



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Art History 109
Descriptive Title: Contemporary Art in World Cultures
Course Disciplines: Art History
Division: Behavioral and Social Sciences

Catalog Description:

In this global survey of contemporary art, students study recent works by artists from different geographical and cultural regions of the world. Emphasis is placed on artworks that reflect changes to world cultures resulting from colonization, war, and globalization and that capture the interconnections among world cultures and individuals from a humanistic perspective. Using a comparative and transnational framework, students identify commonalities and differences in the way diverse cultures and individuals are affected by and respond to global change.

Conditions of Enrollment:

Recommended Preparation: eligibility for English 1A

Course Length:	X Full Term	Other (Specify number of weeks):
Hours Lecture:	3.00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	3.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: X Effective Date: 08/17/2020
Transfer UC: X Effective Date: Proposed

General Education:

El Camino College:
3 – Humanities
Term: Fall 2009

Other:

CSU GE:
C1 - Arts, Dance, Music, Theater
Term: Fall 2009

Other:

IGETC:
3A - Arts
Term: Fall 2009

Other:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. After completing the assigned readings for the course and listening to class lectures, students will apply their knowledge of art terminology and methodology by analyzing an appropriate example from visual culture . The analysis can be in written or oral form and must include a thorough description of the subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify the major works of contemporary art by visual recognition, providing the title, artist, date, nationality, medium, theme, and other pertinent data.
 - Quizzes
2. Evaluate different styles, genres, and media in contemporary art and distinguish their salient characteristics.
 - Essay exams
3. Interpret contemporary art in terms of formal, emotional, symbolic, ideological, and/or narrative content.
 - Written homework
4. Distinguish the salient characteristics of globalization as reflected in contemporary art.
 - Objective Exams
5. Identify commonalities and differences in the way diverse cultures and individuals are affected by and respond to global change as reflected in contemporary art.
 - Written homework
6. Assess the effects of globalization on contemporary artists and the international art market.
 - Class Performance

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	3.5	I	Introduction, Part I: Defining Global Studies and Globalization Parameters and objectives of our study Local, global, glocal, international, transnational taxonomies Overview of the problems and processes of globalization; relations and conflations with its historical antecedents (industrialization, modernization, colonization, imperialism, and capitalism) Case Study/Ideological Formations: The New Rulers of the World, 2001 by Alan Lowery

			Case Study/Transnational Cultures and Interconnectivity: Babel, 2006 by Alejandro González Iñárritu
Lecture	3.5	II	<p>Introduction, Part II: Globalization and the International Art Market</p> <p>An overview of international exhibition venues (e.g., Venice Biennale, Documenta); their antecedents in 19th century World's Fairs and the social and ideological movement of nationalism</p> <p>Case Study: "Check List Luanda Pop" exhibition at the 52nd Venice Biennale, 2007</p> <p>MetroMobiltan by Hans Haacke</p> <p>The Presence of your Absence by Ingrid Persaud</p>
Lecture	11	III	<p>Asia (India, South Asia, China and Japan) A study and analysis of contemporary artworks that address how Asian cultures and people are affected by and respond to globalization. Examples may include:</p> <p>Bollywood/Case study: Masala, 1991</p> <p>Born into Brothels, 2004 by Ross Kauffman</p> <p>Earth, 1998; Fire, 1996; and Water, 2005 by Deepa Metha</p> <p>Platform, 2000 by Jia Zhangke</p> <p>Works by Wang Qingsong, Yun-Fei Ji, Hong Lei, Liu Xiaodong</p> <p>Works by Wang Qingsong, Yun-Fei Ji, Hong Lei, Liu Xiaodong</p>
Lecture	11	IV	<p>The Americas (North, Central, and South) A study and analysis of contemporary artworks that address how American cultures and people are affected by and respond to globalization. Examples may include:</p> <p>Insertions into Ideological Circuits: Coca-Cola Project by Cildo Meireles</p> <p>Maria Full of Grace, 2004 by Joshua Marston</p> <p>Couple in a Cage by Guillermo Gomez Peña and Coco Fusco</p>
Lecture	11	V	<p>Africa A study and analysis of contemporary artworks that address how African cultures and people are affected by and respond to globalization. Examples may include:</p> <p>Lumumba, 2000 by Raul Peck</p> <p>Darwin's Nightmare, 2004 by Hubert Sauper</p> <p>Works by Jean-Michel Basquiat, Olu Oguibe, Yinka Shonibare, Keith Piper, Barthélémy Toguo</p> <p>Video installations by Oladélé Ajiboyé Bamgboyé (Homeward Bound, 1995 and Paradigm Shift: African Stories, 1997)</p>
Lecture	11	VI	<p>Middle East A study and analysis of contemporary artworks that address how Middle Eastern cultures and people are affected by and respond to globalization. Examples may include:</p>

			Works by Shirin Neshat; Marjane Satrapi, Janabbe Al•Ani, Emily Jacir, Y.Z. Kami Video installations by Kutlag Ataman (Twelve, 2003; 99 Names, 2002) Measures of Distance and other works by Mona Hatoum Turtles Can Fly, 2005 by Bahman Ghobadi
Lecture	3	VII	Student presentations
Total Lecture Hours	54		
Total Laboratory Hours	0		
Total Hours	54		

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

In a three-page paper, outline the salient characteristics of globalization and cite a minimum of three examples from our study that address one or more of these characteristics from a humanistic or internationalist perspective.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Choose a contemporary artwork that was not discussed in class. In a five-page paper, provide a lengthy synopsis and/or description of the work. Then, explain how the example relates to globalization; that is, how does the example illuminate a particular process or effect of globalization on an individual, a culture, or the world.
2. Using a comparative framework and one example of one artwork from three different regions, compose a five-page essay in which you identify, discuss, and evaluate how each example has responded to a common problem and/or similar process of globalization.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Reading reports
Written homework
Term or other papers
Multiple Choice
Completion
Matching Items
True/False

V. INSTRUCTIONAL METHODS

- Discussion
- Group Activities
- Lecture
- Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Required reading
- Written work
- Journal

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

edited by Jean Fisher. Global Visions: Towards a New Internationalism in the Visual Arts. Kala Press in association with Iniva (Institute of International Visual Arts), 1994.
 Qualifier Text: Discipline standard,

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

- Course Reader
- 2.Global Culture: Media, Arts, Policy, and Globalization
 Editors: Diana Crane, Nobuko Kawashima, and Ken'ichi Kawasaki,Routledge, 2002.
- 3. Global Studies, McGraw Hill Contemporary Learning Series, 2008. Series of 9 volumes organized into geographic regions: Africa; China; Europe; India and South Asia; Japan and the Pacific Rim; Latin America; the Middle East; and Russia, the Eurasian Republics, and Central/Eastern Europe.

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Non-Course Recommended Preparation eligibility for English 1A	Students must read complex texts and write comprehensive essays on the course content.

D. Recommended Skills

Recommended Skills
Students must read complex texts and write comprehensive essays on the course content. ENGL A - Read and apply critical thinking skills to college-level expository prose for the purposes of writing and discussion. ENGL A - Apply appropriate strategies in the writing process including prewriting, composing, revising, and editing techniques. ENGL 84 - Select and employ reading strategies to interpret the content of a college-level textbook, with special focus on constructing a thesis statement and providing valid support. ENGL 84 - Identify an implied main idea (thesis), and support with major and minor details, from a longer text or novel. ENGL A - Plan, write, and revise 500-word multi-paragraph expository essays including an introduction and conclusion, exhibiting coherence and unity, avoiding major grammatical and mechanical errors that interfere with meaning, and demonstrating awareness of audience, purpose, and language choice. ENGL 84 - Compare and contrast college-level texts to evaluate content. ENGL A - Utilize MLA guidelines to format a document, to cite sources in the text of an essay, and to compile a Works Cited list.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Constance Fitzsimons on 10/01/2008.

BOARD APPROVAL DATE: 12/15/2008

LAST BOARD APPROVAL DATE: 08/17/2020

Last Reviewed and/or Revised 07/01/2020