

LINFIELD COLLEGE

AVC182 MODERN ART 1880-1945 SUMMER 2008 ONLINE

INSTRUCTOR: Dr. Donna K. Reid

E-mail: we will use the internal e-mail on WebCT. Click on MAIL in the COURSE MENU.

If you are having problems with WEBCT, you may send me at e-mail at reid@chemeketa.edu

TEXT: Arnason and Kalb, *History of Modern Art*, 5th ed and Reid, *Thinking and Writing about Art History*, 3rd ed.

COURSE DESCRIPTION:

The course will cover the history of art from the rise of modernist tendencies in the 19th century to the end of World War II, with the main emphasis on painting and sculpture. The course is intended to familiarize the student with the main currents, ideas, and artists of the late 19th and early 20th centuries and to engender an understanding of, and interest in, modern art.

COURSE OBJECTIVES:

Upon successful completion of the course, the student will have demonstrated the ability to

- Employ the methodology of art historical thought in the analysis and interpretation of works of art and historical periods.
- ⟨ Articulate and defend interpretations of art works and periods.
- ⟨ Use communication skills to examine such concepts as: roles of artists in society, changes in art throughout history, techniques in art, intentions of artists.
- Describe how art reflects and influences the society that produced it.

COURSE REQUIREMENTS AND GRADING:

The grading system is one where you choose which grade you would like to earn. You can elect to do the work for a C, B, or A. While it is true that the higher grades entail more work, I do not see this as a “quantity versus quality” issue. All work handed in is expected to be of high quality. If any work is not adequate, I will require that you re-do it.

I will reply to work before the next assignment of the same type is due.

To receive a 'C' in the course:

You will all read *Thinking and Writing about Art History*.

For each section of the course (there are four of them), you will:

1. Do the assigned reading in Arnason.
2. Answer Review Questions related to the readings in Arnason.
3. Submit a Response Essay:

Write at least 1 typewritten page (i.e., 250-300 words, double-spaced) about a work of art in the reading (not one from each chapter)--such things as your response to it; why you find it interesting, important; a formal analysis of the work (see *Thinking and Writing about Art History* pages 5-9), comparisons with other works.

4. Participate in a DISCUSSION GROUP.

I have created 6 discussion group areas for each section of the course. I would like six of you to start a discussion group on an aspect of the topic area that interests you. The rest of you should participate in at least one of the discussion groups. Try to divide yourselves up among groups. The discussions may be initiated at any time (the earlier the better after we start a section; they should be completed by the date on the Schedule). While at times, your response to someone else's comments may be brief, be sure that you have made a significant contribution to at least one discussion topic for each section of the course in order to get credit for participating.

5. Read the SEMINAR POSTINGS (see below). You may respond to them if you like.

To receive a 'B' in the course, you are to do the following:

1. Do the requirements for the 'C'.
2. Post all of the SEMINAR POSTINGS. There is one for each section of the course (a total of four). For each one, you are to spend two to three hours reading and/or viewing a video and writing up a presentation for the class.

- < The SEMINARS present additional information beyond that included in the textbook. Each of you who writes one will be expanding the knowledge of your colleagues in the course.
- I will be looking for detailed thoughtful work rather than something like a superficial biography that you might find on a web site. You also want to be sure that the information you post does not simply repeat what the textbook says.
 - While web sites may be adequate for the research, they are often weak in this field (the web is great for images—especially Google Image Search). I encourage you to use books and scholarly journal articles. Articles can be read at college libraries or accessed online through the Linfield Library system (use EBSCOHost—Academic Search Premier or JSTOR). You can arrange to borrow from libraries in the Orbis Cascade Alliance Borrowing System. For information on the above, see <http://www.linfield.edu/library>.
 - Topics: Each Learning Module has a list of Seminar Topics. Please put your selected topic

under the appropriate area of the Discussion Board about a week before the assignment is due. Be as specific as possible. Try to avoid duplication of topics.

- When you write your SEMINAR, be sure that you never cut and paste material from sources unless you are quoting. That is plagiarism.
- You should use standard MLA documentation style to cite sources in your Seminars. See *Thinking and Writing about Art History* pages 23-25 and MLA Documentation (in “Getting Started in the Course”). Please print off this [linked handout](#) from the Clackamas library; this is the best source I’ve encountered for doing the Works Cited.
- If possible, you should include images in your Seminar Postings. Please see “How the Course is Designed to Work in WebCT.” It is crucial that you follow these directions.
- You should link any web sites.
- Be sure to check to be sure that your Seminar Posting is working properly. If you can, check it on another computer.

To receive an 'A' in the course, you are to do the following:

1. Do the requirements for the 'B'.
2. Write a five-to six page (double spaced) “typewritten” paper on an art historical topic that you find of interest while doing other work for the course. It must be relevant to the material covered during the term. This must be an 'A' quality paper; it must be carefully thought out, carefully researched (if it is a research paper), carefully written, and presented correctly--with correct documentation and bibliography (Works Cited) according to the MLA system. Remember that all sources, whether directly quoted or not, must be cited. Failure to do so will result in an 'F' in the course. If the paper is not an 'A' paper, you will receive no credit for it. I am looking for a paper that shows your thinking about the works; I do not want a mere restatement of information that is readily available. Be sure to read Part II in *Thinking and Writing about Art History*.

POLICIES:

1. Assignments are due on time. A pattern of late work will affect your grade.
2. I will not accept work more than one week late unless we have discussed your situation prior to the due date. No late papers for an ‘A’ will be accepted.
3. Academic honesty: cheating and plagiarism are not tolerated. Any student found to be engaging in either of these activities at any point in the course will receive a failing grade for the entire course.
4. Incompletes: a grade of Incomplete (I) is given only in emergency situations and must be requested in writing by the student.

SCHEDULE ART182 ONLINE SUMMER TERM:

When the assignment says “Submit ---- by such and such a date,” that means work must be in by midnight on that day.

History of Modern Art text will be abbreviated as HMA.

See the Syllabus (above) for a description of the assignments and where to locate specific assignments.

When you begin the course, read Chapter 1 in HMA and Part I and Part III in Reid. These readings will help you understand the study of the history of art.

Weeks of June 16 and 23—Realism, Impressionism, Early Photography, Post-Impressionism, Art Nouveau and the Beginnings of Expressionism, The Origins of Modern Sculpture

- Read Chapters 2, 3, 5, and 6 in HMA
- Submit Response Essay by June 22
- Submit Review Questions by June 22
- Submit Seminar by June 29 (remember to post your topic about a week before)
- Participate in Discussion Groups by June 29

Weeks of June 30 and July 7—Fauvism, Expressionism in Germany, The Figurative Tradition in Early Twentieth-Century Sculpture

- Read Chapters 7, 8, and 9 in HMA
- Submit Response Essay by July 6
- Submit Review Questions by July 6
- Submit Seminar by July 13
- Participate in Discussion Groups by July 13

Weeks of July 14 and July 21—Cubism, Futurism, Abstraction in Russia, and de Stijl, From Fantasy to Dada and the New Objectivity

- Read Chapters 10, 11, and 13 in HMA
- Submit Response Essay by July 20
- Submit Review Questions by July 20
- Submit Seminar by July 27
- Participate in Discussion Groups by July 27

Weeks of July 28 and August 4—The School of Paris After World War 1, Surrealism, International Abstraction between the Wars, American Art Before World War II

- Read Chapters 14, 15, 17, and 18 in HMA
- Submit Response Essay by August 3

- Submit Review Questions by August 3
- Submit Seminar by August 10
- Participate in Discussion Groups by August 10

Paper for an 'A' due August 17th. Be sure to re-read the instructions for the paper in the Course Requirements. You may e-mail your paper to me by the WebCT internal e-mail, create your own web site, or post it in the appropriate area on the Discussion Board (where everyone can read it). No late papers will be accepted.