

**ART 4362 AAI: Modern European Art, Post-Impressionism to 1945 • Fall 2013 • Mondays 5:45-8:30PM**Dr Karen Pope • Lewis Art Bldg 159 • [Karen\\_pope@baylor.edu](mailto:Karen_pope@baylor.edu)TEXTS: H. H. Arnason & Elizabeth Mansfield, History of Modern Art, 7<sup>th</sup> ed. [old copy on Reserve]Herschel Chipp, Theories of Modern Art [Baylor's copy is on Reserve]

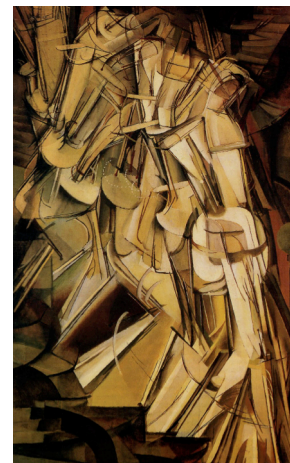
Class PowerPoints will be posted on Blackboard before class—print for note-taking

GOALS: To build a definition of Modernism and understand its origins, dynamics, and key figures

GRADE: Point system, points for assigned projects and class participation

Paper (40%), in-class presentation (25%), quizzes (20%), short reports on course material (15%)

ADVICE: Stay current with reading schedule (below) and Blackboard, be prepared for Q&A discussions, get quick start on paper project and work on it weekly; check email often, attend every class (there are serious repercussions for missing a class that meets only weekly); remember that you are making an impression *all the time* **NO EXTRA CREDIT**

**SCHEDULE OF TOPICS AND READING**

Date	Focus	READ	Chipp	Presentations	Presentations
Aug 26	Introductions/Modernity & Realism	Chs 1-2			
Sept 02	LABOR DAY: NO CLASS				
Sept 09	Post-Impressionism	Ch 3	Van Gogh/Devin Gauguin/Margaret		PAPER TOPIC
Sept 16	Arts & Crafts, Turn-of-Century	Ch 4	Cézanne/Joy		
Sept 23	Early XX	Ch 5	Matisse/Holly Brancusi/Hannah		
Sept 30	Expressionism in Germany & Austria	Ch 6	Kandinsky/Catherine Marc/Juanita		QUIZ 1 (Chs 1-5)
Oct 07	Cubism	Ch 7	Picasso/Brittany Braque/Alyssa L		
Oct 10-13	ART 4100: Philadelphia museums				
Oct 14 Oct 15	Early Modern Architecture	Ch 8	(Wright)	•Gamboa •Watlington	Prof Joan Connolly 3:30/Jones Theatre
Oct 21	Europe after Cubism	Ch 9	Marinetti/Kendal Carrà/Kelly	•Gilbert	•Hallinan
Oct 28	Europe around WWI	Ch 10-11	Schwitters/Kristen Leger/ Hayley	•McInturff	•Springfield
Nov 04	GUEST: Allbritton Lecturer/s				QUIZ 2 (Chs 6-11)
Nov 11	DeStijl and Geometric Abstraction	Ch 12	Mondrian/Jillian	•Johnson •West	•Kulley
Nov 18	Bauhaus	Ch 13	(Mies)	•Clark	•Eastland
Nov 25	Surrealism	Ch 14	Breton/Logan Miro/Katie	•Bingaman •Sheedy	• PAPERS DUE
Dec 02	American Art to WWII	Ch 15	Davis/Sarah Gorky/Jordan	•Clinkscales •Vasquez	•Kenworthy
Dec 09	American Art to WWII	Ch 15	"Symposium"/ AlyssaS	•Becker •Quinn	•Lorring
Dec 16	FINAL EXAM per BU schedule	7-9 pm			

In all work, students will be held to the Baylor Honor Code <http://www.baylor.edu/honorcode/index.php?id=4406>

## GENERAL NOTES/HOUSE RULES:

### ADA Accommodation:

Baylor ensures appropriate accommodations & accessibility for qualified students under ADA. Please discuss w/me in advance of accommodation need. (See <http://www.baylor.edu/oala>)

### Attendance:

There is no grade for attendance in this class. However, the Registrar requires the recording of attendance, attendance will be taken, and attendance will be considered as a factor in determining course grades where a course point total is "borderline." Although Baylor verbiage occasionally mentions "excused absences," the official University policy is that *an absence is an absence*, whatever the reason. The Art Department has adopted the policy of the College of Arts and Sciences, which will apply to this course:

#### College of Arts and Sciences Attendance Policy (May 6, 2011)

***To earn course credit in the College of Arts and Sciences, a student must attend at least 75% of all scheduled class meetings. Any student who does not meet this minimal standard will automatically receive a grade of "F" in the course.***

*Any University-related activity necessitating an absence from class shall count as an absence when determining whether a student has attended the required 75% of class meetings. In addition to the College of Arts and Sciences Attendance Policy, faculty and students will be guided by the University Attendance Policy in the Undergraduate Catalogue. Furthermore, departments and individual faculty members may establish more stringent requirements regarding attendance, punctuality, and participation.*

Report personal emergencies to University Chaplain (710-3517) who will communicate with your faculty.

### Attention and Technology:

To meet the objectives of ART 4362, we have to make good use of our time together. All presumptions of multi-tasking aside, Dr. Pope will be giving ART 4362 her complete attention and focus, and the same is expected of each student.

Translation: no electronic technology (phone, laptop, tablet, MP3 player, etc.) in student hands during class. Exceptions:

1. OALA accommodation requirement
2. Occasional invitations to seek facts online
3. Short breaks *at professor's discretion*, contingent upon productiveness of class time

The technology that is permitted and encouraged: pen/pencil and paper

**Students who misuse technology in the classroom ("personal" use that is an obvious departure from attention to class material) will be counted absent for that day.**

### Courtesy:

Common courtesy is expected during every class. Students unable to offer common courtesy to classmates and the professor will be excused from the classroom. Take care of physical needs before class!

### Honesty:

**Observance of Baylor's Honor Code will be expected and required for all work:**

<http://www.baylor.edu/honorcode/index.php?id=4406>

The study of art history involves consultation of published scholarship as well as original thought, and consultation of the work of others will be appropriate for completion of any projects. Whenever the words of another are used, citation of that work is expected and required; the citation should be thorough enough for the reader to return to the cited source.

Violation of Baylor's Honor Code on any work—failure to acknowledge sources used for written assignments or submitting work in the name of someone else—will result in a grade of zero for the assignment or test and reporting to the Office of Academic Integrity for possible suspension from Baylor. Cheating on tests includes actively copying the work of another and passively allowing another student to see one's own work. **An academic integrity report becomes part of the student's permanent record.**

### Performance and Grades: Work In – Grade Out

Grades reflect quality of work produced. Hard work and time spent get respect, but grades are based on the outcome, regardless of the effort invested. Work smart and succeed.

## PROJECTS:

### COURSE PAPER

Every student will complete a substantial written project that will require use of Baylor's art history library holdings and the proper mechanics of a research paper (10 pages typed; plus illustrations, footnotes and bibliography).

Keys to a good paper:

- manageable, explicitly limited topic (e.g., the relation of Mary Cassatt's *The Ten* aquatints, 1891, to Japanese *ukiyo-e*)
- plenty of dates to keep reader aware of context and amount of time being covered
- good early start, being on the lookout for useful material everywhere
- from-the-start system for keeping track of the exact source and location of all information you gather
- perspective: complete draft at least a week before the paper's due date to give yourself time to assess, edit, revise
- feedback from another reader about the overall coherence of your paper
- good models: [Art Bulletin](#) or similar articles as your model for footnotes and any other stylistic issues that arise

Paper topics:

Choose any artist in our textbook through Chapter 14—painter, sculptor, architect, graphic artist, photographer. Explore the text, consider your personal interests, check BearCat to make sure our library offers good support for your topic. Invite input on bibliography; there are some sources you want to be sure you don't miss!

Students who enroll in 4100 to participate in the Allbritton Field Study should choose paper topics that can be pursued in the museums of Philadelphia and Wilmington. In that way, one paper will suffice for both 4362 and 4100.

Presentations will be scheduled as additions to the course syllabus

STUDENTS ENROLLED FOR GRADUATE CREDIT will complete all the work of the regular course with two significant changes:

1. The paper will be 25-30 pages in length at a publishable level of quality. Topics can be monographic or thematic but should address the topic in depth, including attention to critical issues and reception.
2. Graduate students will be expected to meet a very high standard in the in-class presentations related to their paper topics: articulate, well-organized, substantial in content without being wordy or over-long.

### PRIMARY SOURCES

Every student will present in class a 5-minute digest of and response to one set of primary source readings in Chipp, [Theories of Modern Art](#), as scheduled in the syllabus in tandem with visual course material. A one-page written summary and reflection will be due later that week (word.doc sent by email) for posting on Bb as course study material.

## NOTES:

## RUBRICS:

### PAPER (value: 40%, 40 points)

	THESIS (8 points)	CONTENT (8 pts)	EXAMPLES (8 pts)	SOURCES (8 pts)	STYLE (8 pts)
A	Statement of main point/problem set out at beginning of paper with clarity and indication of how paper will proceed	Thorough and well-organized to develop thesis or resolve key problem; comprehensive approach leaving no questions in the reader's mind	Widest possible range of works for the topic; each given compact discussion and related to thesis; illustrated with complete identification (artist, title, date, collection, dimensions/inches)	Clear use of journal articles, most important books, minimal use of internet (exception: scholarly website ideal for paper topic); consistent citation form + bibliography	Fluent formal language, accurate punctuation, logical connection from one section to another, solid conclusion
B	A main idea about the artist/topic introduces the paper	Superficial coverage of topic; rambling; some irrelevant material	Several, but lacking solid connection to thesis; incomplete identifications	A few books, an article, internet; inconsistent citation and/or bibliography form	Mostly clear with lapses of punctuation, organization; a few grammar flaws
C	A general introduction begins the paper	Generic discussion of artist, little focus on thesis/problem	Too many, too few or poor choices for topic, .e.g. limited range, repetitive; not identified	Reliance on one or two sources	Multiple flaws, e.g. incomplete sentences, unsuccessful organization, unclear expression
D	First paragraph gives no clear indication of paper's direction	Does not focus on a key problem or concept	Too few to support paper; mishandled or misidentified	Generic sources; sources not cited in paper	Many flaws that inhibit reader's comprehension of paper

### PRESENTATION (value: 25%, 25 points):

	THESIS (9 points)	DEVELOPMENT (8 pts)	WORKS DISCUSSED (8 pts)	
A	Clear introductory statement of main point/problem and indication of content	Clear discussion of main idea	Good selection, completely identified and discussed with clear demonstration of connection to main point	<b>NOTE:</b> Your presentation does not have to be a digest/retelling of your paper; it can focus on one
B	A general statement With indications of direction	Generic discussion of artist, little focus on thesis/problem	Several, but presented with minimal discussion	aspect of your paper/artist and go into great detail on a smaller number of works.
C	A general introduction	Superficial coverage; rambling; irrelevant material Verbal laziness and inexactitude ("UH" "LIKE") Too much text	Poorly chosen and/or not made relevant and/or doesn't follow format guidelines*	
D	A sentence like "Well, I did Van Gogh for my paper"	Does not focus on a key problem or concept	Too few to support main idea; mishandled or misidentified; Message not delivered	

### PRESENTATION GUIDELINES:

6 slides max

No background design or color; font between 18 and 24 (AVOID GIANT HEADINGS IN TEMPLATE BOXES)

Maximize images, minimize text\*\*

\*\*Feel free to use the "Notes" section below each slide for storing and/or relating details, additional key facts, etc. You will have access to that part of your PowerPoint during your presentation, and the PowerPoints will be accessible to all via Blackboard for the sake of quizzes, etc.

Using the Notes section is a good way to minimize text on the slides that will be viewed in class.

Deliver to Dr Pope via email a calendar day before presentation date (by 9:00 pm; points off for late delivery)

Time allotment for presentation in class: 15 minutes + 5 minutes of discussion (entire class expected to participate).

15 minutes goes very fast; practice, concentrate on dense, compact, clear presentation!