Texas A&M University-Corpus Christi  
DEPARTMENT OF ART  
Summer I – 2017  

ARTS 5393.001 Seminar in Art History-Aesthetics  
Modernism in Context: 1850-1950

**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: CA 228  
Office: CA 208  
Office hours: Mondays/Tuesdays/Wednesdays/Thursdays, 2:00pm-3:00pm  
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 2, June 9, June 16, June 23, June 30 – 5:00pm
Students will submit a 1,250-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. 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 a 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 grade 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
May 30 Arnason and Mansfield, Chapter 1: The Origins of Modern Art
May 31 Arnason and Mansfield, Chapter 2: The Search for Truth: Early Photography, Realism, and Impressionism
June 1 Arnason and Mansfield, Chapter 3: Post-Impressionism
June 2 Reading Response #1 due: 5:00pm

Chipp:
Vincent van Gogh: Excerpts from the Letters, pp. 29-47

Week 2: Fin-de-siècle Art and Architecture
June 5 Arnason and Mansfield, Chapter 4: Arts and Crafts, Art Nouveau, and the Beginnings of Expressionism
June 6 Arnason and Mansfield, Chapter 5: The New Century: Experiments in Color and Form
June 7 Arnason and Mansfield, Chapter 6: Expressionism in Germany and Austria
June 8 Arnason and Mansfield, Chapter 7: Cubism
June 9 Reading Response #2 due: 5:00pm

Chipp:
Matisse, ‘Notes of a Painter,’ pp. 130-143
Week 3: Art and Culture circa World War I
June 12     Arnason and Mansfield, Chapter 8: Early Modern Architecture
June 13     Arnason and Mansfield, Chapter 9: European Art after Cubism
June 14     Arnason and Mansfield, Chapter 10: Picturing the Wasteland: Western Europe during World War I
June 15     Arnason and Mansfield, Chapter 11: Art in France After World War I
June 16     Reading Response #3 due: 5:00pm

Chipp:

Week 4: Europe and the United States circa World War II
June 19     Arnason and Mansfield, Chapter 12: Clarity, Certainty, and Order: De Stijl and the Pursuit of Geometric Abstraction
June 20     Arnason and Mansfield, Chapter 13: Bauhaus and the Teaching of Modernism
June 21     Arnason and Mansfield, Chapter 14: Surrealism
June 22     Arnason and Mansfield, Chapter 15: American Art Before World War II
June 23     Reading Response #4 due: 5:00pm

Chipp:
Breton, ‘What is Surrealism?’, pp. 410-417

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

Week 5: Postwar Experimentation
June 26     Arnason and Mansfield, Chapter 16: Abstract Expressionism and the New American Sculpture
June 27     Arnason and Mansfield, Chapter 17: Postwar European Art
June 28     Arnason and Mansfield, Chapter 18: Nouveau Réalisme and Fluxus
June 29     Arnason and Mansfield, Chapter 19: Taking Chances with Popular Culture
June 30     Reading Response #5 due: 5:00pm

Chipp:
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: 5% for the first 24 hours following a deadline, 10% for each 24 hours thereafter. After five days, late assignments will not be accepted.

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.
GRADE APPEALS PROCESS
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, 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 Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

ATTENDANCE
Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the professionalism element of your final grade.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
- Three (3) late arrivals or early departures will result in the recording of one (1) full absence.
- Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.
- Attending critiques are mandatory.

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 judgments, 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)