfort, Desmond. *Mexican Muralists: Orozco, Rivera, Siqueiros*. 2001.

Rose, Barbara. *John Marin: The 291 Years*. New York, NY: Richard York Gallery, 1998.

Rubin, Susan Goldman. *Margaret Bourke-White: Her Pictures Were her Life*. San Francisco: Chronicle Books, 1998.

Stebbins, Theodore E. Jr., et al. *The Photography of Charles Sheeler: American Modernist*. Boston, Mass.: Bulfinch Press, 2002.

Stomberg, John R. *Power and Paper: Margaret Bourke-White, Modernity, and the Documentary Mode*. Boston, MA: Boston University Art Gallery; Seattle: University of Washington Press, 1998.

Stuart Mel. *Man Ray: Prophet of the Avant-Garde* a production of Thirteen/WNET; New York, NY, 1988.

Weinberg, Jonathan. *Ambition & Love in Modern American Art*. New Haven: Yale University Press, 2001.

Whitney Museum of American Art. *Frames of Reference: Looking at American Art, 1900-1950: Works from the Whitney Museum of American Art*. New York: Whitney Museum, 1999.

Willis-Thomas, Deborah, *VanDerZee, Photographer, 1886-1983*. New York: H.N. Abrams, 1998.

IX. Summary of Proposed Revisions and Justification/Rationale for the revision.

Because a member of the studio faculty designed the course, it was introduced into the curriculum as an AR (Art/Studio) course. For many years, the course has been offered by a member of the art history faculty, and is, in fact, an historical course. The prefix change from AR to ARHI was passed during the 2002-2003 art history program revisions. No syllabus of record exists; therefore, the proposed revisions reflect the more recent content more accurately.

The existing catalogue description reads as follows:

Designed to expand student response to visual, aural, and kinetic forms of this century with special emphasis on recent decades. The course includes lecture, studio and field experiences. Enrollment is limited to art majors.

The description has been revised to read as follows:

A study of art in the U.S. during 1900 – 1960 in light of historical events and in the broader context of political, philosophical, religious, and social developments, including women and under-represented groups as subjects, creators, and patrons of the arts and intended as an introductory course for incoming art majors. Primary focus on painting, photography, and film. The enrollment limitations have been changed to “Art majors and minors only.”