CONTEMPORARY ART SINCE 1945

Course Description:
This course surveys the origins and development of major movements in Western Contemporary Art, beginning with World War II. Those movements which will be covered include Abstract Expressionism, Pop Art, Op Art, Minimal Art, Super Realism, Conceptual Art, and Performance Art, among others.

Required Text:

Student Learning Outcomes:
The goals of the course are to make students aware of the history of art during the Contemporary period (1945-on) in Western culture. The outcomes of the course will include the development of critical thinking skills through the examination of the numerous social and political forces that have impacted on the development of global art in the Contemporary period.

1. Students will gain an understanding of the history of art in the Contemporary period through readings, class participation and attendance in lectures. This knowledge will be measured by test performance and quality of in class reaction papers.

2. Students will gain a deeper understanding of select areas of the history of art from the Contemporary period by writing two papers on selected topics.

Grading:
Your grade will be based upon:
1. Class attendance and participation (20%)
2. Midterm (20 %)
3. Two typewritten papers (30%)
4. Final Examination (30%)

1. The class attendance and participation grade will be based upon attendance in class, your contributions to class discussion, and the completion of assigned in class reaction
papers. The reaction papers will consist of one to two page responses to movies shown in class and other assignments. In addition, some assignments may be made that relate to the text. These response papers should be submitted after class via BlackBoard 9. These assignments are designed to assist you with your test performance so they should be completed by you.

In addition, I will be providing opportunities for extra credit assignments throughout the semester, which will include movies, gallery talks and presentations outside of class. These opportunities will be optional, but they can provide a real boost to your grade if you are in a borderline situation.

**HOW TO USE BLACKBOARD 9:**

Your in-class assignments and term papers **MUST** be turned in via BlackBoard 9. Access to BlackBoard 9 is available by going to the following web page: [https://iol.tamucc.edu/](https://iol.tamucc.edu/). Once on this page, you will sign in by first selecting BlackBoard 9. You will then enter your A number and your password. If you do not know your A number or password, you may contact the help desk at 361-825-2825 (local) or 1-866-353-2491 (long distance) or by e-mail at iol.support@tamucc.edu. The hours of operation are from 8 a.m. to 12 a.m. every day (U.S. Central Time).

I will be assigning an early paper via BlackBoard 9. I also send communications via BlackBoard 9 about classes and about your assignments. I send my comments on graded papers via this system. You will be missing out on important information if you do not learn how to access this online feature early in the course. Not accessing BlackBoard 9 will be detrimental to your grade in this course. I will also be putting any pertinent documents on BlackBoard 9, including this syllabus, review sheets for tests and other guidelines. So if you lose this syllabus, you can access it again without having to ask me for an additional copy.

In addition, you will be provided with in class and take home assignments that will count as part of your grade. Failure to attend class will mean that these assignments cannot be completed and turned in to me.

2. The Midterm examination will consist of slide identifications with comparisons done in essay form. The essays should broadly encompass the ideas about the different artists, their works of art, the movements that they participated in, and the issues pertaining to Contemporary Art.

**A BLUE BOOK IS REQUIRED FOR THE MIDTERM EXAMINATION.** They can be purchased at the student bookstore. Slides will be put on reserve in the Media Services area of the Bell Library, usually on a weekly basis, for study purposes prior to the examinations. Whereas it is not required that you study these slides, it is **HIGHLY RECOMMENDED** as they will help narrow the focus to a representative number of slides covered in class. In addition, review of the slides will help to reinforce the visual
learning that needs to take place in this class in order to prepare you to be a practicing artist in the future. **Study guides will also be placed on BlackBoard 9.**

**Helpful hints for doing well on tests in this course:** Firstly, you need to buy the book and read the book. Secondly, you need to attend class on a regular basis and pay attention (not texting on your cell phone, doodling or surfing the internet). I also recommend that you take notes on lectures, to remain actively engaged in class.

Thirdly, I encourage students to form study groups, as I find that learning is reinforced through the sharing of class notes, readings from the text and other outside readings that are brought to group study sessions. I also recommend that you review your class notes on a weekly basis, as this will help you to commit the information to memory. This means you need to be taking notes! Over the years I have found that grades are higher for students who are actively engaged in note taking during class.

Fourthly, check BlackBoard 9 for any additional information that I might have posted. If I need to change the date of an examination or some other assignment due date, I will be posting it on BlackBoard 9.

3. You will be required to turn in two papers during the semester. Each paper will be of 1,000-1,500 words and must be typewritten using a double-spaced format. The papers must also contain a short bibliography of 2-3 book or periodical sources (no websites allowed). Bell Library Online sources are allowed and a library orientation session will be held to acquaint you with the available academic and acceptable resources. The papers will be graded according to the attached guidelines.

**The first paper topic must be pre-approved by me no later than February 3.** If your paper topic has not been turned in, in written form via BlackBoard 9, by that date, **I will deduct ten points per day late from your final paper grade.**

**The second paper topic must be pre-approved by me no later than March 19.** If your paper topic has not been turned in, in written form via BlackBoard 9, by that date, **I will deduct ten points per day late from your final paper grade.**

The topics of the two papers must center on a particular contemporary artist or particular contemporary art movement, dealing with issues of iconography and style. A student cannot write two papers about one artist or movement, but must select two divergent movements and/or artists.

Each paper should contain illustrations of the works of art that you are discussing, as well as title page, footnotes and bibliography. If you choose to compare your works of art to other works of art, illustrations of those works should be included as well.

If you need help with learning about how to write about art, I have numerous books in my office that deal with this topic. You are welcome to borrow them or look for similar books in the Bell Library.
Both papers will be submitted through BlackBoard 9 (please see the directions above under section 1.).

Topics for the research papers will be selected under the close supervision of Dr. Rote. Students are expected to have a minimum of 2-3 sources for each of their research papers and are encouraged to have more. Dr. Rote will also be happy to assist you individually with your bibliographies.

4. The Final examination will consist of slide identifications with comparisons done in essay form. The essays should broadly encompass the ideas about the different artists, their works of art, the movements that they participated in, and the issues pertaining to Contemporary Art.

A BLUE BOOK IS REQUIRED FOR THE FINAL EXAMINATION. They can be purchased at the student bookstore. Slides will be put on reserve in the Media Services area of the Bell Library, usually on a weekly basis, for study purposes prior to the examinations. Whereas it is not required that you study these slides, it is HIGHLY RECOMMENDED as they will help narrow the focus to a representative number of slides covered in class. In addition, review of the slides will help to reinforce the visual learning that needs to take place in this class in order to prepare you to be a practicing artist in the future. Study guides will also be placed on BlackBoard 9.

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Grading Scale:

Your final grade for the course will be generated utilizing the four components listed under “Grading” in the percentages indicated.

1. 100-90 point average=A
2. 89-80 point average=B
3. 79-70 point average=C
4. 69-60 point average=D
5. 59-0 point average=F

Academic Honesty:

In accordance with university policy, “University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, forgery, or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work).”
(Undergraduate Catalogue)

“Disciplinary action for academic misconduct is the responsibility of the faculty member assigned to the course. The faculty member is charged with assessing the gravity of any case of academic dishonesty, and with giving sanction to any student involved.”
(Undergraduate Catalogue)

As outlined in the undergraduate catalogue, the punishment for academic dishonesty can range from a written reprimand to the assigning of an F for the work in question or the class in its entirety. In addition, severe punishment can result in the dismissal of the student from the program or the University.

My recommendation about cheating, is DON’T do it. It is not worth it! In my opinion, academic honesty is of the utmost importance. My personal policy is to give you a failing grade in the course if you are caught cheating on an examination or plagiarizing in a paper. My advice to you is to do the best you can on your own. When in doubt about how to reference information from outside sources, please ask my advice. I am more than happy to help you.

Attendance Policy:

Attendance in class is VERY IMPORTANT since a great deal of visual material is shown in class that is not in the textbook. You will be tested over this material on examinations. More than THREE excused absences will result in the lowering of your
grade by one letter grade. Additional absences will result in the lowering of your grade by another letter grade. Five tardies, leaving during class or leaving early will also result in the lowering of your grade by another letter grade in the course.

**Cell phones:**

Cell phones are **not** permitted in my class. Be sure that you turn off your cell phone prior to coming to class. You are not permitted to text during class or leave class to talk on your cell phone. I will confiscate the cell phone of any student caught using their cell phone during class and will return it at my discretion.

**Academic Advising:** As soon as students are ready to declare a major, they should meet with an Academic Advisor. The Academic Advisor will guide the student through the requirements of the major, including developing and maintaining the student’s degree plan and directing the student to an appropriate Faculty Mentor. Specific requirements to complete degrees differ from college to college (including signatures needed, timetables to follow, examinations to take, etc.), so each student should consult an Academic Advisor in the college that houses his or her chosen major:

- College of Business: Faculty Center 104, 825-2653
- College of Education: Faculty Center 201, 825-2662
- College of Liberal Arts: Driftwood 203E, 825-3466
- College of Nursing & Health Sciences: Faculty Center 162, 825-2461 / 825-3748
- College of Science & Technology: Faculty Center 178, 825-6094

**Notice to Students with Disabilities:**

Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**Grade Appeal Process:**

As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules.
Web site at http://www.tamucc.edu/provost/university_rules/index.htm. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**CELL PHONE POLICY:** In our modern era of instant communication, many of us are tempted to keep in constant contact with friends and family, even during class! Cell phones are a major distraction and deterrent from learning. If I see a cell phone on your desk or in your lap (yes, I can still see!), I will confiscate the cell phone from you. Please leave your cell phone in your back pack, purse, pocket or locker. If you have it in your back pack, purse or pocket, please be sure to turn it off before class starts! Thank you so much for your consideration in this area. It will save both of us time, trouble and headaches!
NOTE: A great deal of material is covered in this class. It is recommended that the students begin studying the first week of class. This course cannot be passed through last minute studying alone. It is recommended that you do the readings as scheduled and that you begin reviewing the images on your own as soon as possible.

Schedule:

The following is a tentative schedule. It may vary somewhat during the course of the semester, but the readings should be done on time to keep the student up with the course requirements.

All reading assignments are from: Arnason, History of Modern Art

1/11 & 1/13  Introduction to class

1/16  No class (MLK Day)

1/18 & 1/20  Chapter 19

1/23, 1/25, 1/27  Chapter 19 (continued)

1/30, 2/1  Chapter 19 (continued)

2/3  First paper topic due.

2/6 & 2/8  Chapter 20

2/10-13-15  Chapter 21

2/17  Chapter 22

2/20, 2/22,2/24  Chapter 22 (continued)

2/27  First Paper Due.

2/29, 3/2  Chapter 23

3/5  MIDTERM

3/7-3/9  Chapter 23 (continued)

3/12, 3/14, 3/16  SPRING BREAK

3/19  Second Paper Topic Due

3/21, 3/23  Chapters 24
3/26, 3/28, 3/30  Chapter 25

4/2  Second paper due

4/4, 4/6  Chapter 25 (continued)

4/9, 4/11, 4/13  Chapter 26

4/16, 4/18, 4/20  Chapter 26 (continued)

4/23, 4/25, 4/27  Chapter 27

4/30  Last Day of Class

Mon., May 7th—FINAL EXAM—8:00 a.m.—10:30 a.m.

Please retain this syllabus, refer to it regularly throughout the semester and follow all deadlines as listed unless otherwise notified during class. You are expected to turn in all work on time and be prepared for all examinations without reminders from me.

In addition, please note that I do not have a grader for any of my classes. Please be patient about receiving your grades.
Form to turn in paper topic # 1
For Arts 3353
Due: February 3, 2012

Name of Student:

Paper Topic:

____Approved  _____Not Approved

Comments on papers not approved:

If not approved, please resubmit by February 10, 2012
Form to turn in paper topic # 2
For Arts 3353
Due: March 19, 2012

Name of Student:

Paper Topic:

____Approved    _____Not Approved

Comments on papers not approved:

If not approved, please resubmit by March 26, 2012
GRADING GUIDELINES
FOR ART HISTORY PAPERS

Topic turned in after the deadline on the syllabus—10 points per day will be deducted from the grade.

Paper turned in after the due date—10 points per day will be deducted from the grade.

Topic selection is a crucial component to a successful paper. If the image/topic is not approved by me, the student will receive a failing grade. Please visit with me as often as possible during the semester about your papers.

The thesis statements must be well developed when turned in on the dates papers are due. If you want guidance in the development of your thesis topic, please make an appointment to visit with me. I will be happy to visit with you as often as necessary during the preparation of your paper. You may also visit the Writing Center on campus for assistance with your paper.

Biographical data in lieu of discussion of stylistic/iconographic concerns-failing grade.

Papers are graded as followed, in addition to the point deductions mentioned above:

Correct length (1000-1500 words) 10 points

Footnotes-MLA style 5 points
(or any style listed on the latest version of Microsoft Word)

Bibliography—minimum of 2-3 books and periodical references 5 points
(no websites accepted)—Bell Library online resources acceptable

Thesis (main idea development) 20 points

Body (argument/proof of thesis) 50 points

Conclusion 10 points

Please include photocopies of works of art that you are referring to in your paper, particularly of lesser known works of art.
### RUBRIC FOR EVALUATION OF PAPERS

<table>
<thead>
<tr>
<th>Score</th>
<th>Mechanics</th>
<th>Organization</th>
<th>Thesis</th>
<th>Support</th>
<th>Style</th>
<th>Overall Development</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>very few or no mechanical errors, with complexity</td>
<td>-carefully but subtly organized from beginning to end w/smooth transitions -strong intro and conclusion framing the topic of discussion -paragraphs address one subject with interest</td>
<td>-thesis is specific, focused, purposeful, analytic, and insightful</td>
<td>-supporting details are rich, interesting and full -details are relevant and appropriate -many quotes used smoothly and explained fully with close detail and interpretation</td>
<td>-rich, effective vocabulary -uses a variety of sentence structures, types, and lengths -offers a consistent voice and tone -no structural errors</td>
<td>-fluent -original and insightful -thoughts are critically analytical of the text -ideas show clear understanding of the text</td>
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<tr>
<td>B</td>
<td>few or no mechanical errors, relative to the length or complexity</td>
<td>-organized from beginning to end w/smooth transitions -clear focus -logical order -strong intro and conclusion -paragraphs address one subject clearly and intelligently</td>
<td>-thesis is specific, focused, purposeful, and analytic</td>
<td>-details are strong, but lack richness and specificity -details are relevant -quotes are smoothly introduced and explained fully, but not excessively used</td>
<td>-effective vocabulary -moderately successful in using a variety of sentence patterns -reasonably consistent voice and tone -few errors in structure or usage</td>
<td>-fluent, fully developed -solid -evidence of creative thought -complex ideas, showing you have thought critically about the text</td>
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| C     | -some mechanical errors that do not interfere with | -transitions are present -organized, but with lapses in | -thesis is specific, focused, and purposeful | -details are adequate -details are generally relevant | -acceptable vocabulary -attempts sophisticated sentence | -moderately fluent -ideas are developed, but limited in
<table>
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<tr>
<th>Grade</th>
<th>Comments</th>
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<tr>
<td>C-Range</td>
<td>-some mechanical errors that interfere with communication -errors are disproportionate to the length of complexity of the piece</td>
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<tr>
<td>D Range</td>
<td>-noticeable mechanical errors that interfere with communication -errors cause major problems for readers</td>
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<tr>
<td>F Range</td>
<td>mechanical errors that seriously interfere with</td>
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<td></td>
<td>communication -limited text, but mechanically correct</td>
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<td></td>
<td>order or structure -focused -clear intro and conclusion -paragraphs are clear</td>
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<td></td>
<td>-many examples used meaningfully and clearly -quotes are introduced, but not smoothly</td>
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<td></td>
<td>structure -voice and tone are somewhat inconsistent -some errors in structure and usage</td>
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<td>depth -shows independent and analytical thought -ideas are clearly stated</td>
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<td>C-Range -focus is unclear or limited -intro and conclusion are insufficient -poor transitions -lacks closure</td>
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<td></td>
<td>-thesis is specific and focused</td>
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<td></td>
<td>-details lack elaboration -some details do not support the focus -lacks important details -quotes lack explanation or are not introduced</td>
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<td></td>
<td>-simplest vocabulary -little sentence variety -barely recognizable voice and tone -errors in structure and usage</td>
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<td>D Range -unfocused thought patterns are difficult to follow -paragraphs are poorly structured</td>
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<td></td>
<td>-thesis is present, but vague and difficult to identify</td>
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<td>-details are merely listed -repetitious details -too few details -few examples, poorly used</td>
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<td>-no sentence variety -serious errors in structure and usage -lacks voice or tone -simplistic vocabulary with incorrect usage</td>
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<td>-poorly developed -lacks clarity -very little independent thinking -plot summary</td>
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<td>F Range -so short or muddled that it lacks organization or focus</td>
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<td>-no thesis</td>
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<td></td>
<td>-virtually no examples or quotations -irrelevant details -unclear statements</td>
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<tr>
<td></td>
<td>-not developed -does not show thought or original ideas -shows a lack of understanding of the text</td>
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Suggestions for Questions to Contemplate While Preparing Your Two Papers

You don’t need to answer all of these questions in relation to your work of art. These questions are placed here as a starting point, to help give you ideas on how to approach your image.

Here are some of the things that you will want to think about when writing your analysis:

1. Give basic facts about the work:
   What is the title?
   When was the work done?
   Where was the work done?
   What medium was used?
   What is the work’s size?

2. What is the subject of the work?

3. What is the purpose of the work?

4. What is the content of the work (what is the artist’s message)?

5. What period or movement does the work belong to?

6. What choices did the artist make concerning the formal elements and principles of design?

7. What does the work of art tell us about the cultural group who made it?

8. What is your response to the piece? How did the artist’s formal choice affect your response?

9. Where and how does the work fit into the history of art?

10. Did the artist use sources—either religious, historical or visual?

11. What do important scholars say about this work?

12. What is the work’s relationship to the worldview at the time it was created: religion, politics, economics, science, mathematics, psychology, sociology and so?

13. How does the work compare to earlier works or to works being done at the time?

14. What was the process of the piece?

15. What is the significance of the piece?
16. Is the work symbolic?

“The story behind a (work of art) transcends the work’s aesthetic qualities and offers a redemptive message, which may be the fundamental significance of art. It’s about us and our neighbors and humankind as a whole, a reflection of where we’ve been and where we’re heading, who we are and how we relate to this world. It’s about love and hate and desire and greed, about sensuality and tolerance and hope and faith. Joy, rage, compassion, contempt, boldness, conviction and courage—art is all these things, and more.

Art is about life, and ultimately the stories behind it are not art stories but human stories.”