

Modern Art Before 1945
ARTS 4384-01, Writing Enhanced
3 Credit Hours
Fall Semester, 2017
Sam Houston State University

Class Location: Art Building F 107, Huntsville Campus, Art Complex

Class Meeting Times: Tuesdays and Thursdays, 2:00 – 3:20 pm

Instructor: Dr. Melissa L. Mednicov, Assistant Professor

Office: Art Building E 116

E-mail: mmednicov@shsu.edu

Phone: #294-4572

Office Hours: Tuesdays, 3:30-4:30 pm

Course Description: This course will provide an examination of modern art in Europe and the United States through a critical engagement with ideas of modernism and methodologies from 1850 through World War II. Mediums to be studied include photography, painting, drawing, sculpture, and early film. 3 credit hours. ***Prerequisite: ARTS 3385***

Course Objectives:

After completing this course, students will be able to demonstrate:

1. knowledge of different artistic movements in the United States and Europe from 1850 to 1945.
2. ability to write and discuss artworks using various art historical frameworks, terminology, and methodologies.
3. knowledge of concepts such as modernism and its applications.

Learning Outcomes (3 of many): 1. Gaining a broader understanding and appreciation of intellectual/creative activity. 2. Gaining factual knowledge (terminology, classifications, methods, trends). 3. Developing skill in expressing oneself orally or in writing.

Required Textbook and Materials: There is no required textbook. However, you are responsible for assigned readings (articles and excerpts) for class. These will be posted on Blackboard or found through JSTOR. In preparation for each class meeting, you should complete the assigned reading for that date on the syllabus.

Grading Policy

Grade Distribution:

Participation: 5%

Reading Responses: 15%

Midterm: 15%

Final: 15%

Short Paper Assignment: 10%

Research Paper: 40%

Research paper grade breakdown towards your final course grade

Complete Annotated Bibliography: 5%

Thesis Statement and Introductory Paragraph: 10%. If you submit your thesis statement and introductory paragraph but do not respond to your classmates by the deadline, you will receive a zero for this assignment.

Paper Presentation: 5%

Final Research Paper: 20%

Criteria for Grading Assessment:

A: 100-90

B: 89-80

C: 79-70

D: 69-60 (passing, but not necessarily satisfying degree requirements)

F: 59 and below

Note: I will not post grades or discuss grades over email. You are always welcome to come to office hours or make an appointment to talk about the course, as well as how to improve your studying and writing skills.

Participation: Full credit for participation given to students who have done the reading, participate meaningfully in class discussion, and participate in class activities and assignments. Your engagement in class is one way that participation will be counted. I will keep track of students who ask and answer questions. To receive a good class participation grade, you will need to do the readings, pay attention to lecture, and make comments that contribute to the class's appreciation of the material. This does not mean that you have to know the "right" answer. Often, there is no "one" right answer. A smart question is an excellent form of class participation.

Reading Responses: For each reading (choose one per class assignment if more than one is assigned) write a one-page (3 paragraph) analysis. For a class session that has more than one reading assigned, you must read all the assignments; however, you may choose which essay you would like to write about (i.e., only write about one essay). The analysis should be double-spaced, 12-point font, 1 inch

margins. The responses are due in class on the day they are listed in the syllabus. I will not accept reading responses via e-mail.

Reading responses will be graded according the following criteria:

“A” range response: The writer understands the article thoroughly; the main points of the article are analyzed; sentences are clear and without grammatical or mechanical errors.

“B” range response: The writer understands the article; the main points of the article are briefly touched upon; the paper may be clearly written but somewhat unbalanced; sentences have a few grammatical or mechanical errors.

“C” range response: The reader is convinced that the writer understood the article fairly well; the main points of the article are not written well enough to convey a full understanding of the article to the reader.

“D” range response: A weak understanding of the article; poorly written; disorganized.

“F” response: Not submitted or does not fulfill requirements.

What is an analysis?

An analysis is NOT a summary. A summary is rewriting what you have read in your own words. If you are describing the who, what, and where of the assigned reading—then you are writing a summary. In comparison, an analysis will break the reading into understandable parts. These parts will form a whole such that major themes or ideas will emerge. An excellent analysis will go “beyond the obvious to discuss questions of *how* and *why*.” (I will post a handout from The Writing Center, University of North Carolina at Chapel Hill, <http://www.writingcenter.unc.edu> that contains some of these ideas and more information on Blackboard.) If you have difficulty with a reading, you can still analyze it. Focus on an aspect that you do understand, or critique the author’s argument in terms of why or how the essay is confusing.

Research Paper: The research paper will explore an artwork, artist, period, group of artists, collection, or theme within the period of this course (1850 – 1945). Please come see me (early) to help determine a topic if you get stuck. Students should begin to think about their topics early in the semester. We will go to the NGL for a research orientation early in the semester so that you will have the tools to begin your research. Students will write an 8-page research paper. Students must use a 12-point font and 1-inch margins for their paper with a bibliography of at least 6 scholarly sources (university presses, peer-reviewed journals). Papers will include a bibliography and figures (this is not included in the 8-pages).

There are upcoming deadlines to help you stay on track—review the syllabus. We will discuss each component in class, too. Some assignments, such as the research

topic and peer exchange paper review, count towards your participation grade. Late papers will be lowered a letter grade every day that they are late. I will not accept papers via email. Students may have to submit their papers via turnitin as well.

Short Paper Assignment: 3-page paper. (Same font, size, etc. rules as for the research paper.) The assignment will be given in advance of due date.

Midterm and Final: There will be a midterm and a final. We will discuss these in more detail as they approach. Exams will take the form of short and medium-length essays, based on artworks and readings we've encountered in the course. The midterm will cover the first half of class, and the final will cover the second. You will have to identify each artwork. On the final exam, you may be asked to consider the first half of the semester in an essay question. In this instance, you will be given the essay question in advance. Further information and sample questions will be provided later in the semester. There will also be an image list on Blackboard; a few images will be added to the list at the end of every week. I will post my PowerPoints on Blackboard so that you will have access to all images discussed in class.

Attendance Policy: You need to come to class in order to do well in this course. I will take attendance. Attendance relates to participation. Sleeping, texting, and not paying attention are all criteria under which a student may be marked absent even if they are in the room. Students may have up to three excused absences without it impacting their final grade. Any absence over three will result in your grade being lowered one letter grade. If you are absent 7 times and get an A on every assignment, you will still fail the course.

Policy on Lateness: Being late to class is disrespectful to both your professor and your peers. If you are late three times, it will count as an absence. This is cumulative. If you are late 6 times, you will be counted as absent twice. If you are over 20 minutes late for class, you will be counted as absent. This policy is the same for leaving class early. If you leave in the middle of class for an extended period of time, you will be marked absent.

Makeup Policy: Assignments are due the date assigned on the syllabus. Late papers will be lowered a grade every day that they are late. For example, an A paper turned in two days late will be marked as a C. If there is an emergency with you or a family member and you miss an exam, you will need to provide an excuse through the Dean of Students. Certain in-class projects cannot be made up. If you miss class and we have an in-class assignment, you cannot make that project up towards your participation grade.

Etiquette:

*Please keep all cell phones turned off (that includes vibrate mode). If there is an emergency and you need to keep your cell phone on, please see Dr. Mednicov before class.

*Please do not text during class. I can see you, I promise.

*Laptops are only allowed for note taking. If it appears that students are using the Internet and not taking notes, this privilege will be revoked.

*It is expected that all e-mails sent to Dr. Mednicov will be courteously worded and contain proper greetings and closings. Inappropriate e-mails will not be answered.

*I expect students to check their SHSU e-mail at least once a day.

FAQs

**If I miss class, will you meet with me to tell me what I missed? If you miss a class, you should first get notes from another student. Better yet, don't miss class. Once you get notes from another student and go over the readings—please come see me to answer any questions or help clarify the material during my office hours.

**In fact, you should always feel welcome to come to my office hours (or make an appointment). Come ask me questions about materials you don't understand or stuff we talk about in class that you captured your interest. Just come say hi!

POLICIES REGARDING ACADEMIC DISHONESTY, STUDENTS WITH DISABILITIES, AND STUDENT ABSENCES ON RELIGIOUS HOLY DAYS CAN BE FOUND AT [HTTP://WWW.SHSU.EDU/SYLLABUS/](http://www.shsu.edu/syllabus/)

ACADEMIC DISHONESTY (ACADEMIC POLICY 3810213)

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. For a complete listing of the university policy, see: Dean of Student's Office

STUDENTS WITH DISABILITIES POLICY (ACADEMIC POLICY #811006)

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class,

then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dotAsset/7ff819c3-39f3-491d-b688-db5a330ced92.pdf>

STUDENT ABSENCES ON RELIGIOUS HOLY DAYS POLICY (ACADEMIC POLICY 3 861001)

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: "a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20...." A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see: [/dept/academic-affairs/documents/aps/students/861001.pdf](#)

ACADEMIC GRIEVANCE PROCEDURES POLICY (ACADEMIC POLICY 3 861001)

<http://www.shsu.edu/dotAsset/bb0d849d-6af2-4128-a9fa-f8c989138491.pdf>

VISITORS IN THE CLASSROOM

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

USE OF PHONE & TEXT MESSAGING IN THE CLASSROOM (ACADEMIC POLICY #100728)

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus impedes the mission of the university. Please turn off or mute your cellular phone and/or pager before class begins. Inappropriate behavior in the classroom shall result, minimally, in a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

DEPARTMENT OF ART BFA REVIEW

The purpose of the BFA Review is to ensure that students have learned basic principles and techniques needed for advanced art courses.

All Art students must successfully complete all of the Art Foundation courses and the BFA Review before being accepted into a BFA program in Computer Animation, Photography, or Studio Art or Graphic Design. Graphic Design students must also pass a separate Graphic Design Review after the BFA Review.

The Art Foundation Courses are WASH, Drawing, and Foundations in Digital Art. (ARTS 1313, 1314, 1315, 1316, & 2313). Students must pass each course with a grade of C or higher to take the BFA Review and proceed to upper level courses.

The semester after all of the Foundation courses are complete, students must sign up for the BFA Review. Students should see an art advisor every semester to ensure they take the BFA Review on time. It should be taken the semester immediately following the completion of the Foundation Courses.

Students who do not pass the BFA Review may re-take it the following semester. Students who do not pass on the second attempt will not be allowed to continue as BFA majors, but may follow the degree plan for the BA in Art. Non-participation after signing up or being advised to sign up will count as a failure of that semester's review.

Graphic Design students must pass the BFA Review, complete Principles of Graphic Design (ARTS 2323) and participate in a BFA Review at the end of the semester that they are enrolled in Typography (ARTS 3322).

For more information on the BFA review see the Department of art web page:
<http://www.shsu.edu/academics/art/review/>

DEFACING UNIVERSITY PROPERTY

Defacing University property is prohibited by University policy. It is also a criminal offense. Students will be held responsible for the cost of damages to the facilities. Violations will be reported to University Police.

Students should not paint on concrete, asphalt, trees, sides of buildings, interior walls or floors of buildings, locker doors, etc. When using any kind of paint use a drop cloth or tarp to protect the surface from overspray.

DEPARTMENT OF ART LAPTOP REQUIREMENT

Students in the Department of Art are required to own a laptop as specified by each BFA program. Macintosh laptops are strongly recommended and can be purchased at discounted rates for students. The specifications for each BFA program and links to the Apple Store can be found on the Department of Art website:

<http://www.shsu.edu/academics/art/resources/laptop-initiative.html> . Students will be required to have laptops and the Adobe Creative Suite software in art courses that require computers. Laptops must meet or exceed the specifications described and be capable of interfacing with Department printers and other peripheral devices.

Lecture and Reading Schedule (Subject to Change):

Week 1

Thursday, August 24: First Day of Classes/Review of Syllabus/What is Modern(ism)(ity)?

Week 2

Tuesday, August 29: French Realism

Thursday, August 31: American Realism and Photography

Reading: Elizabeth Johns, "The Gross Clinic, or Portrait of Professor Gross," from *Reading American Art*, (New Haven: Yale University, 1998) 232-263. (Blackboard)

Week 3

Tuesday, September 5: Manet

Thursday, September 7: Impressionism

Reading: Griselda Pollock, "Modernity and the Spaces of Femininity," from *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: Harper, 1992) 245 – 267. (Blackboard)

Week 4

Tuesday, September 12: Impressionism/Post-Impressionism

Thursday, September 14: **Library Research Orientation, Meet in the Thomason Room in the Newton Gresham Library**

Week 5

Tuesday, September 19: Post-Impressionism: Van Gogh and Gauguin

*****Due: Research Topic with 4 possible Bibliography Sources.**

Thursday, September 21: Symbolism, Secession, and Art Nouveau

Week 6

Tuesday, September 26: Fauvism and Matisse, Some Other Moments

*****Due: Short Paper *****

Thursday, September 28: Picasso: A Crisis in Representation

Reading: "New Encounters with *Les Demoiselles d'Avignon*: Gender, Race, and the Origins of Cubism" Anna C. Chave, *The Art Bulletin*, Vol. 76, No. 4 (Dec. 1994), pp. 597-611 (JSTOR/Blackboard)

Reading: "Picasso Speaks" from *Art in Theory*, pp. 215-217. (Blackboard)

*****You should write your reading response on Chave's essay.**

Week 7

Tuesday, October 3: Picasso Continued

******Complete Annotated Bibliography Due**

Thursday, October 5: Modern Sculpture

Week 8

Tuesday, October 10: Modern Sculpture, Continued/**Review**

Thursday, October 12: **Midterm**

Week 9

Tuesday, October 17: The Ashcan School, The Armory Show, and The American Avant-Garde

Reading: "Who Will Paint New York?": "The World's New Art Center" and the Skyscraper Paintings of Georgia O'Keeffe," by Anna Chave, *American Art*, Vol. 5 (Winter – Spring 1991): 86-107. (Blackboard)

Thursday, October 19: Abstractions: A Look at Kandinsky, Malevich, and Mondrian

Reading: Wassily Kandinsky, from *Concerning the Spiritual in Art* 1911, from *Art in Theory, 1900 – 2000*, edited by Charles Harrison and Paul Wood, Malden, Blackwell Publishing, 2002: 82-89. (Blackboard)

Week 10

Tuesday, October 24: Futurism and Dada; German Expressionism(s)

*****Due: Thesis Statement and Introductory Paragraph on Blackboard.**

Peer Response on Blackboard: Your thesis and introductory paragraph must be posted before the start of class. Every student must respond to each student (so you must respond to every post except your own) **by Friday at 5 p.m.** Student responses: 2 sentences on how the student may strengthen their introduction.

Reading: Hugo Ball, "Dada Fragments," from *Art in Theory*, 250-251. (Blackboard)

No reading response due.

Thursday, October 26: In-Class Learning Activity

Week 11

Tuesday, October 31: Precisionism and American Regionalism/What is the American Modern?

Reading: Erika Doss, "Hopper's Cool: Modernism and Emotional Restraint," *American Art*, Fall 2015. (Blackboard)

Thursday, November 2: Harlem Renaissance, Art in the Jazz Age, and Social Realism

Reading: Amy M. Mooney, "The Portraits of Archibald Motley and the Visualization of Black Modern Subjectivity," from *Archibald Motley: Jazz Age Modernist*, edited by Richard J. Powell, Nasher Museum of Art, Duke University, 2014: from 19-46. (Blackboard)

Week 12

Tuesday, November 7: Bauhaus and After

****In-Class Peer Review Exchange, 4-page draft**

Thursday, November 9: Surrealism and *Guernica*

****Return Peer Reviewed Papers in class**

Week 13

Tuesday, November 14: French Occupation and After: Fautrier, Dubuffet, and Wols

Thursday, November 16: Abstract Expressionism

Reading: Harold Rosenberg, "American Action Painters," *The Tradition of the New* (McGraw Hill 1965): 23-39. (Blackboard)

Reading: Clement Greenberg, "Modernist Painting," (1965). (Blackboard)

Week 14

Tuesday, November 21: A Look at Modern Architecture

******Final Research Paper Due******

Thursday, November 23: **No Classes/Thanksgiving**

Week 15

Tuesday, November 28: Paper Presentations

Thursday, November 30: Paper Presentations/Review

Final Exam: Tuesday, December 5, 2017; 3:30 p.m. - 5:00 p.m.