



Master Syllabus

Course: ARH 150, Modern-Contemporary Art

Cluster Requirement: 3B

This University Studies Master Syllabus serves as a guide and standard for all instructors teaching an approved in the University Studies program. Individual instructors have full academic freedom in teaching their courses, but as a condition of course approval, agree to focus on the outcomes listed below, to cover the identified material, to use these or comparable assignments as part of the course work, and to make available the agreed-upon artifacts for assessment of learning outcomes.

ARH 150 – Survey of Modern and Contemporary Art

Course Overview:

This class is designed to enable students to become conversant with the major artists and movements of the history of art from Impressionism to the present. Students will gain an appreciation of the aesthetic values behind the art of Western cultures as well as an understanding of the historical, social, and political context in which work was produced. The course will also develop key concepts of the discipline of art history and build formal analysis skills appropriate to the media of painting, sculpture, architecture, photography, film and digital artifacts.

Learning Outcomes:

Course-Specific Learning Outcomes:

Students who successfully complete this course will be able to:

- identify the works of major artists from the modern and contemporary periods as well as the major stylistic characteristics of these periods
- discuss the specific properties of various media (oil painting, photography, film, video, installation)
- analyze the formal elements of a work of art using the proper vocabulary of the discipline
- translate the formal and conceptual features of a given style or period into images of their own making.

University Studies Learning Outcomes:

Students who successfully complete this course will be able to:

- 1. Articulate the cultural context, history and formal and conceptual aspects of the art form studied.
- 2. Interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology.
- 3. Explain the ways in which the art form expresses the values that humans attach to their experiences;

they will also be able to address these goals for visual arts:

- experience original works of art on display at local galleries and museums
- form and express interpretations and/or analysis of works of art in written form
- make specific connections between the form and content of these works of art and their larger social, political, and intellectual contexts
- discuss the different viewing contexts and perceptions of the audience of works of art across time.
- see today's art and life, especially your own, from the perspective of history.

Examples of Texts and/or Assigned Readings:

Texts: H.H. Arnason and Elizabeth C. Mansfield, History of Modern Art (6th Revised Edition), 2010. This text is available at the campus bookstore. More information about the bookstore can be found at <http://www.umassd.edu/campusstore/>.

The readings from the textbook will occasionally be complemented by essays which can be found on the myCourses website. See schedule below for the list of essays and their due dates.

Example Assignments:

***Exams** – The course will have **three** non-cumulative exams.

****“Isms” Project** - Each student will participate in one “ism” project (see schedule below for due dates). In groups of 4 to 5 students, you will create a painting, photograph, print, digital design, etc., that embodies the general ideas or principles of one of the “-isms” we have discussed in that unit. Each group will be asked to email the instructor a digital image of the work they produce as well as a short paragraph which explains how this work conforms to the general principles of whatever ism the group has chosen to emulate. Since these works will provide the basis for the following class, it is imperative that the work be handed in on time. See “Course Policies” for more information on handing in late work. This assignment accommodates learning outcomes of Cluster 3B: 1, 2. The following table shows the grading criteria for this assignment:

Grading Rubric for “Ism” Project			
Below Average	Average	Above Average	Outstanding
Meets the deadline, but does not successfully execute the characteristics of the chosen movement in the art project. The quality of the written portion of the project is poor and shows little understanding of the chosen artistic movement.	Follows some aspects of the chosen movement in the art project, but fails to accurately discuss the characteristics of that movement.	Provides detailed information about the characteristics of the chosen artistic movement. But does not make a clear connection between the artwork and the chosen artistic movement.	Provides detailed information about the characteristics of the chosen artistic movement and articulates the connection between those characteristics and the techniques employed in one’s art project.
60 – 69%	70-79%	80-89%	90-100%

***Catalog Essay and Label Assignment** – Each student will write a catalog essay of 500 words or less for a work of art on display at a local museum or gallery (e.g., CVPA Gallery, New Bedford Museum, University Gallery at the Star Store, Gallery 244—Star Store, RISD Museum, etc). This can be a work of painting, photograph, installation or sculpture. The basic idea of the catalog essay is to introduce the viewer to the most important aspects of the work as well as to situate it within its historical context (the period or style from which it comes as well as relevant historical events which may inform the work). In addition, students must design a catalog in which their texts appear. The catalogue design must embody the general ideas or mood of the exhibition visited (where the work had been displayed). After this has been completed, the student will condense this information into a 100 word label for that project or work of art. This assignment accommodates learning outcomes of Cluster 3B: 1, 2, 3.

*** Reading Activity- 3 critical essays** will be uploaded on MyCourses. Students will be asked to answer several questions in relation to various aspects of the arguments in these texts. Each student will be required to post responses in relation to 2 out of 3 reading assignments. These assignments will be graded with either as - ✓ -, ✓ , or ✓+. This assignment accommodates learning outcomes of Cluster 3B: #2, #3. The following table shows the grading criteria for this assignment:

Grading Rubric for MyCourses Critical Reading Assignments			
-	✓	✓	✓+
Assignment turned in late	Addresses the questions with Simplistic descriptions. The writing lacks consistency. The writing contains punctuation and grammar errors.	Provides specific examples, but the points do not automatically work with the ideas discussed in the texts. The writing contains punctuation and grammar mistakes. The post could benefit from better writing skills and precision and references to earlier readings and class lectures.	Supports arguments with specific examples. The writing is free of punctuation and grammar faults. Ideas are presented with clarity and focus. Student is capable of contextualizing the answer within the framework of previous readings and examples discussed in class.
60 – 69%	70-79%	80-89%	90-100%

***In-Class Writing Practice** - you will have 20 min to write a one page formal analysis of an early 20th c. painting; guidelines for writing a formal analysis will be uploaded on myCourses prior to this week/please review before coming to class. An ideal analysis of the same piece will be uploaded on myCourses afterward for self-assessment; this essay will be graded but won't be returned. This assignment accommodates learning outcomes of Cluster 3B: 1, 2.

***Participation** – While your contribution to class discussions and level of engagement with various in-class activities come into play in figuring your participation grade, the primary factor in your participation grade will be attendance. The following represents the maximum participation grade possible for a given number of absences.

<u>Absences</u>	<u>Highest Possible Participation Grade</u>
2	95
3	90
4	85
5	80
6	70
7	60
8	50

9	0
10 or more	failure of the course

Artifacts Generated by the Assignments:

1. Catalogue Essay (entails mandatory museum or gallery visits; improves writing skills)
2. Inclusive Labels (entails mandatory museum or gallery visits; improves writing skills)
3. Ism Project (improves writing skill and artistic creativity)
4. In-class essays (improves writing skills).
5. In-class reading (involves students' written responses to instructor's questions regarding a chosen article).
6. Multiple choice questions used in tests and in review sessions.
7. Video and audio recorded material (shown in class and available on myCourses for online discussions).

Sample Course Outline:

Week 1 – Origins of Modernism

Reading (textbook): pp. 1-16.

Week 2 – Realism, Impressionism

Reading: pp. 17-50.

Week 3 – Post-Impressionism and Symbolism

Reading: 51-81.

Excerpts from *The Afternoon of a Faun* by Claude Debussy 

Week 4 – Art Nouveau, Arts and Crafts Movement, and Early Modern Architecture

Reading: 94-109, 110-132

*****MyCourses Reading Comprehension Activity #1**

Week 5 – Fauvism, German Expressionism, Early Motion Pictures

Reading: 133-157.

Excerpts from *The Cabinet of Dr. Caligari* by Robert Wiene 

*****Exam #1**

Week 6 – Cubism, Futurism, and Russian Constructivism

Reading: 158-183, 211-220, 220-234

Week 7 – Bauhaus and De Stijl

Reading: 285-296, 297-317.

*****"Ism" Project Due**

Week 8 – Spring Break - No Class

Week 9 – Dada and Surrealism

Reading: 235-263 and “The Dada Manifesto” (available on myCourses).

Excerpts from *Un Chien Andalou* by Salvador Dali and Luis Buñuel (1929) 

*****In-Class Writing Activity**

Week 10 - American Art and Architecture before WWII

Reading: 318-359 and “The Surrealist Manifesto” (available on the course website).

Week 11 – Abstract Expressionism and Minimalism

Reading: 403-428.

John Cage's 4'33 

*****Exam #2**

Week 12 – Pop Art in England and the United States

Reading: 482-517 and Thomas Crow's “Saturday Disasters” essay (available on myCourses)

*****MyCourses Reading Comprehension Activity #2**

Week 13 Postminimalism, Conceptual Art, and Activist Art

Reading: 615-626, 639-643.

Week 14 –Postmodernism and Deconstruction

Reading: 658-694.

*****Catalogue Essay Due**

Week 15 – Painting Through History, Globalization and Contemporary Art

Reading: 695-703, 706-711, 744-768

*****MyCourses Reading Comprehension Activity #3**

Week 16 – Review

*****Label Due**

*****Final Exam or Exam #3 (follow university schedule)**

ARH 150, Modern-Contemporary Art**Course Rationale**

This class is designed to enable students to become conversant with the major artists and movements of the history of art from Impressionism to the present. Students will gain an appreciation of the aesthetic values behind the art of Western cultures as well as an understanding of the historical context in which the artwork was produced. In the classroom, we discuss different viewing contexts and perceptions of the audience of works of art. In addition, students are asked to examine today's art and life, especially their own, from the perspective of history.

In the process of preparing this class for the University Studies Committee, we have tried to accommodate the goals of Cluster 3B: The course develops key concepts of the discipline of art history and builds formal analysis skills appropriate to the media of painting, sculpture, architecture, photography, film and digital artifacts. In addition, it allows students to experience original works of art on display at local galleries and museums. Students are asked to provide interpretations and/or analysis of works of art in both oral and written forms. In this process, they must make specific connections between the form and content of these works of art and their larger social, political, and intellectual contexts.