

Otis College of Art and Design

Liberal Arts and Sciences

Modern Art

Course Description

This class explores the major modern artistic movements of Europe and North America from 1840 to 1960, covering Romanticism through Abstract Expressionism. Students will investigate the crucial issues, arguments, artists, and works of the avant-garde during the modern period.

Learning Outcomes

By the conclusion of Modern Art you will be able to:

- Identify and describe the major modern art movements, artists, and designers in Europe and the United States.
- Identify and explain the significant issues and concerns of Modernism and its historical context
- Use a variety of methodologies learned in Introduction to Visual Culture to analyze and support different interpretations of works.
- Identify and discuss the ways that Modern art and Modernism influenced contemporary media and visual culture.
- Demonstrate critical thinking and writing skills through examinations and assignments that require analysis and synthesis of information and class discussions.
- Identify and demonstrate information competency skills through an assignment that requires research and evaluation of primary and secondary sources from books, journals or academic data bases.

Required Texts

The required readings for this course are found in the Modern Art Reader or available through OSPACE. This information is listed in the syllabus. The reader is available through MBS and is available through MyO on the Otis website.

Course Requirements

- Attend all lectures
- Do all required reading
- Complete two 4-6 page papers, 1 Paper Report Outline (PRO) forms, and an Otis Resource Evaluation (ORE) form for each source
- Take midterm and final **essay type** examinations

Assignment Schedule

Paper #1	15%	Final version due week 8
PRO form	5%	Due week 3
Otis Resource Evaluation (ORE) forms	5%	Week 8 along with paper forms
Paper #2	20	Final version due week 13
Otis Resource Evaluation (ORE) form	5%	Week 13, along with paper
Midterm	25%	Week 7
Final Exam	25%	Week 15

Assignment Schedule

Paper and Examination Dates:

Paper #1	25% (includes PRO form and ORE forms for all sources) PRO form due week 3, Final paper due week 6
Paper #2 for all Sources)	25% (no PRO form required for this paper; ORE forms required Paper due week 13
Midterm	25% Week 7 Study guides handed out week 6
Final Exam	25% Study guides handed out week 12

Otis Attendance Policy

Attendance at lectures is mandatory and you are responsible for all lecture material. Three absences within the semester constitute automatic failure. Students who repeatedly arrive late and or leave early will be counted tardy. Three tardies equals one absence. Missing 45 minutes of class is considered being absent.

Holidays

Martin Luther King, Jr.:	Monday, January 15
Presidents' Day:	Monday, February 19
Foundation Forward:	February 14, No classes for Foundation Students
Spring Break:	Monday, March 19-Sunday March 25

Course Requirements

Two 4-6 page papers*	50%
Midterm	25%
Final	25%

AHCS 121 Spring 2007

*one includes an ORE form

There are no additional assignments nor is there any extra credit work. Students whose grades fall below C- or who are missing work will be issued Academic Warnings.

Reading

Readings are in The Modern Art Reader or available through OSPACE. Reading assignments are listed in the Lecture Schedule and should be completed before coming to class. For example, the reading for Week Two should be read before coming to class the second week. Maximize your reading time: read the material critically and looking for general themes, consistent ideas to help with class discussions and paper assignments. Take reading notes on each assignment so you have good review material for examinations.

Paper Assignments

Paper 1: 12 point font, 4-6 pages, 1000-1500 words, double spaced
PRO form due week 4, Final paper due week 8 (insert specific dates)

If your paper includes any citations, you must provide a Works Cited page and a PRO form for each source used.

You may only use sources from books, journals, and academic data bases.

Select an object/artist from 1850-1955 and find a primary source (a book, article, critical review) that was written at the same time and is related to your object/artist. This can be written by a critic, the artist, or an art historian. Be sure to select a source that is sufficient for the purposes of the assignment; a very short excerpt will probably not be helpful. See Library Pathfinder for AHCS 121 for primary sources as well as supporting material on primary resources.

1. In your own words (avoiding direct quotations), explain the article **and** the context in which it was written. (What kind of article was it? Why was it written? Who was the intended audience?) Contextualization may involve some additional research but most of you will find that class lectures and reading is sufficient. Remember that the focus of the paper is a critical evaluation of the primary source, not a report on the artist or the object.
2. What was your position on the object/artist before you began your research and how did the research influence or change your opinion?

Paper 2: 12 point font, 4-6 pages, 1000-1500 words, double spaced
Paper due week 13 (insert dates)

Your paper must include at least two citations from books, journals, or Otis online databases and you must include a PRO form for any source that you use.

- **Select** a work of modern art that dates between 1850 and 1955 and is located in one of the following museums: Los Angeles County Museum of Art, the Norton Simon Museum, or the J. Paul Getty Museum.
- **Visit** the work (plan on doing this before spring break). Pay attention to the ways that the work is displayed in the gallery..
- **Identify and explain** what you think are the significant issues and concerns that this work of art addressed in its own historical period.
- **Identify** three other objects (can be fine art or popular culture) that you would display in the gallery and explain how these new objects would help a contemporary audience better understand the significance and/or meaning of the work.
- Include images or the works that you are adding

Imagery

You can access all the images using the DID base at the library website and can print out a those slide sheet to bring to class. You can print out the slide sheet from the DID base before class.

Late Paper Policy

Late papers are not accepted and you will receive a 0 for that assignment. If your paper is not finished by the due date, turn in what you have and live with the consequences. Please do not ask for extensions since this is not fair to the other students who have done the required work by the deadline.

Plagiarism

Plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common knowledge) material without acknowledging the source. Two types of plagiarism are: deliberately submitting someone else's work (including copying directly from a source without documentation, having someone else write a paper, cutting and pasting from the internet), and carelessly or inadequately citing. A student who plagiarizes at minimum will fail the assignment; beyond that plagiarized papers and exams will result in a failure for the course. All students who plagiarize will be reported to the Chair of Liberal Arts and Sciences and the violation will be filed in the department. Repeated or serious violations can result in not only failure for the class but referral to the Student Conduct Committee that has the option of dismissal or suspension from the college).

Proper citations and a bibliography must accompany all papers. You must use MLA documentation for all citations and bibliography. You can find this in *The College Writer's Reference*. You can also find citation information through the Library website.

Examinations

Midterm 25%; Final 25%

Students will take two in-class examinations, a midterm and a final exam, both of which will be in long essay and shorter answer form. Examinations will be based on lectures, readings, and discussions. The midterm and finals examinations will each include 5 short answer questions (approximately 10 minutes writing time each) and 3 longer, more comprehensive essay questions (20 minutes each). The short questions will count 40% of the exam; the longer questions will count 60% of the exam.

Study guides will be handed out the week prior to each exam to help you prepare. Exam questions will be drawn from these study questions. Answering the questions will require you to integrate material from lecture, readings, and discussion. If you have any special educational needs regarding examinations, please contact me prior to midterm and final dates so I can accommodate you.

Otis Grading Scale

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0.0

Grading Criteria

A = Excellent. Your paper will be turned in on time and :

Have a strong thesis (main point) that is clearly supported by an organized paper.

Provide excellent examples to support your thesis.

Show thorough comprehension of the ideas presented.

Have strong analyses of material and arguments.

Demonstrate your ability to go beyond ideas presented in class and in the reading.

Be written clearly, with virtually no errors in grammar, spelling, punctuation or usage.

Include a bibliography and all necessary citations

B = Very Good. Your paper will be turned in on time and:

Have a good thesis that is supported by a mostly organized paper.

Provide good examples to support your ideas.

Show thorough comprehension of the ideas presented.

Analyze material and arguments.

Be written clearly, with few errors in grammar, spelling, punctuation or usage.

Include a bibliography and all necessary citations

C = Good/Average. Your paper will:

Have a thesis, perhaps flawed or one that is incompletely supported by the paper.

Show a few flaws in organization.

Provide average examples to support your thesis.

Show minor limitations to comprehension of the ideas presented.

Analyze, with minor errors, material and arguments.

Be written clearly, with some errors in grammar, spelling, punctuation or usage.

Include a bibliography and all necessary citations

D = Below average, barely passing. Your paper will have one or more major problems:

A weak thesis, or one that is incompletely supported by the paper.

Incomplete or weak organization or some lack of coherence.

Weak or poorly used examples.

Show only basic comprehension of the ideas presented.

Analyze, partially or with some errors, material and arguments.

Be compromised by too many errors in grammar, spelling, punctuation or usage.

Lacks a bibliography and complete citations

F = Failing. Your paper will receive an F if it meets ANY of the criteria below:

Does not meet the minimum requirements for a D.

Shows evidence of plagiarism.

Does not fulfill the requirements of the assignment.


Is obviously a first draft

Lacks a bibliography and complete citations

Lectures and Assignments

Please include specific dates for all lectures

- Week 1 Introduction to the course: *On the Threshold of Modernity*
- Week 2 *Modernity at mid-century*
 Reading: **Reader:** "Photography and the Nineteenth Century," Graham Clarke
 "The Academy and the Avant-garde," Josie Bland, from *Investigating Modern Art*,. 35-46
 For general factual background on Realism, see:
http://www.metmuseum.org/toah/hd/rlsm/hd_rlsm.htm
 Grove Art: Realism
http://proxyserver.library.otis.edu:2057/shared/views/article.html?from=search&session_search_id=523599043&hitnum=3§ion=art.993914
- Week 3 *Picturing Modernity in Everyday Life: General Views or Gendered Views?*
 Reading: **Reader:** "Defining 'Impressionism' and the 'Impression'," Richard Shiff from *Art in Modern Culture: An Anthology of Critical Texts*, 181-188 and "Vision, Voice and Power: Feminist Art History and Marxism," Griselda Pollock from *Art in Modern Culture: An Anthology of Critical Texts*, 28-31.
- PRO form due in class
- Week 4 *Defining new parameters for the modern artist: Post-Impressionism Through Fauvism*
 Reading: "The decorative and the 'culte de la vie': Matisse and Fauvism," extract from "Primitivism and the Modern," *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, eds. Charles Harrison, Francis Frascina, Gill Perry, (Yale University Press: New Haven and London, 1993), 46-61
 "Sculpture," Alan Bowness, *Modern European Art*, 173-180/
- PRO form returned
- Week 5 *Expressionism: German Responses to Modernity*
 Reading: "Expressionism," Norbert Lynton, *Concepts of Modern Art From Fauvism to Postmodernism*, ed. Nikos Stangos, (London and New York: Thames and Hudson, 1994), 30-49.

- Week 6
Reading: *Designed to be different: Art Nouveau and Futurism*
Art Nouveau, Klaus-Jurgen Semback, 8-31
 Braun, E. [Futurist fashion: three manifestoes](http://proxyserver.library.otis.edu:2084/hww/jumpstart.jhtml?recid=0bc05f7a67b1790efb4ea56be501c2a7a8985121a36a28891bf026d9499b37c433c45e56c82e930c&fmt=H) [with appendices]. *Art Journal* v. 54 (Spring 1995) p. 34-41 
(futurism)<http://proxyserver.library.otis.edu:2084/hww/jumpstart.jhtml?recid=0bc05f7a67b1790efb4ea56be501c2a7a8985121a36a28891bf026d9499b37c433c45e56c82e930c&fmt=H>
 “Culture and Identity,” Alan Colquhoun, *Modern Architecture*, 57-71
- Midterm study guides handed out in class
 Paper #1 due in class: must be accompanied by at least 2 ORE forms
- Week 7
 Midterm
 Bring a blue book to class.
- Week 8
Reading: *Cubism: Reshaping Art, Reshaping Experience*
 “Cubism,” John Golding, *Concepts of Modern Art From Fauvism to Postmodernism*, 50-78.
- Week 9
Reading: *Political and Cultural Agendas*
 (School of Paris, Russian Avant-gardes, de Stijl)
 “Naturalism Classicism, the School of Paris,” David Bachelor, excerpt from *Realism, Rationalism, Surrealism: Art Between the Wars*, 9-19.
 “Suprematism,” Aaron Scharf, *Concepts of Modern Art From Fauvism to Postmodernism*, 138-140; “Constructivism,” Aaron Scharf, *Concepts of Modern Art From Fauvism to Postmodernism*, 160-168.
 “Constructivism,” Aaron Scharf, *Concepts of Modern Art From Fauvism to Postmodernism*, 160-168.
- Week 10
Reading: *New Views of Art and the Mind: Dada and Surrealism*
 “Dada and Surrealism,” Dawn Ades, *Concepts of Modern Art From Fauvism to Postmodernism*, 10-137 or “Dada and Surrealism. In Paris 1919-1947,” Mark Gisbourne, *Investigating Modern Art*, eds. Liz Dawtrey, Toby Jackson, Mary Masterton, Pam Meecham, and Paul Wood. 87-107

- Week 11 *The Politics of Repression: The Degenerate Art Show and Soviet Socialist Realism*
 Reading: “Degeneration in World War II Germany, Kempton Mooney, *Art Criticism*, 17, no. 1, 2001, 73-85.
 Wilson Web:
http://proxyserver.otis.edu:2084/hww/results/results_fulltext_maincontentframe.jhtml;jsessionid=4AUI4R0J3Q4QVQA3DIOSFGGADUNGKIV0
- Week 12 *American Modernism and National Identity*
 Reading: (Photography, Ashcan School, Armory Show)
 Reader: “American Art and National Identity: the 1920s”, Matthew Baigell, *Critical Issues in American Art*, ed. Mary Ann Calo, Westview Press, Boulder, 1998, pp. 269-284;
 “Documentary Photography,” 145-155; “The Photograph as Fine Art,” 167-177..

 Alain Locke, “The Legacy of the Ancestral Arts,” in *The New Negro: In Interpretation*, Alain Locke, ed. (New York: Albert and Charles Boni, 1925) 73-76 from *Modern Art in the USA: Issues and Controversies of The 20th Century*, ed. Patricia Hills (Upper Saddle River: Prentice Hall, 2001) © Prentice-Hall Inc. ISBN 0-13-036138-0
- Website for The Armory Show: <http://xroads.virginia.edu/~MUSEUM/Armory/entrance.html>
- Week 13 *American Modernism and National Identities*
 Reading: “Realism and Modernism,” Pam Meecham, *Varieties of Modernism*, ed. Paul Woods, (New Haven and London: Yale University Press, 2004),76-97
- Final paper with ORE forms due in class**
- Week 14 *Abstract Expressionism/Final Review*
 (OSPACE) “Realism and Modernism,” Pam Meecham, *Varieties of Modernism*, ed. Paul Woods, (New Haven and London: Yale University Press, 2004), 98-115.
 Review, Study guides handed out
- Week 15 Final Exam