

COURSE SYLLABUS

Fall '12

Art History: 20th Century, Art 323
TR 12:00 – 1:20, DM141

Instructor: Robert Green, Professor of Art
Office: Don Morris 312
Office Hours: MW 3-5, TR 1:30-2, and by appointment
Phone: 2098 (672-5055)
E-mail: greenr@acu.edu

Texts: H. H. Arnason and Elizabeth C. Mansfield. History of Modern Art. Sixth Edition.
Prentice Hall, Abrams.
Donna K. Reid. Thinking and Writing about Art History. Third Edition.
Prentice Hall, Abrams.

Course Description: Art of the late 19th and 20th centuries in Europe and the United States. This course is designated as a writing intensive course.

Course Objectives: In general the course is intended to make the student more perceptive and critically aware of the art of the 20th century and sensitive to the implications it may hold for his or her own art and life. Specific learning objectives follow:

1. The ability to recognize selected works of painting, sculpture, and architecture as key examples of the varied phases of modern and postmodern art and to know the name of the artist, the title of the work, and the stylistic category or movement from which it derives.
2. To develop competency in analytical and critical writing about works of art.
3. To relate the distinctive form and content of 20th century art to significant cultural, historical, philosophical and theoretical contexts.
4. To identify art produced from a Christian or religious perspective and to grapple with the moral and ethical dimensions of 20th century art.

Our intention in pursuing these objectives is to develop the gifts of perception, insight, knowledge, and communication God has given us so that we may use them more fully to serve and glorify Him.

Course Activities: Our primary course activities will be lecture with some discussion. Some portions of some class meetings will be devoted to discussion and review, in an attempt to identify and comprehend significant material and historical trends. Writing is also a significant dimension of your course work.

Prior to each exam a review sheet and image bank will be presented to help you focus your study sessions.

Grading: Course grades will be based on two factors: Exams (75%) and Writing Assignments (25%). See itemization at the end of this section. Grades will be available via Open Class. Details follow:

Exams

There will be three different types of exams administered in this course: reading quizzes, term exams, and a final exam.

Reading Quizzes – These quizzes are designed to ensure student familiarity with the reading material assigned for each class meeting. The quizzes are given at the beginning of each class period and will be projected via PowerPoint, lasting no more than five minutes. The five lowest daily quiz grades will be dropped. The remaining quiz grades (approximately 17) will be averaged to produce one grade equivalent to a term exam or the final exam.

Term Exams – There will be four term exams during the semester. The format will mix fill-in-the-blank, matching, listing, short answer, and essay. An Exam Overview (instructor-produced study guide) and Image Bank are available for each term exam via Blackboard. The lowest term exam grade will be dropped.

Final Exam – The final will be a comprehensive exam. It will be equivalent in weight to a term exam and the averaged reading quizzes.

Missing an exam is a major offense! No make-up exams will be administered unless prior notice is given to the instructor and the student provides documentation that confirms a legitimate reason for missing (serious illness, severe family or personal crisis, or official university business). Any exam missed for reasons other than these will result in a zero.

In the end, your exam average will be produced from five scores: the readings quiz grade (after the five lowest have been dropped), the three highest term exams, and the final exam. Each of these scores is given equal weight.

Writing Assignments

Writing is a major component of this course. Two papers will be assigned during the semester. These will connect with general course content and involve analytical and critical thinking.

All written work should be authored by the student who submits it, except in cases where quotation or paraphrase is used. In those cases, citations and references must be provided. Submission of written work that is a string of quotations is unacceptable and inappropriate. Plagiarism in any form will result in a grade of zero. See the University policy on Academic Integrity.

Reading Quizzes	15%
Term Exam	15%
Term Exam	15%
Term Exam	15%
Final Exam	15%
Paper 1	12.5%
Paper 2	<u>12.5%</u>
	100%

Attendance: Regular attendance is imperative. Students are allotted three absences for cases of illness, family crisis, or official university business. Students are responsible for any assignments or work missed due to an absence. Any absence beyond the above limit will lower your course grade by 2 points for each absence.

Students are expected to be on time and to stay for the entire class period. Tardiness will be recorded and an accumulation of three will count as one absence. Early departures will be recorded as a half or full absence.

No credit can be given for this course if seven or more absences are accrued.

This is in keeping with standard department policy that states that no credit can be earned if more than 20% of the class meetings are missed.

Classroom Requirements:

1. No food is permitted in the classroom.
2. Private conversations during class will not be tolerated.

3. Use of electronic devices (including cell phones, iPhones and iPads, music devices, laptops, etc.) during class is strictly prohibited unless specifically requested by the instructor.
4. All outside assignments are due at the beginning of the period.
5. Leaving and returning during class sessions is a distraction; it should only happen during a dire emergency.

Personal Note: I solicit your help in making changes in course design and content that have grown out of the suggestions of prior students. Your prayers regarding my teaching and the success of the class are solicited.

I should also note that the subject of this course is of great interest to me! It is inspiring, challenging, varied, and provocative--and sometimes vulgar and offensive. We will deal with all of this in a straightforward manner.

Every art major is required to attend a minimum of six art-related events (show openings/receptions, guest lectures, exhibitions, museum trips, art chapels, etc.) per semester. He or she is also required to enter an art competition other than the department's Annual Student Competition. Failure to do so will affect your status as an art major. See the department's student handbook for details, available on the department blog.

The Value of Art

ART 323 – Art History: 20th Century Fall 2012

Students of art and art history take it for granted that art is a valuable component of life and know, probably better than anyone, that wherever we find evidence of human activity, we also find art. Nevertheless, much happened during the 20th century that calls into question the value of art. Dada artists set out to make anti-art and Marcel Duchamp in particular was responsible for objects that undermined and poked fun at art. He was so skeptical of art and its value that he appeared to abandon it altogether after an abbreviated career. And if that were the end of the story we wouldn't have anything to fear, but his strategies were the ones adopted by postmodern artists to deride timeless traditions and motivations for art.

For this assignment, consider the value of art within the historical context of modern and postmodern art. Does art, even modern or postmodern art, still have social value? What makes art valuable? What role or purposes does it serve within contemporary culture? Or within Christian culture? These are fundamental questions behind our discipline, our vocation. If art isn't valuable, if it no longer serves a purpose, then why study art history or make another painting?

These questions can be addressed from a number of different perspectives: 1) The artist's viewpoint: How is the practice of art valuable to the artist, the maker? 2) The observer's viewpoint: How is art valuable to people or society? What benefits does society receive from art or what ends do art serve? 3) The art object: What specific criteria or features make art something worth preserving, experiencing, or knowing? Perhaps the value of art only becomes apparent when citing a specific example.

Choose one perspective that is most relevant to your vocation. Explain your criteria for value from that perspective and cite as an example a work of art (painting, print, drawing, sculpture, or building) from the 20th century that provides evidence of any value you find in art. Explain how it does so and what benefits accrue to the person who creates, experiences, or comes to know this work. Be sure to include the work of art in your paper and properly identify it.

This paper requires ancillary reading and research on aspects of value in art, but a good stimulus can be found beginning on page 2 in *Thinking and Writing About Art History*. You need to have a **minimum of 5 sources**. Look for credible sources, take good notes, and use proper documentation (MLA style).

The paper should be typed, double-spaced with a 12-point Calibri or New Times Roman font, and 2000 words in length. Please submit the paper via the course Dropbox as a pdf file.

Grading Criteria:

- Organization, including an introduction, supportive discussion of significant observations and evidence, and a conclusion
- Clear statement of the perspective you've taken, your criteria and their application
- Support provided for your position by citing relevant and credible sources (minimum of 5) and pointing to a specific work of art
- Effective writing (grammar and spelling), style, and communication of thoughts
- Work you discuss is reproduced in an authentic/faithful manner and clearly labeled by artist, title, media
- Appropriate use of quotations and citing of sources in MLA Format

Due on Tuesday, November 6

Please read and refer to pp. 1-5 and 9-28 in Thinking and Writing About Art History, by Donna K. Reid. These pages contain material relevant to the topic, the MLA format needed to properly identify sources, and other hints and suggestions you will find useful. You need not read all those pages, just those parts that contain advice that will be of help.