

**Course Code & Section:**

ARTH302-1

(Cross-listed Modern Art Movements ARTH480-1)

**Instructor:** Lara K. Schott

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**Phone:** 775-881-7511 (Office)

**Office:** Prim Library (behind the circulation desk)

**Office Hours:** Happy to meet by appointment

**Class Meeting Time:** Tuesdays & Thursdays 5pm – 6:45pm

**Location:** HAMC 203

**Course:** This is an Art History survey course covering the period from Impressionism through Modern art. The history of visual art is considered from various perspectives such as social, historical, aesthetic, and contemporary contexts. The goal of this course is to provide you with an introduction to the major art movements, key artists and works from the 1870s through the late 20<sup>th</sup> century.

We will study art history from multiple viewpoints and become familiar with the terminology and methods art historians and others use to discuss, analyze, and write about art. We will use these terms and methods to describe and interpret artworks in order to have robust discussions and do substantive thinking and writing about art based on our observations.

Class time is divided into lectures/presentations, discussions, quizzes, in-class writing, project work (group and individual), and several on-campus gallery receptions/artist talks. There will be a total of 1000 points possible. Evaluation methods and rubrics to be provided.

**Course Objectives:**

1. Identify, discuss and assess definitions and purposes of art and the artist over time and across cultures.
2. Engage with artworks in meaningful ways: Describe, interpret, and analyze/critique artworks using methods and terminology.
3. Develop an understanding of the role of context in the meanings of any artwork.
4. Use the process of writing about art to clarify one's own ideas about artworks across time, place and cultures – become able to compare and make connections between various works (including one's own art/process).

**Required Texts & Materials:**

- *Gardner's Art Through the Ages: The Global Perspective*, 16<sup>th</sup> ed. ISBN: 1337630705
- Additional readings, audio, and video materials to be provided during the semester in class. Sometimes this will mean a URL sometimes an analog handout.
- Composition notebooks (college ruled 80-100 pages). You need 2.

**Other Suggested Resources:**

- Sylvan Barnett, *A Short Guide to Writing About Art*
- John Berger, *Ways of Seeing*

- Norma Broude & Mary D. Gurrard, *The Expanding Discourse: Feminism and Art History*
- James Elkins, *The Object Stares Back*
- Janet Malcom, *Forty-one False Starts*
- David Salle, *How to See: Looking, Talking, and Thinking about Art*

### **Assignments and Grading:**

The readings, recordings, discussions, presentations, writing and projects are curated to provide an avenue for you to increase your skills as an observer/appreciator of the arts and as a critical thinker who is able to articulate and share your ideas in a clear, respectful, constructive, and nuanced manner. The projects options are designed as vehicles for you to use and integrate the many skills you have and strengthen during the semester. Your grades will be assigned as follows:

- Attendance & Participation | 20% (200 Points) (see details after points summary)
- Mini Lesson Presentation | Each of you will be required to prepare and teach a mini-lesson of 10-15 minutes on the key artists of a particular period. Outside research is required. Each presentation to include at least 10 art works. Dates for presentations will be assigned by me, (noted on syllabus). | 10% (100 Points)
- Quizzes | 5% (50 Points)
  - Quizzes will be given at the end of discussion/topic presentation and will be generated by the instructor and the students presenting. Quizzes are used as a measure of engagement with the material and understanding at the end of each section at which point you will have completed the reading, participated in class discussion and seen a presentation on the key artists.  
Quizzes will be open note – not open book.
- Articles (summary/connections handout and 5 minute presentation) | 5% (50 Points)
- Major Project (research/paper/presentation) | 20% (200 Points)
- Gallery Receptions | 5% (50 Points) Attend during class time and participate fully. For full points, student must ask a meaningful question of the artist AND write a response to the show (as a notebook entry – clearly designated), connecting the work to something discussed in class.
- Notebook | 15% (150 Points) Three entries of 2 pages or more per week, in response to articles, presentations, provided prompts, readings, or work seen on your own. Must show evidence of engaging thoughtfully with art and using critical thinking. You will have some opportunities for in-class writing – Bring the notebook to every class.
- Peer Feedback | 5% (50 Points) Participation in discussions/Q&A and provide thoughtful feedback to peers. Forms to be provided for completion during Project presentations.
- Midterm | 5% (50 Points)
- Notecards | 10% (100 Points) Form to be provided – used as a tool to engage with readings and other materials (3 key points – 1 significant sentence – 1 question or critical insight you have in response to this material)

**TOTAL 100% | Possible Points: 1000**

Attendance & Participation	20%
Mini Lesson Presentation.	10%
Quizzes	5%
Articles	5%
Major Project	20%
Gallery Receptions	5%
Notebook	15%
Peer Feedback	5%
Midterm	5%
Notecards	10%

**Methods of Assessing Student Outcomes:**

Tools for assessment include essays, in-class writing, formal papers, online postings, class discussions, group work, presentations, attendance, participation, exams, gallery attendance and participation in artist's talks, and consistent keeping of a notebook.

**Attendance:**

Because this class is largely based on attendance and participation, students are expected to attend every class. Each class will be interactive and different. Attendance is a significant part of the grade for this class.

Please be on time. Chronic lateness is disrespectful of our class community and will adversely affect a student's grade. If a student is absent, work due on that day is still due. All work is due when the class begins.

Some absences (cleared in advance) are excused and do not adversely affect students' grades. These include absences followed by a note from a medical facility identifying you were under medical care on that day at that time, and absences resulting from attending school-related trips that are cleared in advance.

Other absences may be excused if the situation warrants, and it is the student's responsibility to see me to discuss the nature of the absence and to make up the class before the missed class or immediately after. The student must communicate with me about an action plan for making up missed content.

The best policy is to come to class regularly and communicate with me if there is an excusable reason for an absence.

NOTE - Each unexcused absence will result in a deduction of percentage points from the student's attendance grade for the course; e.g. one absence will result in an attendance grade of 94% for the semester, two absences will result in an attendance grade of 88% for the semester, and so on.

**Late Work:**

As stated above, if a student is absent, work due on that day is still due. As a matter of fairness to all, late work is generally not accepted, with a resulting grade of "zero" for that assignment. If the situation warrants and a late assignment is accepted, there will be a minimum 10% reduction of the grade for that assignment for each day late. Please do not offer "I was too busy" as a reason for not having completed your work.

**Class Requirements:**

Students will be required to do a significant amount of reading, writing and critical thinking. Students are responsible for all material covered during the course whether handed out in class, discussed in class, read as an assignment, or disseminated in any other way. Online writing assignments will include responses to films, prompts, student work, and readings from our text and other sources. Make sure you keep all of your writing pieces (with comments) throughout the term. Do not lose them; they will be an integral part of your final notebook.

**Prim Library Resources:**

In this course, you may find the library's resources helpful to completing your assignments and research. Here are a couple places to start:

1. Citation Guides: <https://libguides.sierranevada.edu/art>
2. Searching for articles: <https://libguides.sierranevada.edu/databases>
3. Finding Images: <https://libguides.sierranevada.edu/art>
4. Library Resources: Useful Websites: <https://libguides.sierranevada.edu/art>

*Also - Please take advantage of writing tutors and the tutoring center!*

**Sanctions for Cheating and/or Plagiarism**

The Honor Code The faculty of SNC believes students must be held to high standards of integrity in all aspects of college life in order to promote the educational mission of the College and to encourage respect for the rights of others. Each student brings to the SNC community unique skills, talents, values and experiences which, when expressed within the community, contribute to the quality of the educational environment and the growth and development of the individual.

Students share with members of the faculty, administration and staff the responsibility for creating and maintaining an environment conducive to learning and personal development, where actions are guided by mutual respect, integrity, responsibility and trust. The faculty and students alike must make diligent efforts to ensure high standards are upheld by their colleagues and peers as well as themselves. Therefore, faculty and students accept responsibility for maintaining these standards at Sierra Nevada College and are obligated to comply with its regulations and procedures, which they are expected to read and understand.

**Consequences of Violating the Student Honor Code**

SNC students and faculty share the responsibility for maintaining an environment of academic honesty. Thus, all are responsible for knowing and abiding by the SNC Faculty/Student Honor Code published in the current SNC Catalog. Faculty are responsible for reporting all incidences of academic dishonesty to the Provost. Students are responsible for knowing what constitutes cheating, plagiarism, and fabrication and for refraining from these and other forms of academic dishonesty. Academic dishonesty, such as plagiarism, will result in an F in the course and subject to further disciplinary action by the College.

- 1st Offense: Student receives a zero for assignment/exam and counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.

- 2nd Offense: Student fails course and receives counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning. SNC: Fall 2019, Arth 301 4 3rd Offense: Student is expelled.

### **ADA Accommodations**

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, students with a documented disability are eligible for support services and accommodations. If a student wishes to request an accommodation, please contact the Director of Academic Support Services, Henry Conover, at (775) 831-1314 x7534, [hconover@sierranevada.edu](mailto:hconover@sierranevada.edu), or visit the office in Prim Library: PL-304.

**The SNC Email System:** The SNC email system is the official communication vehicle among students, faculty members and administrative staff and is designed to protect the confidentiality of student information as required by the Family Educational Rights and Privacy Act of 1974 Act (FERPA). Students should check their college email accounts daily during the school year.

Students have a right to forward their SNC e-mail to another e-mail account (for example, hotmail or gmail). However, confidentiality of student information protected by FERPA cannot be guaranteed for SNC e-mail forwarded to an outside vendor. Having e-mail redirected does not absolve a student from the responsibilities associated with official communication sent to his or her SNC e-mail account.

### **The Sierra Nevada College Mission Statement:**

Sierra Nevada College graduates will be educated to be scholars of and contributors to a sustainable world. Sierra Nevada College combines the liberal arts and professional preparedness through an interdisciplinary curriculum that emphasizes entrepreneurial thinking and environmental, social, economic and educational sustainability.

### **The College Core Themes:**

Liberal Arts, Professional Preparedness, Entrepreneurial Thinking, Sustainability

### **Expectations:**

Students will be active class participants, showing respect to all members of the class. Students will review student handbook policies on plagiarism and will present only their own work to our community. Students will do their best work, and will communicate with the instructor if having difficulties. Students will be engaged with their peer's presentations and supportive of the work of others. Students are expected to complete all readings/listening/viewing as assigned ahead of class time and be prepared to contribute meaningfully to the class community.

**Tentative Course Schedule: \*\***

\*\*Syllabus is subject to change at any time at the discretion of the instructor.

WK	DATE	CLASS PLAN	READINGS/MATERIALS Be ready to discuss
1	1/21 – Tuesday	Introductions  Welcome to the course	Syllabus to be provided in class
	1/23 – Thursday	Context - Romanticism, Realism, and Photo  Jerry Saltz discussion  Barnett discussion	HANDOUTS (2) (Excerpt from Gardner's & Barnett article)  Jerry Saltz interview - podcast: <a href="https://longform.org/posts/longform-podcast-311-jerry-saltz">https://longform.org/posts/longform-podcast-311-jerry-saltz</a>
2	1/28 – Tuesday	Impressionism  Mini Lessons: #1 & #2	HANDOUT (Gardner's: pp. 849 – 860)  Watch these six very short (3-6 minute videos) & compare/contrast 3 of the artists in your notebook: Manet: <a href="https://youtu.be/iHuewgZR17s">https://youtu.be/iHuewgZR17s</a>  Degas: <a href="https://youtu.be/NigP3DjV3NY">https://youtu.be/NigP3DjV3NY</a>  Renoir: <a href="https://youtu.be/69zJ3UDh5Tw">https://youtu.be/69zJ3UDh5Tw</a>  Monet: <a href="https://youtu.be/6fHorNn2zqQ">https://youtu.be/6fHorNn2zqQ</a>  Cassat: <a href="https://youtu.be/HVuyK_vIMfc">https://youtu.be/HVuyK_vIMfc</a>  Morrisot: <a href="https://youtu.be/na05-xCZR8s">https://youtu.be/na05-xCZR8s</a>
	1/30 – Thursday	Post-Impressionism: From Cezanne... to Picasso & Symbolism  Mini Lessons: #3 & 4	Gardner's: pp. 871 – 885  Watch video on Symbolism: <a href="https://youtu.be/DSTiM4ibntE">https://youtu.be/DSTiM4ibntE</a>
3	2/4 – Tuesday	Modern Art in Europe: Pt 1 Fauvism, Cubism  Mini Lessons: #5 & 6  Projects introduced	Gardner's: pp 885 – 906  Dr. Manulani Aluli Meyer video
	2/6 – Thursday	Articles Set 1  <b>Gallery Reception &amp; Artist's Talk</b>	Podcast or VIDEO TBA  Handout Article
4	2/11 – Tuesday	Modern Art in Europe Pt 2 Dada, Surrealism, Bauhaus	Gardner's: pp. 906 - 932

		Mini Lessons: #7 & 8	
	2/13 – Thursday	Article Set 2 <b>Gallery Reception &amp; Artist's Talk</b>	HANDOUT
<b>5</b>	2/18 – Tuesday	Modern Art in the U.S. and Mexico 1900 – 1945 Mini Lessons: #9 & 10	Gardner's pp 933 – 956 Audio/Video URL TBA
	2/20 – Thursday	Community Walk Introduced <u>Projects: Group 1</u> Project presentations with Peer reviews #s 1, 2, 3, & 4	HANDOUT & VIDEO
<b>6</b>	2/25 – Tuesday	Modernism & Post-Modernism in Europe and America: Pt 1 Abstract, Ab-Ex, Op Art, Architecture Mini Lessons: #11 & 12 MIDTERM PREP info	Gardner's pp 957 – 973 Article/video TBA
	2/27 – Thursday	Article Set 3 <b>Gallery Reception &amp; Artist's Talk</b>	Listen to interview URL TBA
<b>7</b>	3/3 – Tuesday	Pop Art, Superrealism Mini Lessons: #13 & 14 <u>Projects: Group 2</u> Project presentations with Peer reviews #s 5 & 6, 7 <b>MIDTERM</b>	Gardner's: pp 973-981 HANDOUT NOTEBOOKS DUE TODAY
	3/5 – Thursday	Community Walk Explained <u>Projects: Group 3</u> Project presentations with Peer reviews #s 8 & 9	No Reading
~~~~~	3/9 – 3/13	<b>SPRING BREAK</b>	Take your walk, write up a summary, and create your map Be ready to share it when we return

<b>8</b>	3/17– Tuesday	<p>Photography &amp; Feminism</p> <p>Mini Lessons: #15 &amp; 16</p> <p><u>Projects: Group 4</u> Project presentations with Peer reviews #s 10, 11, &amp; 12</p>	<p>Gardner's: pp 982 – 987</p> <p>HANDOUT</p> <p>Videos TBA</p>
	3/19 – Thursday	<p>Article Set 4</p> <p><b>Gallery Reception &amp; Artist's Talk</b></p>	<p>HANDOUT</p> <p>Podcast TBA</p>
<b>9</b>	3/24 - Tuesday	<p>Architecture &amp; Site Specific Art</p> <p>Mini Lessons: #17 &amp; 18</p> <p><u>Projects: Group 5</u> Project presentations with Peer reviews #s 13, 14, &amp; 15</p> <p>Community Walk Maps pt1</p>	<p>Gardner's 987 – 995</p> <p>Article / video TBA</p>
	3/26 - Thursday	<p>Community Walks / Maps pt2</p> <p><b>GUEST Artist Talk TBA</b></p>	<p>Article related to guest speaker</p>
<b>10</b>	3/31 – Tuesday	<p><u>Projects: Group 6</u> Project presentations with Peer reviews #s 16, 17, &amp; 18</p>	<p>Podcast &amp; Videos TBA</p> <p>HANDOUTS</p>
	4/2 – Thursday	<p>Performance, Conceptual, New Media – Pt 1</p> <p>Mini Lessons: #19 &amp; 20</p>	<p>Gardner's: pp. 995 – 1001</p> <p>Interview &amp; Videos TBA</p> <p>HANDOUTS</p>
<b>11</b>	4/7 – Tuesday	<p>Performance, Conceptual, New Media – Pt 2</p> <p>Mini Lesson: #21</p> <p><u>Projects: Group 7</u> Project presentations with Peer reviews</p>	<p>Interview &amp; Videos TBA</p> <p>HANDOUTS</p>



		#s 19, 20, & 21	
	4/9 – Thursday	Article Set 5  <b>Gallery Reception &amp; Artist's Talk</b>	
<b>12</b>	4/14 – Tuesday	Contemporary art, historical art, and your own work Final Prep	Article Handout or on Canvas
	4/16 – Thursday	Article Set 6  <b>Gallery Reception &amp; Artist's Talk</b>	Article Handout or on Canvas
<b>13</b>	4/21 – Tuesday	CLASS FINAL	No reading for today  NOTEBOOKS DUE TODAY
	4/23 – Thursday	Wrap-up  Article Set 7  <b>Gallery Reception &amp; Artist's Talk</b>	