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:
H. H. Arnason, History of Modern Art, Sixth Edition

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. Test # 1 and # 2 (40 %)
3. One typewritten paper (20 %)
4. Final Examination (20%)
1. The class attendance and participation grade will be based upon attendance in class, your contributions to class discussion, and the completion of assigned reaction papers. The reaction papers will consist of one to two page responses to movies shown in class, comparison and contrast assignments, and presentations made by guest speakers. In addition, some assignments may be made that relate to the text. These response papers should be submitted after class to the professor and should preferably be typed, unless the student can write legibly by hand.

Additional opportunities for extra credit assignments related to local talks and exhibitions will also be presented from time to time throughout the semester.

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** 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. Two tardies, leaving during class or leaving early will also result in the lowering of your grade by another letter grade in the course.

2. Exams will consist of slide identifications with discussion of single works of art in essay form. You must identify the works at the top of the page and then discuss them in well organized paragraphs with complete sentences. 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 Modern Art.

Slide reviews in power point format will be made available through download on the classroom desktop computer. It is recommended that the student purchase a jump drive to use for downloading of the review materials. Whereas it is not required that you study these images, it is **HIGHLY RECOMMENDED** that you do so, as they will help narrow the focus to a representative number of the images covered in class. In addition, review of the images 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.

Helpful hints for doing well on tests in this course: **I 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. As students take notes, they are more engaged mentally in the class, participate more fully in class discussion, and are better prepared for the examinations. Reading the textbook before classes further bolsters your learning and is also highly recommended as reinforcement of in class learning. In addition, an attitude of interest will help you overall. Texting during class or looking at social media or email on your laptop during class detracts from your ability to absorb the information. If you are too tired to stay alert, grab a cup of coffee beforehand. Do not come to class and put your head on the desk. Active engagement in the classroom helps with your grade.**
**Other helpful hints for doing well on tests in this course:** First, 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.

3. The papers of 750-1250 words each must be typewritten using a double-spaced format. The paper must also contain footnotes and a bibliography that follow the attached guidelines. **Paper topics must be pre-approved by me no later than March 1st.** Instructions on how to submit papers will be provided later during the semester.

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.

**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 and laptops:

Cell phones and laptops 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. You need to concentrate on the images on the screen, so please do not bring your laptop. I have noticed that students on laptops do not ever look up at the slide images, rendering learning almost impossible. This lack of engagement will have a negative impact on your learning in this class.

**ACADEMIC ADVISING:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.
*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.html](http://www.tamucc.edu/provost/university_rules/index.html). For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.
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

1/23  Introduction to class

1/28, 1/30, 2/1  Chapter 17 (Abstract Expressionism and New American Sculpture)

2/4, 2/6 & 2/8  Chapter 17 (continued)

2/11, 2/13 & 2/15  Chapter 19 (Nouveau Realisme and Pop Art)

2/18, 2/20  Chapter 19 (continued)

2/22  Test # 1

2/25, 2/27  Chapter 18 (Postwar European Art)

3/1  Paper Topic Due

3/4, 3/6 & 3/8  Chapter 18 (continued)

3/11, 3/13, 3/15  SPRING BREAK


3/25, 3/27 & 3/29  Chapter 20 (continued)

4/1, 4/3 & 4/5  Chapter 22 (Conceptualism and Activist Art)

4/8, 4/10  Chapter 22 (continued)

4/12  Test # 2

4/15, 4/17  Chapter 23 (Post-Minimalism)
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>4/19</td>
<td>Paper Due</td>
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<tr>
<td>4/22, 4/24</td>
<td>Chapter 24 (last segment: Postmodern Practices: Breaking Art History)</td>
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<tr>
<td>4/26</td>
<td>Chapter 25 (Painting through History)</td>
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<td>5/1, 5/3</td>
<td>Chapter 26 (Contemporary Art and the Renegotiation of Modernism)</td>
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<tr>
<td>5/6</td>
<td>Chapter 27 (Contemporary Art and Globalization)</td>
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Mon., May 13th—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
For Arts 3353
Due: March 1, 2013

Name of Student:

Paper Topic:

_____Approved _____Not Approved

Comments on papers not approved:

If not approved, please resubmit by March 11, 2013.
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 (750-1250 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.
<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>
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<tbody>
<tr>
<td>A Range</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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<td>B Range</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 -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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<td>C Range</td>
<td>-some mechanical errors that do not interfere with communication</td>
<td>-transitions are present -organized, but with lapses in order or</td>
<td>-thesis is specific, focused, and purposeful</td>
<td>-details are adequate -details are generally relevant -many</td>
<td>-acceptable vocabulary -attempts sophisticated sentence structure</td>
<td>-moderately fluent -ideas are developed, but limited in depth</td>
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<td>Range</td>
<td>-limited text, but mechanically correct</td>
<td>structure focused and clearly visible</td>
<td>examples used meaningfully and clearly</td>
<td>-voice and tone are somewhat inconsistent and usage</td>
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<td>C</td>
<td>-some mechanical errors that interfere with communication and are disproportional to the length of complexity of the piece</td>
<td>-focus is unclear or limited and conclusion are insufficient</td>
<td>-quotes are introduced, but not smoothly and clearly</td>
<td>-some errors in structure and usage</td>
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<td>-some independent thought</td>
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<td>-ideas are clearly stated</td>
<td>-voice and tone are somewhat inconsistent and usage</td>
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<td>D</td>
<td>-noticeable mechanical errors that interfere with communication and are major problems for readers</td>
<td>-unfocused thought patterns are difficult to follow and paragraphs are poorly structured</td>
<td>-details lack elaboration and are not introduced</td>
<td>-errors in structure and usage</td>
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<td>-poorly developed</td>
<td>-some independent thought</td>
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<td>-repetitive or too general</td>
<td>-voice and tone are somewhat inconsistent and usage</td>
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<td>F</td>
<td>mechanical errors that seriously interfere with communication</td>
<td>-so short or muddled that it lacks organization or focus</td>
<td>-no thesis and difficult to identify</td>
<td>-errors in structure and usage</td>
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<td>-poorly developed</td>
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<td></td>
<td>-very little independent thinking</td>
<td>-voice and tone are somewhat inconsistent and usage</td>
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<td>-plot summary</td>
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<td>-shows a lack of understanding of the text</td>
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**C-Range**

- Noticeable mechanical errors that interfere with communication and are major problems for readers.

**D-Range**

- Noticeable mechanical errors that interfere with communication and are major problems for readers.

**F-Range**

- Mechanical errors that seriously interfere with communication.
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?