

ART 304: Modern Art History



Point Loma Nazarene University
College of Arts and Humanities
Department of Art and Design
Spring 2015

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Schedule: T/TH 7:30 am-8:55 am
Location: E 122

PLNU Mission:

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Course Description:

Studies of modern art movements from the middle of the 19th century through the middle of the 20th century. Includes applications to art criticism, aesthetics, and Non-Western influences on modern art.

Prerequisite(s): Art 200 or Art 201 are traditionally required before this course.

Student Learning Outcomes:

<u>Student Learning Outcome</u>	<u>Objective</u>	<u>Assignments used to assess</u>
“By the end of this course, students should be able to...” Identify core concepts in modernists frameworks for visual art.	Gaining factual knowledge and the ability to engage with works of art.	Midterm/Final Exams and class participation.
Critically evaluate strategies for making visual art.	Learning to analyze and critically evaluate ideas, arguments and points of view in a visual language.	Writing assignments and class participation.
Recognize how critical investigations in art can be applied to other fields of study or epistemology.	Applying historical methodologies and developing a familiarity utilizing primary resources.	Writing assignment and readings.
Compare works from different cultures, communities, time periods, or movements, and will be able to recognize the set of relations that affect the reception of these works.	Learning to analyze and critically evaluate ideas, arguments and points of view.	Class participation and writing assignments.
Practice research and debate skills, which include critical thinking and critical writing.	Developing skills in expressing oneself in writing.	Writing assignments and class participation.

ACADEMIC HONESTY ☼

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal using the procedure in the university catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

ACADEMIC ACCOMMODATIONS ☼

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.

ATTENDANCE AND PARTICIPATION ☼

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work, including participation. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

Grading Scale:

The grade scale is organized as follows:

100-95% = A	90-89% = B+	80-79% = C+	70-69% = D+	60%- = F
94-91% = A-	88-85% = B	78-75% = C	68-65% = D	
	84-81% = B-	74-71% = C-	64-61% = D-	

“A” work - Outstanding

“Above and beyond the requirements of the assignment; outstanding effort, significant achievement, and personal improvement are clearly evident. Some measure of remarkable skill, creativity, or energy is also evident.”

“B” work – Above Average

“Fulfills all aspects of the assignment and goes a bit beyond minimum competence to demonstrate extra effort, extra achievement, or extra improvement.”

“C” work - Average

“Fulfills all aspects of the assignment with obvious competence and grace. Assignments are completed exactly as assigned.”

“D” work – Below Average

“Below average either because some aspect of the assignment has not been fulfilled or because a preponderance of errors (more than one or two per page) interferes with clear communication. A “D” may also indicate failure to follow directions, failure to follow specific recommendations, or failure to demonstrate personal effort and improvement.”

“F” work – Not Acceptable

“Not acceptable, either because the student did not complete the assignment as directed, or because the level of performance is below an acceptable level for college work.

Overall Class Grade Breakdown:

• 2 Museum Reflection (April 12th):	20 points
• 10 Reading Reflections (Due approx. first 10 weeks of class):	30 points
• Midterm/Final:	25 points
• <u>Final Paper (April 26th)</u>	<u>25 points</u>
TOTAL	100 points

Required Textbooks:

Criticizing art: Understanding the contemporary. By T. Barrett. ISBN 978-0-07-3379197

Why a painting is like a pizza: A guide to understanding and enjoying modern art. by N. Heller. ISBN-13: 978-0691090528

Artist-Teacher: A Philosophy for Creating and Teaching, G. James Daichendt. ISBN 978-1-84150-408-7

The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art by Don Thompson. ISBN-13: 978-0230620599

Tentative Course Schedule:

Week 1

Jan. 14

Goals: Names

Introduction to Class and Review Syllabus
Taking Notes in Art History Class
Research Paper
Quizzes and Tests
Class Participation
Reading & Discussion

Week 2

Jan. 19 & 21

Goals: Art Terms

An introduction to Looking at Art
In-depth Examination of a Single Work
The History of Art Discussion
Schedule Field Trips

Week 3

Jan. 26 & 28

Goals: The 19th century

Newsprint Dialogue (5 individual works)
Impressionism: Manet, Monet, Degas, Cassatt, Morisot, Pissarro, and Whistler.

Watch: http://www.metmuseum.org/toah/hd/frac/hd_frac.htm (French Academy)
http://www.metmuseum.org/toah/hd/sara/hd_sara.htm (The Academy)
http://www.metmuseum.org/toah/hd/neoc_1/hd_neoc_1.htm (Neo Classicism)
http://www.metmuseum.org/toah/hd/jldv/hd_jldv.htm (David)

Watch: <http://smarthistory.org/1800-1848-Industrial-Revolution-I.html> (Romanticism)

Due: Reading reflection #1 on Jan. 26th

Week 4

Feb. 2 & 4 (No Class on Feb. 4th)

Goals: Debate: Impressionism vs. The Academy
The role of Beauty

Read: Daichendt, Ch. 1-3

Watch: <http://smarthistory.org/1848-1907-An-Overview.html> (1848-1907)
http://www.metmuseum.org/toah/hd/imml/hd_imml.htm (Impressionism)
http://www.metmuseum.org/toah/hd/mane/hd_mane.htm (Manet)
http://www.metmuseum.org/toah/hd/cmon/hd_cmon.htm (Monet)

Due: Reading Reflection #2 on Feb. 2nd

Week 5

Feb. 9 & 11

Goals: The Tradition of Teaching Art

Generic Game

Practice (Academic Drawing Methods)

Post-Impressionism (van Gogh, Gauguin, Seurat, Cézanne)

Read: Heller, Ch. 1-4

Watch: <http://www.youtube.com/watch?v=yoSjRRv6ZrE> (Collings)

Due: Reading Reflection #3 due on Feb. 9th

Week 6

Feb. 16 & 18 (Potential museum visit on Feb. 16th)

Goals: Developments in Architecture, The Bauhaus, Frank Lloyd Wright

Art Criticism

Read: Barrett, Ch. 1-2

Due: Reading Reflection #4 due on Feb. 18th

Week 7

Feb. 23 & 25

Goals: Art Terms

Review for Midterm

Art Nouveau

Picasso and Cubism Early American Art, Mexican Renaissance

Developments in Europe between Wars, International Abstraction

Drawing Activity

Symbolism, Late 19th-century Sculpture

Read: Heller, Ch. 5-6

Due: Reading Reflection #5 due on Feb. 23rd

Week 8

March 1 & 3

Goals: Midterm

Dada, Surrealism

Matisse and The Fauves, Expressionism in Germany (Matisse, Rouault, Braque, Kirchner, Nolde, Kandinsky, Marc, Klee, Schiele, Dix, Beckmann)

Discuss Final Papers and selection of topics

Elements of great Art History Papers

Watch: <http://www.youtube.com/watch?v=Hzh0TTrnS2o> (Duchamp and conceptual art)

Read: <http://home.wlv.ac.uk/~fa1871/surrext.html> (Dada extracts)\

Heller, Ch. 7

Due: Reading Reflection #6 due on March 1st

Week 9

March 8 & 10 (No Class – Spring Break)

Week 10

March 15 & 17 (No class on March 17)

Goals: Choose final paper topics

Art Criticism

Writing your Final Paper

Read: Barrett, Ch. 3-5

<http://www.sharecom.ca/greenberg/postmodernism.html> (on Modernism)

Due: Reading Reflection #7 due on March 15th

Week 11

March 22 & 24 (Potential museum visit on March 22nd)

Goals: Abstract Expressionism, C. Greenberg vs. H. Rosenberg

(de Kooning, Hofmann, Krasner, Gorky, Pollock, Kline, Tobey)

Postwar Sculpture, Color Field Painting, Postwar Europe

(Newman, Rothko, Gottlieb, Motherwell, Reinhardt, Still, Smith, Noguchi,

Giacometti, Dubuffet, Bacon, Botero)

Drawing/Painting Activity

Read: Thompson p. 1-40

<http://www.sharecom.ca/greenberg/hofmann.html> (Greenberg on Hofmann)

http://www.metmuseum.org/toah/hd/abex/hd_abex.htm (Abstract Expressionism)

Watch: <http://smarthistory.org/abstract-expressionism.html> (Pollock)

Due: Reading Reflection #8 due on March 22nd

Week 12

March 29 & 31

Goals: Art Terms

Neo-Dada, 1960s, Pop Art

(Rauschenberg, Johns, Dine, Indiana, Lichtenstein, Warhol, Rosenquist,

Chamberlain, Oldenburg, Rivers)

Read: Thompson p. 41-84

Watch: <http://smarthistory.org/ny-school.html> (Jasper Johns)

<http://smarthistory.org/pop-art.html> (Pop Art)

<http://smarthistory.org/minimalismjudds-untitled.html> (Minimalism)

Due: Reading Reflection #9 due on March 29th

Week 13

Apr. 5 & 7

Goals: Minimalism, Hard Edge Painting, Op Art, Pop Art in Europe

(Kelly, Poons, Vasarely, Stella, Martin, Ryman, Marden, Judd, Mangold, Smith,

Flavin, Andre, Le Witt)

Read: Thompson p. 85-130

Due: Reading Reflection #10 due on April 5th.

Week 14

Apr. 12 & 14

Goals: Discuss Auction Houses and The \$12 Million Stuffed Shark

Read Thompson p. 131-189

Due: 2 Museum Reflections due on April 12th

Week 15

Apr. 19 & 21

Goals: The Post-Modern Era.

Neo-Expressionism, Graffiti, Sculpture, Neo-Abstractionism, Neo-Conceptualism

(Bourgeois, Marden, Kruger, Koons, Levine, Gober, Holzer, Basquiat, Haring,

Scharf, Fischl, Schnabel, Clemente, Kiefer, Sherman)

Week 16

Apr. 26 & 28

Goals: Review for final

Due: Final Paper due on April 26th

Final Exam: May 2-6

Museum Reflection(s) Assignment & Rubric

Name _____

The museum reflection paper is an in-depth (2 page) analysis of one modern painting displayed in a local museum.

Total: 10 pts.

Criteria	5-4	3-2	1	0<
The paper clearly sets forward a strong thesis regarding the images on display	Successfully displays a strong thesis and direction.	Some evidence of a thesis and direction.	Little evidence of a thesis.	There is no thesis present.
The structure, format, and argument are clear and concise.	Excellent job. Carefully written and edited.	Good job, with a little more care could have been excellent.	Little attention to quality writing, no attention to detail.	Incomplete, poorly completed.

- Reading reflections are graded on a similar scale but they are only worth 3 pts total. Reading reflections should be 1 page each (250 words) in length. Failure to complete them on time or in an organized manner will result no credit.

Final Paper Assignment & Rubric

Name _____

Based upon the information (historical methodologies) covered during the first few weeks of the course, students will prepare a 5-page (1,250 words) historical investigation of an individual work of art. Utilizing course readings, class discussions, and library resources students will choose a particular image, engage with the elements, concepts, and conduct a historical inquiry.

Overall Writing of Paper: 25 pts

Criteria	5	4-3	2-1	0<
Well Written with citations & Page Numbers.	Complete & well written.	Incomplete, some grammatical errors.	Incomplete, careless, grammatical errors.	Did not address one or all assignments.
Shows an Understanding of Historical Research Methods.	Cites multiples authors/sources and clearly explains issues/problems	Cites or explains issues/problems/ or strengths with historical methods	No citation or explanation.	Unprofessional understanding of Historical Methodologies.
Critically engages with a single work. Engages with formal and conceptual ideas.	Complete & shows good understanding of utilizing both secondary and primary sources	Complete & shows a limited understanding of either primary or secondary sources.	Incomplete and show little understanding of source materials.	Incomplete and shows no understanding of source materials.
1 Provides substantial contextual information for understanding the artist's life and work.	Excellent job. Carefully prepared and researched.	Good job, with a little more care could have been excellent.	Little attention to APA and research methods.	Incomplete, poorly prepared.
15 Proper organization of a research paper. Includes introduction, thesis, support material and conclusion	Excellent job. Carefully prepared and researched.	Good job, with a little more care could have been excellent.	Little attention to details and research methods.	Incomplete, poorly prepared.

Final Paper –Instructions on Selecting an Artwork

1. Choose your work carefully. Find a painting or a sculpture that "speaks" to you - not just emotionally, but intellectually.
2. Consider your response to the work. What emotions does it raise? What ideas does it provoke? What about the work, in particular, do you find provocative? How does the artist manage to evoke these ideas and feelings? Take notes.
3. Consider the formal elements of the work, taking note of all of your observations - big and small. Among the elements you will consider are:
 - a. Medium. Why is the artist using this particular medium? What are its advantages? Its limitations?
 - b. Lines. Are the lines thick or thin? Largely vertical or horizontal? Straight or curved? What is achieved by this particular use of line?
 - c. Color. Is the color realistic or expressive? Warm or cool? Bright or muted? And to what effect?
 - d. Light. How is light used? How is shadow used? Is there any play between the two? What is communicated to the viewer?
 - e. Space. What is the sense of space in the work you've chosen? Is there great depth, or is the visual plane shallow? How are the elements of the work configured in that space? How does the sense of space affect the subject matter? Affect your response to the work?
 - f. Composition. How do the various formal elements of the work interact? How does the composition convey the work's theme or idea? How does the eye move across the piece? How does the composition control that movement?
 - g. Style. What elements of the composition work to constitute the artist's style? The style of the period in which the artist was/is working?
4. Consider the context of the work. When was it painted? By whom? Where? With what other works is it in conversation? What cultural or historical matters have influenced it? What cultural or historical matters does it seem to be addressing?
5. Look at your notes on the formal elements of the work in question. Then return to your initial notes on your response to the work. Do you see connections between what the artist has done, formally, and your own responses? Turn then to your comments on the work's context. Does analysis of the formal elements shed any light on contextual matters? Or vice versa? When you begin to see connections between the formal elements and the larger issues of context and personal response, you begin to see how you might make an argument about art.

Final Paper- Suggested Outline

1. Introductory Paragraph
 - a. Briefly introduce the artwork.
 - b. Thesis statement.
 - i. Present the argument of your paper, and specify how you will prove this argument.
 - ii. Suggest how you will go about explaining your solution and what kinds of evidence you will use.

2. Body of the Paper
 - a. Focus on the problem that you established in your thesis statement.
 - b. Organizing your paper around:
 - i. Formal properties (based on your observations of the work);
 - ii. Meaning of the work based on style, iconography and original function
 - iii. Historical/cultural context.

3. Conclusions
 - a. Briefly summarize your principal arguments, referring back to your thesis statement, and explain how your analysis extends to our understanding of the problem.

Final Paper Guidelines

- Engage with an individual work of art with a mix of your own voice and that of scholars, historians, and experts in the field of art history. These voices can be found in art journals (Art in America, Art News, Art Forum, Art Newspaper), museum/university publications, or in major newspapers (New York Times, Los Angeles Times). There is a difference between scholarship in newspapers and academic journals/books but many modern and contemporary artists are the subjects of quality criticism in these publications
- Good organization with an effective introduction, clear divisions, smooth transitions, and a strong conclusion. Stylistic finesse in clarity, tone, word choice, sentence structure, and paragraph construction. Good writing illustrates good thinking.
- Correct and consistent use of a standard citation form. MLA or APA.
- Your paper should include 1,250 words (min. 5 pages).
- Paper should be typed, 12 point font, double spaced, with one-inch margins.
- Neatness and proper grammar are essential. Carefully correct all errors in spelling, punctuation and grammar.
- Beware of plagiarism. Be certain that you understand what plagiarism is and how to avoid it.
- Document carefully and cite all sources of information in footnotes and endnotes.
- There should be a minimum of 10 sources (do not cite wikipedia/encyclopedia).

Useful Strategies for Understanding Art:

FELDMAN METHOD OF ART CRITICISM From Varieties of Visual Experience by E. B. Feldman (1987)

1. DESCRIPTION What can be seen in the artwork?
2. ANALYSIS What relationships exist with what is seen?
3. INTERPRETATION What is the content or meaning?
4. JUDGEMENT What is your evaluation of the work?

By following the Feldman Method the critical process is not passive, but active and exploratory. Notice that the process moves from strictly objective statements in step 1 to a subjective response in step 4 (or from specific to general).

Descriptive is a process of taking inventory. Noting what is immediately visible. Words should be neutral and avoid terms that denote value judgments, such as beautiful, disorderly, funny looking, harmonious, etc. Instead, focus on the factual information, such as smooth, bright, round, etc. Description should be as clear as possible. This is important so that you don't jump to conclusions before going through all the steps.

Analysis of relationships such as sizes, shapes, colors, textures, space and volumes, etc., encourages a complete examination of the artwork. It also reveals the decision making process of the artist, who wants the viewer to make certain connections within the artwork. In a formal analysis, one can go beyond a descriptive inventory to discover the relation between the elements of the art.

Interpretation is the meaning of the work based on the information based upon the previous steps. Interpretation is about ideas (not description) or sensation or feelings. Don't be afraid of revising your interpretation when new facts are discovered (such as the date of the artwork, or the personal history of the artist, etc.) Conversely, don't be reluctant to make an interpretation from your analysis of only the visual information.

Judgment, the final step, is often the first statement that is expressed about an artwork before it has really been examined. Judgment in that case is neither informed nor critical but simply an opinion.

Useful Strategies for Understanding Art:

The Generic Art Game

Pre-game question: Do you like this work of art? Why or why not?

1. Look carefully at the work of art in front of you. What colors do you see in it? Take turns listing the specific colors that you see (for example: "I see red." "I see purple.")
2. What do you see in the work of art in front of you? Take turns listing the objects that you see (for example: "I see an apple." "I see a triangle.")
3. What is going on in this work of art? Take turns mentioning whatever you see happening, no matter how small.
4. Does anything you have noticed in this work of art so far (for example: colors, objects, or events) remind you of something in your own life? Take turns answering.
5. Is this work of art true to life? How real has the artist made things look?
6. What ideas and emotions do you think this work of art expresses?
7. Do you have a sense of how the artist might have felt when he or she made this work of art? Does it make you feel one way or another?
8. Take a look at the other works of art displayed around this one. Do they look alike? What is similar about the way they look (for example: objects, events, feelings, the way they are made)? What is different?
9. What would you have called this work of art if you had made it yourself? Does the title of the work, if there is one, make sense to you?
10. Think back on your previous observations. What have you discovered from looking at this work of art? Have you learned anything about yourself or others?

Now that the game is over, ask yourself: Do you like this work of art? Why or why not? Has your reaction to the work changed? Do you like it more or less than you did in the beginning? Why?

The Generic Art Game was created by Project Muse (Museums Uniting with Schools in Education), at the Harvard Graduate School of Education.