Course description:
The course will conduct an historiographical analysis of artistic developments from the mid-nineteenth to mid-twentieth centuries, in the context of contemporary philosophical debates connected to the larger socio-political environment. Cultural phenomena such as painting, sculpture, and architecture will be discussed as evolutionary processes which reflected the impact of the Industrial Revolution, World Wars I and II, and the immediate post-war context of economic recovery and regeneration. The course will trace these developments as articulated in movements from Romanticism and Realism, Impressionism and Post-Impressionism, Dada and Surrealism, Cubism and Futurism, Abstraction, Neo-Realism, to early Conceptualism. The course will incorporate primary and secondary source material in analyses of notions of nature and technology, artistic autonomy, the avant-garde, and the persistence of the past in artistic development.

Instructor: Professor Dr. Laura Petican
Lecture times: Mondays/Tuesdays/Wednesdays/Thursdays, 10:00am-11:55am
Location: BH 126
Office: CA 208
Office hours: Mondays/Tuesdays/Wednesdays/Thursdays, 12:15pm-1:15pm
Telephone: 361-825-5752
E-mail: laura.petican@tamucc.edu

Required texts:


Recommended texts:


Evaluation:
Reading Responses (5): 50% (10% each)
Session Leader Project: 30%
Participation: 20%
Reading Responses: 50% (5@10% each)
Due dates: June 4, June 11, June 18, June 25, July 3 – 5:00pm
Students will submit a 750-word (approximately 5 pages) response to an assigned question related to the week’s readings and in-class discussions. The question will be assigned on Monday of that week; students will submit their response on the following Friday before 5:00pm. The response will require students to demonstrate familiarity with course content related to that week’s lectures and to articulate a critical perspective on that material. Images and bibliographical references must be included as necessary. Responses will be graded according to clarity, level of engagement with course material, organization, and strength of argument where supporting evidence and examples are concerned.

Session Leader Project: 30%
Each student will lead an entire lecture session based on assigned readings. The lecture will be graded according to the student’s capacity to draw connections between topics previously discussed, the quality of the lecture with regard to organization, management of information within set time constraints, and the ability to generate discussion and moderate dialogue among colleagues.

Participation: 20%
Students must attend class with assigned readings completed and prepared to engage in discussion related to lecture topics. The participation mark is formulated according to the extent and quality of students’ engagement in class discussions, including those accompanying colleagues’ Session Leader Projects.

WEEKLY LECTURE SCHEDULE

Week 1: Introduction: Romanticism to Art Nouveau
June 1   Arnason and Mansfield, Chapter 1: The Origins of Modern Art
June 2   Arnason and Mansfield, Chapter 2: The Search for Truth: Early Photography, Realism, and Impressionism
June 3   Arnason and Mansfield, Chapter 3: Post-Impressionism
June 4   Arnason and Mansfield, Chapter 4: Arts and Crafts, Art Nouveau, and the Beginnings of Expressionism

Chipp:
Introduction: The Letters of van Gogh, pp. 24-28
Vincent van Gogh: Excerpts from the Letters, pp. 29-47
Paul Gauguin: Synthetist Theories; On His Paintings; On Primitivism, pp. 58-86

June 5  Reading Response #1 due: 5:00pm

Week 2: Fin-de-siècle Art and Architecture
June 8   Arnason and Mansfield, Chapter 5: The New Century: Experiments in Color and Form
June 9   Arnason and Mansfield, Chapter 6: Expressionism in Germany and Austria
June 10  Arnason and Mansfield, Chapter 7: Cubism
June 11  Arnason and Mansfield, Chapter 8: Early Modern Architecture

Chipp:
Fauvism and Expressionism: Matisse, pp. 130-143; Kandinsky, pp. 152-170
Cubism: Braque, pp. 259-262; Picasso, pp. 259-274

June 12  Reading Response #2 due: 5:00pm
Week 3: Art and Culture circa World War I
June 15  Arnason and Mansfield, Chapter 9: European Art after Cubism
June 16  Arnason and Mansfield, Chapter 10: Picturing the Wasteland: Western Europe during World War I
June 17  Arnason and Mansfield, Chapter 11: Art in France After World War I
June 18  Arnason and Mansfield, Chapter 12: Clarity, Certainty, and Order: De Stijl and the Pursuit of Geometric Abstraction

Chipp:
Futurism: Marinetti, pp. 284-298; Boccioni, pp. 298-304; Carrà, pp. 304-308
Neo-Plasticism: Mondrian, pp. 321-323, pp. 349-364

June 19  Reading Response #3 due: 5:00pm

Week 4: Europe and the United States circa World War II
June 22  Arnason and Mansfield, Chapter 13: Bauhaus and the Teaching of Modernism
June 23  Arnason and Mansfield, Chapter 14: Surrealism
June 24  Arnason and Mansfield, Chapter 15: American Art Before World War II
June 25  Arnason and Mansfield, Chapter 16: Abstract Expressionism and the New American Sculpture

Chipp:
Dada and Surrealism: Tzara, pp. 385-389; Breton, pp. 410-417
Abstract Expressionism: Pollock, pp. 546-548; de Kooning, pp. 555-561

June 26  Reading Response #4 due: 5:00pm

Week 5: Postwar Experimentation
June 29  Arnason and Mansfield, Chapter 17: Postwar European Art
June 30  Arnason and Mansfield, Chapter 18: Nouveau Réalisme and Fluxus
July 1   Arnason and Mansfield, Chapter 19: Taking Chances with Popular Culture
July 2   Arnason and Mansfield, Chapter 20: Playing by the Rules: 1960s Abstraction

Chipp:
Bacon, pp.620-622
Oldenburg, pp. 585-587

July 3   Reading Response #5 due: 5:00pm
COURSE POLICIES

Submission of Work

Written assignments may be submitted via e-mail. Hand-written documents and files saved to disks will not be accepted.

Late Policy

Students with special needs should consult the professor before the assignment due dates. Late assignments will be penalized except in the case of documented medical or other emergency. Penalties are as follows: 2% per day for the first five days, 5% per day thereafter. After ten days, late assignments will not be accepted.

Attendance and Tardiness

Consistent attendance is mandatory. Any unexcused absences will be subject to a 3% penalty in the student’s final grade in the course. Unexcused tardiness will be reflected in the student’s participation grade. Absences will only be excused upon presentation of official medical and/or emergency documentation.

Statement of Civility

Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

Academic Integrity/Plagiarism

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, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade on that assignment.

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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.
Disability Services

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

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Grade Appeals Process

Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

LEARNING OUTCOMES

1. Re: Depth and Breadth of Knowledge
   Students will have a thorough knowledge of the key critical and theoretical frameworks that pertain to the period being studied and will be able to engage with/analyze works of art from that period according to those frameworks

2. Re: Knowledge of Methodologies
   Students will acquire the discursive/theoretical vocabularies that are utilized in debates within the field, and will demonstrate their knowledge of the field through the deployment of the vocabulary orally and in writing

3. Re: Application of Knowledge
   Students will utilize their knowledge of appropriate methods, the vocabularies pertinent to the field, and their ability to make appropriate judgements, in order to develop a sound argument regarding a particular historical development, and will be able to defend their argument according to knowledge of scholarly works

4. Re: Communication Skills
   Students will be able to communicate orally and in writing with regard to their art history research, and will be able to utilize different genres of writing for different purposes (i.e., to write an academic paper or deliver a presentation)