Course description:
The course will cover key developments in contemporary art from the post-World War II era in the Western context to global currents in the present international arena. From a socio-political perspective, artistic tendencies will be considered as part of a trajectory that saw the center of the art world shift from being Euro- and Anglo-centric in the mid-twentieth century, to one without a discernible center in the early twenty-first century. Analysis of artworks from this decentralized cultural climate will focus on the evolution of conceptualism, the persistence of traditional modes of aesthetic practice, the role of the art market, and notions of environmentalism and sustainability as related to these ‘transnational transitions.’ The course will consider works from Eastern Europe, South and Central America, the Caribbean, East/West/South/Southeast Asia, Oceania, and Africa.

Instructor: Professor Dr. Laura Petican
Lecture times: Tuesdays/Thursdays, 11:00am-12:15pm
Location: CA 208
Office: CA 208
Office hours: Tuesdays/Thursdays, 12:15-1:15pm
Telephone: (361) 825-5752
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Required texts:


Recommended texts:


Evaluation:
Engagement Assignments: 10% (2 x 5% each)
Research Paper Proposal: 10%
Mid-term exam: 20%
Discussion Lead: 20%
Research Paper: 20%
Participation: 20%
Research Paper Proposal: 10% Thursday, February 15
Students will submit a 500-750-word (approximately 2-3 pages) Research Paper Proposal in preparation for the Research Paper. The proposal must include a working thesis that clearly states the topic and objective of the paper, a statement of intent that outlines a critical rationale for choosing your topic, and a methodological plan. A List of Figures and accompanying images as well as a preliminary, annotated bibliography of 8-10 sources must accompany the Proposal. All documents must observe Chicago Style formatting guidelines.

Engagement Assignments: 10% (2 x 5% each) Tuesday, Feb. 20 and Thursday, Feb. 22
Each student will respond verbally and/or in written form to an assigned reading, viewing exercise, lecture material, or combination thereof. The purpose of these assignments is based on engaging students with various media and academic environments connected with course themes and conceptual motifs. Specific parameters of each Engagement Assignment will vary according to materials consulted; i.e. digital media or a guest lecture. Your response to the assignment may be articulated, for example, in terms of agreement or disagreement with the author’s perspective, or it may identify limitations or particular strengths within the argument, and should be supported with examples.

Mid-Term Exam: 20% Thursday, March 8
The Mid-term Exam will cover material from Weeks 1-8, inclusively. The exam will be comprised of short answer and essay style questions. The goal of the exam is to prepare students for the Discussion Lead assignment scheduled for the second half of the course, which, by way of application of primary sources, will rely upon familiarity with themes previously discussed.

Discussion Lead: 20% TBD
Each student will lead a class discussion based on assigned readings. The presentation will address key movement(s), artists and/or artworks in connection with the assigned reading and will relate these topics to the broader scope of contemporary socio-political, philosophical, and art historiographical developments. Each presentation must be planned to accommodate the entire class time and must incorporate questions toward generating class discussion. The presenter will provide the class with a one-page handout that outlines the main themes and concepts addressed in the assigned reading. Presentations will be graded according to the general management of the presentation in terms of conceptualization of the topic, ability to communicate topic clearly and concisely to the class, depth of connections drawn between artworks and assigned reading, clarity and relevance of the handout, quality of questions formulated, and discussion generated.

Research Paper: 20% Tuesday, May 1
Research Papers will articulate the thesis presented in the Research Paper Proposal according to the critical rationale and methodology outlined. Research Papers must be between 3000-3750 words (approximately 12-15 pages) in length and accompanied by a List of Figures, images of artworks discussed, and a complete bibliography of all works cited. Research Papers will be graded according to the clarity of argument, demonstrated ability to synthesize both visual and literary sources, level of engagement with critical socio-cultural issues related to the course, and strength of thesis with respect to examples and evidence provided. All documents must observe Chicago Style formatting guidelines.

Participation: 20%
Students are required to 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 student presentations.
WEEKLY LECTURE SCHEDULE

Week 1: *Introduction to the Course*
Thursday, January 18

Week 2:
Tuesday, January 23
Smith: Introduction, pp. 8-13
Thursday, January 25
Smith: Chapter 1, pp. 16-43

Week 3:
Tuesday, January 30
Smith: Chapter 2, pp. 44-79
Thursday, February 1

Week 4:
Tuesday, February 6
Smith: Chapter 3, pp. 84-115
Thursday, February 8

Week 5:
Tuesday, February 13
Smith: Chapter 5, pp. 150-173
Thursday, February 15
Dumbadze and Hudson: Jean-Philippe Antoine, ‘The Historicity of the Contemporary is Now!,’ pp. 28-36

Research Paper Proposals due February 15 (10%)

Week 6:
Tuesday, February 20
*Engagement Assignment #1* – Smith: Chapter 4, pp. 116-133
Thursday, February 22
*Engagement Assignment #2* – Smith: Chapter 4, pp. 135-149

Week 7:
Tuesday, February 27
Smith: Chapter 6, pp. 174-195
Thursday, March 1

Week 8:
Tuesday, March 6
Review class
Thursday, March 8
Mid-term Exam
Spring Break – no class

Week 9:
Tuesday, March 20
Please see BlackBoard for reading assignment: Nelson, Charmaine. Chapter 3, ‘Slavery, Portraiture and the Colonial Limits of Canadian Art History’ and Chapter 5, ‘Tying the Knot: Black Female Slave Dress in Canada.’ In Representing the Black Female Subject in Western Art (NYC: Routledge, 2010).
Thursday, March 22
‘Open call’

Week 10:
Tuesday, March 27
Smith: Chapter 7, pp. 196-213
Thursday, March 29
Smith: Chapter 8, pp. 214-235

Week 11:
Tuesday, April 3
Smith: Chapter 9, pp. 236-253
Thursday, April 5
Dumbadze and Hudson: Sven Lüticken, ‘Monotheism à la Mode,’ pp. 300-310

Week 12:
Tuesday, April 10
Smith: Chapter 10, pp. 258-273
Thursday, April 12
Dumbadze and Hudson: Geeta Kapur, ‘Curating in Heterogeneous Worlds,’ pp. 178-191

Week 13:
Tuesday, April 17
Smith: Chapter 11, pp. 274-295
Thursday, April 19
Dumbadze and Hudson: Andrea Giunta, ‘Activism,’ pp. 234-244

Week 14:
Tuesday, April 24
Smith: Chapter 12, pp. 296-315
Thursday, April 26
Dumbadze and Hudson: David Joselit, ‘Conceptual Art 2.0,’ pp. 159-168

Week 15:
Tuesday, May 1
Smith: Chapter 13, pp. 316-325

Research Papers due (Tuesday, May 1): 20%
Course Policies:

Submission of Work: Only typed hard copies of written assignments will be accepted. Handwritten documents, e-mail submissions, and files saved to disks will not be accepted.

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.

Plagiarism checking: All required papers may be subject to submission for textual similarity review to a commercial plagiarism detection software program. 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. 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.

Grade Appeals:

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. These documents are accessible through the University Rules Web site at http://academicaffairs.tamucc.edu/rules_procedures/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Dean's office in the college in which the course is taught or the Office of the Provost. 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.

Disabilities Accommodations:

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 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.

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.

**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 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)