

**Art Since 1945**  
**ARTS 4385-01, Writing Enhanced**  
**3 Credit Hours**  
**Spring Semester, 2018**  
**Sam Houston State University**

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

**Class Meeting Times:** Mondays and Wednesdays, 12:00-1:20 pm

**Instructor:** Dr. Melissa L. Mednicov, Assistant Professor

**Office:** Art Building E 116

**E-mail:** mmednicov@shsu.edu

**Phone:** #294-4572

**Office Hours:** Mondays, 1:30-2:30, or by appointment.

**Course Description:** This course is an international examination of painting, sculpture, and other media since 1945. Students will explore artistic production through social, political, historical, and theoretical frameworks. Writing Enhanced. 3 credit hours. Prerequisite: ARTS 3385.

**Course Objectives:**

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

1. knowledge of different art movements and artistic production from 1945 to today.
2. the ability to discuss and write about art and artists using different art historical methodologies and terms.
3. the ability to express their knowledge of art history through written coursework, research papers, paper presentations, and class discussions. The class is structured to build skills in writing and in discussion through assignments.

**Learning Outcomes (3 of many):** 1. Gaining a broader understanding and appreciation of intellectual/creative activity. 2. Gaining factual knowledge (terminology, classifications, methods, trends). Part of this knowledge is based upon students knowing artists' names, artworks, dates, and different terms relating to artistic practices. Additionally, students learn about different theoretical methods or frameworks for approaching art historical analysis. 3. Developing skill in expressing oneself orally or in writing.

**Required Textbook and Materials:** Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, University of California Press, 2012, 2<sup>nd</sup> edition. This book is also on reserve at the Newton Gresham Library. Additionally, 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 study 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) 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, and 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. There are reading assignments that you do not have to write a reading response for—these are noted on the syllabus. You are still expected to read the assignment and may be tested on the reading on exams.

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” range 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 time period of this course (1945 – present). 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 during the semester so that you will have the tools to support 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 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. Late papers and assignments will be lowered a letter grade every day that they are late. Some assignments, such as the research topic and peer review paper exchange, count towards your participation grade. I will not accept papers via email. Students may have to submit their papers via turnitin as well.

**Short Paper Assignment:** 3-page paper. (Formatting rules are similar to the research paper in font, size, etc.) 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 may 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. An image list will be posted on Blackboard at the end of every week. Image lists are the works you are responsible for on the exam. I will post my PowerPoints on Blackboard so that you will have access to 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:** Papers are due the date assigned on the syllabus. Late papers and assignments will be lowered a grade every day that they are late (this, of course, includes weekends and any days of the week; not just "class days"). 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 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.

\*Laptops are only allowed for note taking. If it appears that students are using the Internet and not taking notes, this privilege may 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 work 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/>**

### **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](mailto: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](http://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**

Wednesday, January 17: First Day of Class/Syllabus/Why 1945?

#### **Week 2**

Monday, January 22: Abstract Expressionism: Jackson Pollock as a Case Study

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

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

**Reading:** Jackson Pollock Guggenheim Application and Interview with William Wright, Stiles, 24-26 (just this last reading is *not* for a reading response. Write your reading response on *either* Rosenberg or Greenberg.)

Wednesday, January 24: More Abstract Expressionism: Barnett Newman, Mark Rothko, Norman Lewis, David Smith, and Lee Krasner

**Reading:** Mark Rothko, "I Paint Very Large Pictures," Stiles (28).

#### **Week 3**

Monday, January 29: Robert Rauschenberg and Jasper Johns

**Reading:** Branden W. Joseph, "White on White," *Critical Inquiry*, Vol. 27, No. 1 (Autumn 2000), 90-121. (Blackboard)

**Reading:** Robert Rauschenberg and Jasper Johns' "Statements" and more in Stiles, 373-377 (You have to read these statements, but you should write your reading response on the Joseph reading.)

Wednesday, January 31: Johns, continued/Some Assemblage, Some Beat, Junk, and Funk

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

**Week 4**

Monday, February 5: Post-Painterly Abstractions and Color Fields: Helen Frankenthaler, Morris Louis, Kenneth Noland, Sam Gilliam, and Alma Thomas

**Reading:** "Helen Frankenthaler, Interview with Henry Geldzahler," (1965), Stiles, 29-32.

**Reading:** Lisa Saltzman, "Reconsidering the Stain: On Gender and the Body in Helen Frankenthaler's Painting," from *Reclaiming Female Agency: Feminist Art History after Postmodernism*, University of California Press, 2005. (Blackboard). (Write your reading response in Saltzman.)

Wednesday, February 7: Happenings and Gutai

**Reading:** Allan Kaprow, "The Legacy of Jackson Pollock," *Art News* 57, N. 6 (October 1958): 24-26, 55-57, reprinted in *Jackson Pollock: Interviews, Articles, and Reviews*, New York: Museum of Modern Art, 1999). (Blackboard)

**Week 5**

Monday, February 12: British Pop, The First Generation

**Reading:** Richard Hamilton, "Letter to Peter and Alison Smithson," Stiles, 343-44. (No reading response due.)

**\*\*Short Paper Due\*\***

Wednesday, February 14: American Pop and Other Second Generations

**Reading:** Roy Lichtenstein, "What is Pop Art?" Interview with G.R. Swenson (Stiles, 388-390). (No reading response due.)

**Week 6**

Monday, February 19: Art and the Civil Rights Movement in the 60s to the 70s

**Reading:** Ann E. Gibson, "Diaspora and Ritual: Norman Lewis's Civil Rights Paintings," *Third Text* 45, Winter 1989-99. (Blackboard)

**Reading:** Jeff Donaldson, "Ten in Search of a Nation," (1969), Stiles, 414-417.

**Reading:** "Romare Bearden, Interview with Henri Ghent (1968)," Stiles, 245-248.

Wednesday, February 21: **Library Research Orientation, Meet in the Thomason Room, Newton Gresham Library**

**Week 7**

Monday, February 26: Hard Edges in America Along with Other Markings: Ad Reinhardt, Ellsworth Kelly, Frank Stella, Agnes Martin, Cy Twombly; A Look at Op Art

**Reading:** Ad Reinhardt, "The Black-Square Paintings" (1963), 117-118. (Stiles)

**Reading:** Ellsworth Kelly, "Notes of 1969," 118-119, Stiles.

**Reading:** Frank Stella, "The Pratt Lecture," (1960), 136-137, Stiles.

**Reading:** Bridget Riley, "Statement (c. 1968)," 136, Stiles.

**No Reading Response due.**

Wednesday, February 28: Nouveau Réalisme; Some Moments in Italy/**Review**  
 Reading: Yves Klein, "*Ritual for the Relinquishment of the Immaterial Pictorial Sensitivity Zones*," (1957-59), Stiles, 111. (**No reading response due.**)

### **Week 8**

Monday, March 5: **Midterm**

Wednesday, March 7: Fluxus

### **Week 9**

Monday, March 12: Classes Cancelled/Spring Break

Wednesday, March 14: Classes Cancelled/Spring Break

### **Week 10**

Monday, March 19: Minimalism and Post-Minimalism

**Reading:** Donald Judd, *Specific Objects* (Stiles, 138-140). **No reading response due.**  
**\*\*\*\*Complete Annotated Bibliography Due**

Wednesday, March 21: Conceptual Art; Some Other Moments towards the 70s  
**Reading:** Sol LeWitt, "Paragraphs on Conceptual Art" (1967) **and** "Sentences on Conceptual Art," Stiles, 987-992.

### **Week 11**

Monday, March 26: Land Art/Site Specificity

**Readings:** Robert Smithson, "*The Spiral Jetty*" (1972), Stiles 633-636. "Discussion: Michael Heizer, Dennis Oppenheim, and Robert Smithson," Stiles 636-639, and Nancy Holt, "*Sun Tunnels*," 639-642.

Wednesday, March 28: Feminist Art in the 70s: Miriam Shapiro, Judy Chicago, Martha Rosler, Joyce Kozloff, Joan Semmel, Nancy Spero, Eleanor Antin, Sylvia Sleigh

**\*\*\*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 Saturday, March 31 at 5 p.m.**

**Student responses:** 2 sentences on how the student may strengthen their introduction.

### **Week 12**

Monday, April 2: The Body and Performance Art

Wednesday, April 4: Video Art: Peter Campus, William Wegman, Vito Acconci, Joan Jonas, John Baldessari

**\*\*\*Research Paper Peer Review Exchange (4 pages)**

**Week 13**

Monday, April 9: Activisms and Other Moments in the 1980s

**Reading:** Jean-Michel Basquiat, "From Subway to Soho: Interview with Henry Geldzahler," (1983), Stiles, 283-285. *No reading Response due.*

**\*\*\*Return Peer Reviewed papers**

Wednesday, April 11: The Postmodern 1980s

**Reading:** Douglas Crimp, "Pictures," *October*, Vol. 8, (Spring, 1979), pp. 75-88

**Week 14**

Monday, April 16: 1990s to Now

Wednesday, April 18: 1990s to Now

**Week 15**

Monday, April 23: Art Now

Wednesday, April 25: Paper Presentations

**\*\*\*Research Paper Due\*\*\***

**Week 16**

Monday, April 30: Paper Presentations

Wednesday, May 2: Paper Presentations/Review/Last Day of Classes

**Final Exam:** Monday, May 7, 1:00 pm – 2:30 pm.