ARTS 5300.001
Course Syllabus Fall 2023
Modern Art: 1850 – 1945

CLASS TYPE: Face-to-Face Instruction with Livestream option

Professor: Dr. David A. Lewis
dlewis@sfasu.edu (use this instead of through D2L), tel. 936-468-4804, ext. 4328
SFA School of Art, Professor’s office: Art Building, Room 201

Office Hours: M/W 1:00PM-2:00PM; T/R 10:30AM-12:30PM; 3:30-5:30pm, and by appointment
(additional hours can be made available during exam week)
Preferred contact is by email: dlewis@sfasu.edu
(Dr. Lewis does not use social media like Facebook or Twitter)

Livestream ZOOM access will be available during the regular class period, but note that students are expected to attend in-class sessions whenever possible. Classes will be recorded on ZOOM and posted to D2L-BrightSpace for review. Anticipate spending 2 hours outside class for each in-class hour in your studies.

COURSE DESCRIPTION:
ARTS 5300 provides an intensive examination of the major themes and ideas of modernism as well as a survey of its principal stylistic schools, individual artists, and key events that mark the historical development of Modern art from its origins in Impressionism through the heyday of Abstract Expressionism. Working within the framework of an “Art in Context” approach, lectures will examine representative works not only in terms of formal conventions and innovations, but also will seek to place them within the broader historical milieu. The instructor encourages lively discussion among the students, who may wish to explore more fully certain issues raised in either the class lectures or assigned readings.

Prerequisites: Graduate Standing for School of Art majors; non-majors additionally require permission of instructor.

Attendance and Absences: This 3SCH class meets for 3 in-class hours weekly, and students should expect to complete an additional six or more hours of study and preparation weekly. Regular attendance is required, with no more than three unexcused absences (notify the instructor in advance when possible).

This course follows studies guides, providing lists of artists, works, terms and supporting materials. Recommended Text: H.H. Arnason and Elizabeth C. Mansfield, History of Modern Art, 7th Edition
Recommended: Herschel B. Chipp, Theories of Modern Art: A Source Book by Artists & Critics (any edition). Additional readings may be assigned as needed.

COURSE LEARNING OUTCOMES:
Students who successfully complete ARTS 5300 will demonstrate competency in understanding the core principles, events, theory and practice of modern art from the Impressionists through Surrealists in European contexts. They will demonstrate: 1) ability to identify and know the significance of major European Artists, 2) be able to identify representative works of painting, sculpture and some architecture of the major styles, 3) mastery of the core principles of modern art as a broad historical phenomena and 4) within the context of specific movements, including, Modern Life and Impressionism, Post-Impressionism, Symbolism and Art Nouveau, Expressionism, Cubism and related Cubo-futurist styles, abstract painting and sculpture, Bauhaus and International Style Architecture,
Academic Integrity (4.1)

STUDENT EVALUATION:
Students will be assigned according to their performance on three examinations (consisting of essays) and a term project (to be determined in consultation with the supervising instructor). Students are also expected to become actively engaged in class discussions and attend three School of Art events.

Exam #1: 100 points; # 2: 100 pts.; Final #100 pts. Regular class attendance is required. Exams are scored on the standard 100-point scale, with 60 as the lowest passing score per exam.

Graduate Students enrolled in ARTS 5300 will be expected to complete a more rigorous program of study than undergraduates in the parallel ARTS 4300; this will include more intensive examinations and a research project, which will count the same as one exam.

Academic Integrity (4.1)

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

Withheld Grades Semester Grades Policy (5.5)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.

Students with Disabilities
To obtain disability-related accommodations, alternate formats, and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.
Student Wellness and Well-Being
SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.
To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:
- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education
www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:
- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- johCrisis Text Line: Text HELLO to 741-741

COURSE SCHEDULE: (Subject to modification at the instructor’s discretion.)

Week#  Topics and Readings (Note: some handouts will be provided in class):


2. Jan. 17, 19.  Impressionism, continued; Post-Impressionism, Part 1
   Classicizing Post-Impressionists: Cezanne, Seurat and the Primacy of Form
   Readings: A/M, pp. 42-50; Chipp, pp. 1-23, 29-42, 61-64.

   Readings: A/M, pp. 59-64; Chipp, pp. 67-72, 83 [bottom]-86.
The Symbolist Movement in Europe: Moreau, Redon, the Nabis, Toulouse-Lautrec and Art Nouveau, Klinger, Klimt and the Vienna Secession, Munch
Readings: A/M, pp. 50-52, 64-69, 70-84, 84-85, 87-89.

Readings: A/M, pp. 53-58, 106-110.


Part II. EXPRESSIONISM AND ITS ORIGINS, 1890s—1930s.

Precursors and Independent Expressionists
Second Generation Vienna Secessionists: Schiele and Kokoschka,
Readings: A/M, pp. 132-135
Georgiana Houghton, Hilma af Klint: Abstract Symbolism
As the Premonition of Non-objective art

Matisse and the Fauves; Later Works of Matisse
Readings: A/M, pp. 90-105, 246-250
The School of Paris between the Wars, 1919-39
Readings: A/M, pp. 242-246 (top), 250-250.

Expressionism in Germany, 1900-39
Die Brücke (The Bridge)
Readings: A/M, pp. 114-121; Chipp, 146-151.
Der Blaue Reiter (The Blue Rider)
Readings: A/M, pp. 121-128; Chipp, 152-155, 182-186.
The Case Against Expressionism: Die Neue Sachlichkeit (The New Objectivity)

SPRING BREAK, March 4 – 14

Part III. THE CUBO-FUTURIST REVOLUTION

Picasso, Braque, and the Development of Analytic and Synthetic Cubism
Readings: A/M, pp. 136-163; Chipp, 193-216.

10. Mar. 21, 23. Futurism, Vorticism, Later Picasso, 2nd Review
11. Mar. 28, 30. EXAM March 28th

De Stijl, Neo-Plasticism & the Non-Objective Alternative
Readings: A/M, pp. 262-274; Chipp, 349-362.

12. Apr. 4, 6. The Russian Avant-garde

Suprematism and Russian Constructivism
Readings: A/M, pp. 198-210; Chipp, 337-346.

Machines in the Garden: Machines for Better Living?
International Constructivism
The Bauhaus & International Style Architecture.
Readings: A/M, pp. 211-212, 169-185, 275-296, 327-341; Chipp, 593-598.

Part IV. Looking Within: Fantasy Art, Dada, Scuola Metifisica, Surrealism and Related.

Readings: A/M, pp. 233-235 (top); Chipp, 376-396.

Art and the Subconscious—from Dada to Surrealism
Readings: A/M, pp. 297-322; Chipp, 427-435, 446-455.

15. April 25, 27. Surrealism and Sculpture in its Wake
Readings: A/M, pp. 338-363, 433 (bottom)-441.

Graduate Term Projects are due May 1st, 2023.

16. Final Exam Week (check SFA exam schedule)