



Artists painting the SACRAMENTO mural on the Sac State Theater building. This is one of many murals painted around the city August 9-19. For more information – images, maps, and more, go to the [Wide Open Walls website](#)

Modern & Contemporary Art 1C: Rococo to the Present

Fall 2018

TTH: 4:30-5:45 pm

Mendocino 1003

Instructor: Elaine O'Brien Ph.D.

Office: Kadema 190

Office Hours: T 6-7 PM, W 3-5 PM

and by appointment

eobrien@csus.edu

Course Description :

This course introduces the history of art and architecture from the middle of the 18th century to the present. We begin with the European Rococo, a period and style that marks the dissolution of the age of absolute monarchy in the west and the beginning of the modern era. In the contexts of the revolutionary changes that marked modernity, we study Neo-Classicism, Romanticism and the rise of the avant-garde, Realism, Impressionism, and the new 19th-century art media of photography and film. Symbolism, Fauvism, Cubism, Surrealism, Dada, and many canonical artworks of the 20th century through Pop and Minimal art of the 1960s are introduced.

Postmodern art: conceptual art, performance, Neo-Expressionism, video, and new media from the 1970s to the 1990s mark the major cultural turn that characterizes art today. The course concludes with exemplary works of global contemporary art made in the 21st century.

Heads up: This course contains content that you might find disturbing. Do not take it if you get too upset by art that challenges norms, including, societal, religious, and sexual norms.

This course satisfies General Education requirements for AREA C: The Arts and Humanities. It is recommended for freshman or sophomore years. There are no prerequisites, but it is recommended that Art 1A and/or Art 1B be taken before Art 1C.

Catalog description: *A 3-unit lecture-based survey of the history of world art from the late 18th century to the present, from the European Rococo, Enlightenment, the age of science and revolution, through Neo-Classicism, Romanticism, and the rise of the international avant-garde, Realism, Impression, Symbolism, photography, and film. In the 20th century, Fauvism, Cubism, the Bauhaus, Expressionism, Pop, Minimal art, Postmodernism, conceptualism, performance, video and new media are considered from global perspectives and artistic production. Part of the art history foundation sequence. It is recommended that ART 1A and/or ART 1B be taken before ART 1C.*

Required text:

Kleiner, Fred. *Gardner's Art through the Ages*, Book E, Backpack Edition: Modern Europe and America, 14th Edition.

Learning Objectives:

Students will be able to:

1. Explain how historical contexts shape artworks
2. Identify and explain the historical significance of major works of modern and contemporary art
3. Analyze, research, and question works of art and what has been written about them in art history and criticism
4. Use the University Library resources to find trustworthy information.
5. Appreciate art history as a conversation consisting of multiple interpretations of artworks and overcome the mistaken notion that there is one “right” interpretation
6. Evaluate artworks independently and appreciate the art museum as a place of inspiration, pleasure, and lifelong learning
7. Gain some of the worldliness needed for our global, multicultural era

GE Area C Learning Outcomes for C1 (Arts):

The learning objectives associated with C1 should focus on artistic processes and how works of art reflect the cultural contexts in which they were produced. Specifically, students completing the C1 requirements should be able to:

- *Think conceptually and critically about medium, performance or presentation, and production for at least one art form.*
- *Demonstrate knowledge of artistic production, aesthetic properties, and the way historical forces shape creative work.*
- *Have an acquaintance with a broad understanding of art forms, genres, and cultural sources.*

- Be able to develop and defend informed judgments about creative work.
- Demonstrate knowledge of the conventions of at least one of the disciplines in the arts.

To help you achieve learning objectives:

- Tips for Successful Students: <http://homepage.usask.ca/~clv022/success.htm>
- **Note:** College courses require around nine hours per week of study outside of class (time for reading, writing, and test preparation). Click [here](#) and scroll down to *standard study time requirements* and time management tips.
- CSUS Student Tech Center: <http://www.csus.edu/stc> Free classes and one-on-one help
- For free, one-on-one help with writing in any class, visit the University Reading and Writing Center in Calaveras 128. **The Reading and Writing Center** can help you at any stage in your reading and writing processes: coming up with a topic, developing and organizing a draft, understanding difficult texts, or developing strategies to become a better editor. To make an appointment or a series of appointments, visit the Reading and Writing Center in CLV 128. We also offer tutoring for one unit of academic credit through ENGL121. For current Reading and Writing Center hours and more information, visit the website at www.csus.edu/writingcenter.

Course Requirements and Grade Basis:

• 5 quizzes (10 points each)	50
• Crocker Art Museum Report	10
• Points-of-View paper	30
• Take-home final	<u>15</u>
Total	100 points

Course Policies

- **Attendance** is taken almost every time from quizzes and ungraded in-class response papers.
 - **Three unexcused absences reduce your grade by one letter grade; each subsequent absence reduces your grade by a whole letter. Five unexcused absences result in automatic failure.** Chronic lateness or leaving early (more than three times) can reduce your grade by one letter.
 - Excused with evidence: Illness and family/childcare emergencies are excused with a written note from your health-care practitioner or the student health clinic.
 - Not excused: Scheduled appointments, transportation problems, and job demands are not excused.
 - Note: I often excuse students who explain the reason for their absence to me in person during my office hours or by appointment.
 - Please do not hesitate to come to see me about family emergencies or any situation that will keep you from class. We can probably work something out that's fair to you and the other students.
 - **An email cannot excuse an absence.** But always feel free to email me!
- **Cell phones and all electronic devices must be turned off and out of sight during class.** I will ask you to leave the class and count you as absent.

- **No small screens are permitted, but large-screen laptops for note taking *only* are permitted on aisle seats near the front of the classroom where I can see your screen when I walk up and down the aisles.** If you are in a seat where I can't see the screen, I will ask you to move or close your laptop and put it away. If you are using your laptop for purposes other than note taking, I will ask you to leave the class and count you as absent.
- **No sleeping in class.** Sleepers lower overall class energy and morale. If you are sleeping, I might ask you to leave class and count you as absent.
- **No eating or drinking, please.** I will ask you to put it away.
- **NOTE:** Remarkably good attitude is noted on the roster as "good attitude." Remarkably bad attitude is noted on the roster as "bad attitude."
- **NOTE:** For personal questions that require my full attention, such as your progress in class, or situations that are affecting your performance, please see me during my office hours or by appointment (not before or after class). Email me for an appointment or any questions about the class that your student colleagues can't answer.

University Policy on Dropping a Course

*Drop courses through the second week of the semester through the Student Center. You don't need signatures, but you must drop online. **There is no such thing as an automatic drop.** Instructors have the authority to drop students, but they are not required to do so. Even if your instructor asks you to leave the class, the drop must be entered on [My Sac State](#). Failure to drop a course according to University policy is likely to result in the assignment of a failing grade of "WU" or "F" in that course. If you are uncertain which classes you are enrolled in, log in to [My Sac State](#) and check your Student Center or check with the Student Services Counter, LSN Hall, first floor.*

40%: Quizzes: Six (timed) 15-25-minute quizzes are on the schedule. One (a missed or lowest-score) quiz is dropped. Your quiz average is derived from five out of the six quiz scores. Quiz schedule and format changes are announced in class.

Quiz format:

- Identification of one to three artworks from the lectures since the previous quiz. Identify 1) full name and nationality of artist, 2) title of artwork and 3) date (within a quarter century until 1900; for art made in the 20th and 21st centuries, know the date within the decade), 4) period or movement, 5) medium, and 6) three or more historically significant points about the artwork.
- I might also ask you to identify artwork from a previous quiz, so correct and review your quizzes before each new quiz.
- Usually, but not always, there will also be a short essay question on history and ideas emphasized in the week's lectures and the textbook. You are responsible for the information in the textbook.
- Quiz scoring is on a scale from 1-10 points based on the mastery of the material you demonstrate.
 - Quiz points are totaled and averaged at the end of the semester. Your lowest score or missed quiz is dropped. Your top five quiz scores are averaged and count for 50% of your course grade.
 - Keep your quizzes for possible discrepancies at the end of the semester.

- No makeup quizzes will be given, but one quiz (missed or lowest score) is subtracted from the total.

Suggestions for how to study for an art history quiz:

- Form a study group or get a study partner.
- Review the description of the quizzes on the syllabus.
- Go to the Art 1C PowerPoint lectures on the course website.
- Make flashcards – one for every artwork that was shown in lecture.
 - 1) On the front of the card draw a thumbnail sketch of the artwork. Put no written information on the front of the card.
 - 2) On the back, write down information about that artwork focusing on why the artwork is historically significant. Include information from both *Art through the Ages* and class lectures about this work and related works. Include titles of artworks and names of related artists.
 - 3) For essay questions, think about what you would ask about this work if you were the professor. It will always be something I emphasized in lecture. Use your notes to review the points emphasized in lecture.

10%: Crocker Art Museum response: Due November 15

Visit the Crocker Art Museum on O Street: <https://crockerartmuseum.org/visit>

NOTE: You may instead visit the UC Davis Shrem Museum or a Bay Area contemporary art museum. See me for approval and adjustment to the Crocker assignment for larger and smaller museums.

****Before you go to the museum:**

- Watch this 3-minute video:
<http://youtu.be/drrBd1bCiW0?list=PLdGqz6dgvIzZlgSGtCMrwxPJVEoPkYwiT>

Check the museum website before you go for open days and hours, exhibitions on view, the cost to students (bring your ID), parking and other information you need.

NOTE: Third Sundays are free!

- **At the museum**, pick up a map at the front desk and ask where to find art made after 1960.
 - **You must choose a work made after 1960. No credit for pre-1960 artwork.**
- Have someone else take a picture of you with the artwork. (You do not have to look at the camera :) Flash is not allowed. Include the entire artwork if possible. *Selfies won't work and are not accepted because they're too close.* If you go alone, ask a stranger in the gallery or the museum guard to take it for you.
 - The Shrem museum at UC Davis is free but does not allow photography of some of their artworks, so ask, and if the guard says no, do a 15-minute pencil sketch of the artwork plus a photo of you in the middle of the gallery.
- Email me the photo of you with the artwork as a JPEG attachment: eobrien@csus.edu
- In the body of the email or as an attachment, put 1) all the ID information from the wall sign (full name of artist, title, date, medium) and 2) one or two well-written, thoughtful paragraphs (around 150 words) a) describing the artwork and b) explaining why it's your favorite contemporary work in the museum.

****Do not email me a link to documents on the cloud.** I will return your email, ask you to resubmit correctly, and mark your paper down ½ point.

- The museum assignment is graded on a scale of 1-10 based on the quality of the photograph and how thoughtful, complete, and well written your response is.
- Late submissions are marked down 1 point (out of 10 total) per week. Early submissions are welcomed!
- No car? [Click here](#) for map and directions for taking the bus from campus to the Crocker.



JUDITH LOWRY
1948) *Welgatiim's*
Acrylic on canvas,
68 x 90 in.,

(American, born
Song, 2001,
Crocker Art

Museum

40%: Points of View (POV) paper / 5 pages (1000 words, typed, double space, 12-font) You will compare the points of view of three different scholars about one work of art and conclude with your own point of view.

Due November 27. (NOTE: Late papers are marked down $\frac{1}{2}$ letter grade per class.)

NOTE: See student example POV paper by Margaret Munger on the Art 1C webpage

- 1) To begin, select a work of art that interests you the most in the Art 1C textbook. Do not wait for me to lecture on that artwork. Choose an artwork you don't know anything about, find baffling, or don't "like." That will give you an opportunity to learn why something that might not look like "Art" to you is considered a significant work of art by art history scholars.
- 2) Using the University library's *OneSearch - Advanced Search* as well as its *Database & Article Searching* (select search subject "ART"), find *two* peer-reviewed articles and *one* book about the artist with information about your selected artwork. Choose sources with the most information on your artwork/artist for your POV paper. If

you can't find two peer-reviewed articles about the artwork, email me immediately. I will help you.

- 3) The authors must be art historian specialists on the artist or era of the work you select (do an online search to find the authors' expertise). An important part of your grade is the quality (trustworthiness) of your sources.

NOTE: Learn "What is a peer-reviewed article?":
<http://lib.calpoly.edu/research/guides/articles.html>

Structure and rubric for the POV paper:

Introductory section:

- 1) Create a Chicago-style *title page* and *staple* in the left-hand corner. For a sample Chicago-style title page
<https://www.ivcc.edu/uploadedFiles/emed/writingcenter/Stylebook/Chicagosamplefirstpagetitlepage.pdf>
- 2) Insert a large, high-resolution picture of the artwork in color with a caption that identifies the artist, title, date, and current location (owner, collector – usually a museum) of the art

1 + 2 = 5 points

- 3) Bibliography: List full citations (without annotations) using correct Chicago style for each of the three sources
- 4) Quality of sources: your book must be by an art historian specialist on the artist or period, and your two articles must be peer-reviewed. See "What is a peer-reviewed article?": <http://lib.calpoly.edu/research/guides/articles.html>

3 + 4 = 15 points

Body of essay:

- 5) Summarize the point of view (argument, thesis) of *each* of the three essay authors.
- 6) Quote (and cite in a footnote or endnote) each author's point of view (thesis statement) about the artwork to prove that you have interpreted each author correctly.
- 7) Paraphrase each quote (your citation for your paraphrase should be the same as for the quotation)

5 + 6 + 7 = 25 points

Conclusion: Write a brief comparative summary of the three points of view and add your own conclusion (point of view) about the meaning of the artwork drawn from the three authors you read. = 10 points

Overall:

- 8) Correct use of footnotes or endnotes in correct Chicago-style format. = 10 points
NOTE: Do not use parenthetical text citation.
- 9) Writing: grammar, composition, spelling = 20 points

10) Professional presentation (not creative). Your paper must be clean and well-printed. Print it out in the technology center if your printer isn't good or your ink is low.

= 5 points

11) How well you have followed directions.

= 10 points

Total points: 100-90=A, 89-80=B, 79-70=C, 69-60=D, 59 and below = F

Format for footnotes or endnotes (either one) and bibliographical citations:

http://www.chicagomanualofstyle.org/tools_citationguide.html

NOTE: Do not use parenthetical text citation.

20%: Take home final (Due December 6) (12-font, single space, approximately 600 words): I will give you the take-home final questions on November 29.

***NOTE: PLAGIARIZED points of view papers and take-home finals earn an automatic F.**

Art historians rely on the work of other scholars, and to do good work, you will too, but we must give those scholars credit by using citations. Please see me if you're not clear about plagiarism. Here is the University's definition: *"At Sacramento State, plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate acknowledgment of that person's contribution. Regardless of the means of appropriation, incorporation of another's work into one's own requires adequate identification and acknowledgment. Plagiarism is doubly unethical because it deprives the author of rightful credit and gives credit to someone who has not earned it.*

Acknowledgment is not necessary [only] when the material used is common knowledge."

<https://www.csus.edu/umannual/student/stu-0100.htm>

Schedule:

- The schedule is subject to changes announced in lecture.
- Art 1C PowerPoint lectures are uploaded to the course website just before class and remain there throughout the semester. You can download them for flashcards.

August 28: Introduction

- Exchange contact information with two students in the class. Your colleagues can tell you what you missed if you are late for class or absent. I announce changes to the schedule when class starts.
*Form a quiz study group with your contacts.
- Homework:
 - 1) Post your picture on Canvas.
 - 2) Download, print out, read, and mark for discussion the essay, "[Why Have There Been No Great Women Artists?](#)" written by American art historian Linda Nochlin in 1971. A PDF is available online and on the "Reading" page of the Art 1C website and [here](#).
 - *Print out the Nochlin essay; underline her thesis statement and three supporting points (facts that prove her thesis is credible). Bring your marked hard copy of the article to class for discussion.
 - Not sure what a thesis statement is? Read this: [What is a thesis statement?](#)

Keep in mind that Nochlin's essay was written almost half a century ago. It's a *historical* essay. Do not read it as if it were written today. In 1971, when Nochlin wrote it, it was rare to see work by women artists in art history textbooks. Today there are many, but as you can see from our course textbook, almost all art by women in art history books was made after 1970. The situation is the same for people of color. Why is that?

- *What caused the dramatic change in the demographics of who gets into art history after 1970?*

NOTE: On *the first quiz, September 11*, I will ask you to write Linda Nochlin's thesis (her argument or point of view) in your own words in one or two sentences.

August 30: Discuss Nochlin essay.

View video in class: *WAR: Women, Art, Revolution* (2011) Take notes. WAR is the history of the first years of the feminist movement in art in the 1970s. Write down facts (Who? What? When? Where? Why?) from the video that support Nochlin's thesis. *Remember that Nochlin's essay was written in 1971 and the *WAR* video was made in 2011. *WAR* looks *back historically* on the feminist revolution in art.

September 4: Rococo

Read: Chapter 26: Rococo to Neoclassicism

September 6: Neoclassicism

September 11: Quiz 1 – One of the two questions will be, "In your own words, restate the thesis of "Why Have There Been No Great Women Artists?" The other question will be, "What are the Art 1C course policies?"

***Library research instruction** by Arts Librarian, Anna Harper

Read: Chapter 27: Romanticism, Realism, Photography

September 13: Guest artist Phillip Altstatt on the new SACRAMENTO CSUS Theater building mural. Meet in class for short slide presentation of the process followed by a visit to the mural.

September 18: Romanticism

September 20: Quiz 2 / Realism

September 25:

Read: Chapter 28: Impressionism, Post-Impressionism, Symbolism

September 27:

October 2: Impressionism

October 4: Post-Impressionism

Read: Chapter 29: *Modernism in Europe and America: 1900-1945*

October 9: **Quiz 3** / Post-Impressionism

October 11: Symbolism and Fauvism

October 16: Expressionism

October 18: Dada

October 23: Dada and Cubism

October 25: Cubism

October 30: **Quiz 4** / Surrealism

November 1: Abstract Expressionism

November 6: sixties and seventies

November 8: sixties and seventies

November 13: eighties and nineties

November 15: **Crocker Art Museum Assignment due** / twenty-first century

~~**November 20:** **Quiz 5**~~

Read: Chapter 31: Contemporary Art Worldwide

November 22: NO CLASS – THANKSGIVING

November 27:

November 29: **Points of View paper due**

You will get the take-home final essay questions. See syllabus page 8 for a description of the take-home final. TAKE-HOME FINAL IS AVAILABLE ON THE “READINGS” PAGE OF THE WEBSITE AND ON CANVAS

December 4: twenty-first century

December 6: **Quiz 6 / Take home final due.** This last class is an in-class discussion of your take-home finals as a review of the course. *Attendance* at this class is required and part of your take-home final grade. I will return your Points of View papers.