

AR 410 MODERN ART SEMINAR

Spring Semester 2016
Professor Sue Trent
email: sutrent@aol.com

Monday-Wednesday 1:15-2:45
Office Hours: by appt.
978-290-6510

BCA 126
office: BCA107 (downstairs in the back hall)

EXAM #1 Monday Feb 29
EXAM #2 Wednesday April 6
FINAL EXAM Afternoon, Tuesday May 10 12:00pm - 2:00pm

COURSE DESCRIPTION

This seminar will acquaint you with some of the major artists, art theories, and art movements of the 20th/21st centuries. You will engage in a rigorous course of reading, substantive discussion, and writing -- with the intent of developing a critical understanding of the directions Modern and Contemporary art and artists have taken, their milieu, their respective issues and aims, and the range of critical responses to the work. You will complete a series of essays relating to these topics in which you voice both your perspective and the thoughts and perspectives of the authors of the assigned readings. There will be unassigned pop quizzes at the beginning of some of the classes covering the homework readings. You will have two mid-term exams and a final exam covering the basic material addressed in the course.

READINGS – QUESTIONS WITH WRITTEN ANSWERS – NOTES

Modern Art Seminar is primarily a discussion and writing course. The materials for those activities consist of the images shown in class, the discussions that occur in class, and readings upon which those discussions are based. Readings will usually be accompanied by a set of questions to focus your attention on the most important issues. Some readings are long. Take notes in the margins or elsewhere as you read so you will be able to remember the parts that you found significant when we do the discussions. Answer the questions provided in writing in preparation for class discussions and class quizzes. This is a seminar and its forward momentum is determined by your participation in discussions based on close readings of the writings assigned – so be prepared for lots of talking!

SUBJECT TO CHANGE

Much of the reading content in this syllabus is subject to change, due to our progression through the material. I may add readings, or subtract them. You are responsible for finding out about any changes and doing the readings on time. Consult with another student in the class if you miss a class and need to know if changes were made to the readings.

POP QUIZZES OVER THE READINGS

There will be numerous pop quizzes over the readings. These will happen at the beginning of class. The questions on the quizzes will be identical to the questions provided ahead of time to guide you as you read those articles. You may refer to your notes and your written answers and the article as you take the quizzes. These quizzes are meant to monitor your homework completion. A strong performance on the quizzes is expected, especially since there will be no surprise questions and since you can use your notes. Poor performance on the quizzes will have a significant negative impact on your final grade.

ATTENDANCE POLICY

This course is a 400 level seminar. The “meat” of the course is the discussion about how the readings apply to the images presented, and your incorporation of that discussion information in your various writing projects. For this reason, your consistent attendance is necessary. Doing well on the writing projects, and the quizzes, and the exams, but missing numerous classes will result in a **failing grade for the semester**.

Paying close attention to your attendance is especially important.

--**TWO** classes can be missed without a grade reduction. You will still be responsible for the work due that day.

--**EACH EXTRA MISSED CLASS** after that results in a half letter grade reduction in your final grade for the semester.

MAKE UP POLICY for HOMEWORK due on days you miss, and POP QUIZZES that happen on those days

You will still be responsible for the material covered during your missed class(es), as well as the homework assigned for and during those classes. You are also responsible for any quizzes given during missed classes. If during your first two missed classes there were pop quizzes, you may turn in during the next class your answers to all the questions (in full sentences) (make them thorough), assuming that you would have been able to put this information down in your quizzes had you been there. Any other homework that was due may be turned in the next class. Remember, the notes during class may appear on the EXAMS, so you'll need to get the notes from another classmate. However, for missed classes beyond that, you will receive a zero for any missed quizzes, and these zeroes will be averaged into your quiz grade for the semester.

WRITING PROJECTS

Several short-medium-length but important written projects will be assigned during the semester.

Grades will reflect the depth and breadth of your understanding and engagement of the material. Late work (one class late) will be dropped one letter grade. Later work may not be accepted.

Two MID-TERM EXAMS and the final EXAM

EXAM #1 -- Monday Feb 29

EXAM #2 -- Wednesday April 6

FINAL EXAM -- Afternoon, Tuesday May 10 12:00pm - 2:00pm

REQUIREMENTS – your final grade will incorporate all the following:

1. **Attendance** Your attendance in class and participation in class discussions is mandatory. During class you will observe works of art and discuss them in light of the assigned readings. If school sponsored events require you to miss a class, you are still missing the class. You are fully responsible for that absence according to the attendance policy.
2. **Readings** You are responsible for reading the assigned chapters and articles, and discussing them during class.
3. **Pop Quizzes** Almost-daily short essay pop quizzes will be given for the purpose of evaluating and monitoring your preparedness for class discussion. Questions will cover the assigned readings.
4. **Writing Projects** There will be a several short to medium length written assignments for this course, and/or numerous short written assignments. Specifics will be determined as the course progresses.
5. **Exams (two mid-terms and one final)** There will be two mid-term exams and a final exam.

STUDENTS WITH DISABILITIES

Gordon College is committed to assisting students with documented disabilities (see Academic Catalog Appendix C, for documentation guidelines). A student with a disability who may need academic accommodations should follow this procedure:

1. Meet with a staff person from the Academic Support Center (Jenks 412 X4746) to:
 - a. make sure documentation of your disability is on file in the ASC,
 - b. discuss the accommodations for which you are eligible,
 - c. discuss the procedures for obtaining the accommodations, and
 - d. obtain a **Faculty Notification Form**.
2. Deliver a Faculty Notification Form to each course professor *within the first full week of the semester*; at that time make an appointment to discuss your needs with each professor. Failure to register in time with your professor and the ASC may compromise our ability to provide the accommodations. Questions or disputes about accommodations should be immediately referred to the Academic Support Center. See Grievance Procedures available from the ASC.

Some of the readings on the topics to be covered are taken from the following books and periodicals:

20th C American Painting
Art in Action
Art & Other Serious Matters
Degas, Manet, & Morisot
Modern Art
Other Criteria
The New York School
Picasso on Art
Dialogues: Conversations with Eur. Artists
The Anxious Object
The Tradition of the New
The Collected Essays & Criticism of
Clement Greenberg, vols. 1 & 2
Art After the End of Art
Theories & Documents of Contemporary Art

Barbara Rose
Nicholas Wolterstorff
Harold Rosenberg
Paul Valery
Meyer Schapiro
Leo Steinberg
Dore Ashton
Dore Ashton
Edouard Rodot
Harold Rosenberg
Harold Rosenberg
John O'Brien, ed.
Clement Greenberg
Arthur Danto
Kristine Stiles, Peter Selz, eds.

SEQUENCE

The following topics are all subject to change; changes will be made in response to how things proceed during the semester.

INTRODUCTION: syllabus & overview

SHOCK, TRADITION, the PLIGHT of the public

IMPRESSIONISM

POST-IMPRESSIONISM, & THE TRADITION OF THE "NEW"

CUBISM, FUTURISM

MATISSE, the FAUVES

EXPRESSIONISM

The BAUHAUS and the move to ABSTRACTION

SURREALISM & DADA

HITLER RESPONDS TO MODERN ART

MODERNISM moves to the USA: THE ARMORY SHOW and its CONTEXT

WWII: The Art World Shifts to New York // ABSTRACT EXPRESSIONISM

Birth of MODERN SCULPTURE

The 60s: POP ART and PHOTOREALISM

MINIMALISM and EARTH ART

The GRAND NARRATIVE CRYSTALLIZES // DUCHAMP'S CONCLUSION

The 70s: CONCEPTUALISM AND PERFORMANCE ART

A BRIEF HISTORY OF WOMEN ARTISTS; WEST COAST FEMINISM

WOMAN as SUBJECT: The NUDE in WESTERN ART

Other FEMINISMS & Mainstream Integration

A BRIEF HISTORY of CHRISTIAN ART

a few more "ISMS" and "PLURALISM"

POST-MODERN ART THEORY // WHAT IS ART?