ART 365: History of Modern Art 1900-1945
3 credits
3 weekly meeting hours
Fall 2014
Instructor: Dr. Kirsi Peltomäki

Instructor Information
E-mail kirsi.peltomaki@oregonstate.edu
Office 213 Fairbanks, 737-5008
Office Hours TR 1400-1500 or by appointment

Catalog Course Description
Lecture course covering the principal movements and trends in early twentieth-century Western art, from Expressionism to early American Modernism. No prerequisites. (Bacc Core course)

Required Textbook (also on reserve at the library)

Baccalaureate Core
Successful completion of this course fulfills OSU’s Baccalaureate Core requirements in the Perspectives category under Literature and the Arts.

Baccalaureate Core Student Learning Outcomes for Perspectives/Literature and the Arts
Students taking this course will:
1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.
2. Analyze how literature/the arts reflect, shape, and influence culture.
3. Reflect critically on the characteristics and effects of literary and artistic works.

How do these Bacc Core Outcomes apply to ART 365?
The course introduces you to major works of painting and sculpture in the first half of the twentieth century. The lectures are centered on viewing and discussing canonical and representative works of Modern art. Through this central visual component of the course, you will also learn about art’s cultural and historical context, and practice critical analysis. Topics for such analysis range from formal description to the ways in which artists and artworks were influenced by current events and artistic precedents—and how artists and artworks, in turn, made a difference. Class discussion and writing assignments (such as weekly Blackboard essay quizzes and the essay questions on the midterm and final exam) will further mobilize your critical thinking: they require you to synthesize the learnt information with your own interpretation.

The midterm and final exams, as well as the Blackboard essay quizzes, will be used to assess the Baccalaureate Core learning outcomes.

Course-Specific Learning Outcomes
At the conclusion of this course, you will be able to:
• Identify and visually analyze the major movements in early twentieth-century Western art
- Demonstrated by satisfactory performance on the midterm and final exams
- Place major artworks and artists in their cultural, social and historical context
  - Demonstrated by satisfactory performance on the midterm and final exams
- Accurately summarize and critically discuss how early twentieth-century art related to its artistic precedents (historical styles and themes)
  - Demonstrated by participation in class discussion, satisfactory performance on the Blackboard quizzes and the midterm and final exams
- Understand how the role of the artist changed during this period
  - Demonstrated by satisfactory performance on the midterm and final exams

**Blackboard**  
Course syllabus, assignment sheets, review materials and grades will be posted on Blackboard (my.oregonstate.edu).

**Grading**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and class participation</td>
<td>10%</td>
</tr>
<tr>
<td>Blackboard quizzes (drop the lowest grade)</td>
<td>30%</td>
</tr>
<tr>
<td>Critical Reading/Analysis Assignment</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm exam</td>
<td>25%</td>
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<tr>
<td>Final exam</td>
<td>25%</td>
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</table>

You will receive a percentage grade for each assignment. Grades will be posted on Blackboard.

There will be no makeup exams or extra credit assignments. Exam times and dates are listed in this syllabus, and you might want to pencil them into your calendar now. If you already know you will have a conflict with one or more of the exam dates, you might want to reconsider whether you can effectively take this class.

**Attendance**

Attendance is mandatory. The lectures cover information that is most likely additional to the readings. Both the midterm and final exam will test your knowledge and understanding of the material covered during lectures as well as material covered in the required readings.

Please notify me by e-mail or phone (leave a message on my voice mail) if you cannot be present in class twice in a row. More than three unexcused absences will result in the lowering of your grade. Three substantial lates count as one absence.

Your class participation is evaluated separately from your attendance. Class participation means listening actively, asking questions, offering comments, and participating in group discussions. In addition to the level of your class participation, I will assess the degree of your involvement. This means that the class participation component of your grade will reflect how much thinking and effort your questions and comments demonstrate.

**Blackboard Quizzes**

Weekly Blackboard quizzes address the readings for the upcoming Tuesday. Every quiz consists of one short essay question that is to be answered in one complete paragraph. Although your answer should be informed by your reading of the textbook, make sure to use your own words. This will enable you to demonstrate your analytical skills. A reply that consists of merely paraphrasing or directly quoting the textbook will not be graded higher than three points on any occasion.
When you reference the textbook, follow both direct quotes and paraphrases by the appropriate page number placed in parentheses.
An example:
According to Arnason and Mansfield, Futurism embraced popular culture and modern technology (90).

The quizzes will be opened on Thursday after class, and close shortly before class time on Tuesday.

Each quiz has a time limit of 25 minutes. Feel free to use the readings when answering the question. You probably won’t do very well if you haven’t done the readings in advance, however, as the questions require a broad understanding of the issues covered. Each quiz is worth 0-6 points (graded in 1.0 point increments), and there are a total of seven quizzes. The lowest grade will be dropped to accommodate unexpected events (Blackboard down, medical emergencies, etc.). There are no makeup quizzes.

The point distribution for each quiz will be as follows:

<table>
<thead>
<tr>
<th>Writing mechanics</th>
<th>2 points</th>
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<tbody>
<tr>
<td>• Spelling</td>
<td></td>
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<tr>
<td>• Grammar</td>
<td></td>
</tr>
<tr>
<td>• Sentence structure</td>
<td></td>
</tr>
<tr>
<td>• Paragraph structure</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Content of the answer</th>
<th>4 points</th>
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<tbody>
<tr>
<td>• Responds to the question</td>
<td></td>
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<tr>
<td>• Cites the readings accurately</td>
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<tr>
<td>• Shows critical thinking</td>
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**Studying for Exams**
The exam questions are drawn from both textbook and lecture content. Some of the images shown during the lectures are not illustrated in the textbook. These images, too, will be included on exams. All images that you are required to identify will be posted on Blackboard. You will be asked to state identification information (last name of the artist, title of work, date, movement) but even more significantly, you will be tested on your understanding of the larger art historical and cultural context in which these works of art are situated.

**Midterm Exam**
The midterm exam will consist of slide identification and essay questions. You will receive a study guide for the exam one week prior to it.

**Final Exam**
The final exam will consist of slide identification and essay questions. The final exam is non-cumulative; in other words, it will cover the material that we have discussed following the midterm exam. You will receive a study guide for the exam at least one week prior to it.

**Computing Your Course Grade**
Your final grade is composed of all the course assignments according to the percentage chart above. All the assignment grades are converted directly to percentages (for example, a 50 out of 50 score converts to 100%, and a 20 out of 50 converts to 40%).
Your course grade will be your overall percentage grade converted to a letter grade according to the letter grade breakdown in the Blackboard Grade Center, also included below.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>94.00-100%</td>
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<tr>
<td>A-</td>
<td>90.00-93.99%</td>
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<tr>
<td>B+</td>
<td>87.00-89.99%</td>
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<tr>
<td>B</td>
<td>84.00-86.99%</td>
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<tr>
<td>B-</td>
<td>80.00-83.99%</td>
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<tr>
<td>C+</td>
<td>77.00-79.99%</td>
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<tr>
<td>C</td>
<td>74.00-76.99%</td>
</tr>
<tr>
<td>C-</td>
<td>70.00-73.99%</td>
</tr>
<tr>
<td>D+</td>
<td>67.00-69.99%</td>
</tr>
<tr>
<td>D</td>
<td>64.00-66.99%</td>
</tr>
<tr>
<td>D-</td>
<td>60.00-63.99%</td>
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<tr>
<td>F</td>
<td>up to, and including, 59.99%</td>
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**Laptop Policy**

Some students like to use laptops to take notes during lectures. However, laptops can also be extremely distracting to other students when used for inappropriate purposes—for example, browsing the web or checking email. Out of courtesy to your fellow students, please do not use your laptops for purposes other than taking notes. If you notice anyone in class using their laptop in a manner that is distracting, please email me or let me know during office hours. Your feedback will be confidential and anonymous.

**NOTE:** If sufficient student feedback indicates the use of laptops is inappropriate and distracts from learning, I will institute a seating arrangement based on laptop use or ban the use of laptops altogether.

**Expectations for Student Conduct/Academic Honesty**

We will follow the ethical principles outlined in the OSU policy on student conduct, including academic honesty. It is your responsibility to know and follow this policy. A summary of this policy is located at

http://oregonstate.edu/studentconduct/code/index.php

Here’s an excerpt from that policy concerning academic dishonesty:

2) Academic or Scholarly Dishonesty:

   a) Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student's own efforts or the efforts of another.

   b) It includes:

      I. CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. This includes but is not limited to unauthorized copying or collaboration on a test or assignment, using prohibited materials and texts, any misuse of an electronic device, or using any deceptive means to gain academic credit.

      II. FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

      III. ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device. It is a violation of Oregon state law to create and offer to sell part or all of an educational assignment to another person (ORS 165.114).
IV. TAMPERING - altering or interfering with evaluation instruments or documents.

V. PLAGIARISM - representing the words or ideas of another person or presenting someone else's words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

c) Academic Dishonesty cases are handled initially by the academic units, following the process outlined in the University's Academic Dishonesty Report Form, and will also be referred to SCCS for action under these rules.

Any form of academic dishonesty, such as cheating, will affect your grade and may lead to an “F” grade in this course. Cheating on an exam will result in an “F” grade for that exam.

In particular, make sure you understand what plagiarism is. Plagiarism does not only mean using direct quotations without citing the source. Indirect quotation (or paraphrasing) also requires that you cite the source. Make sure you distinguish between your ideas and those of others; that way, you may engage in a meaningful discussion with established ideas and have a chance to emphasize your own thinking.

Disability Notice
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Questions?
Don’t hesitate to get in touch with me, either after class or during my office hours. You can also e-mail me at kirsipeltomaki@oregonstate.edu.

Course Schedule

For each lecture, you will receive a list of the artists and works discussed.

<table>
<thead>
<tr>
<th>Week 1, Tuesday</th>
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</thead>
<tbody>
<tr>
<td>Course introduction and overview</td>
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<table>
<thead>
<tr>
<th>Week 1, Thursday</th>
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<tbody>
<tr>
<td>French Expressionism: Fauvism</td>
</tr>
<tr>
<td>Early Modern Sculpture: from Rodin to Brancusi</td>
</tr>
<tr>
<td>Read: Ch. 5, “The New Century: Experiment in Color and Form” (pp. 90-110)</td>
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</tbody>
</table>

**Main Concepts**
- Primitivism
- Pure color
- Decorativeness
Week 2, Tuesday

First Blackboard Quiz due before class
German Expressionism: Die Brücke and Der Blaue Reiter
Read: Ch. 6, “Expressionism in Germany and Austria” (pp. 111-135)
Main Concepts
• Psychological intensity
• Abstraction

Week 2, Thursday

Workshop on Critical Reading, Thinking, and Analysis
Read the scholarly article “At the Intersection: Kirchner, Kubišta, and ‘Modern Morality,’ 1911-1914,” by Eleanor Moseman, Art Bulletin 93, no. 1 (March 2011), 79-100. (It is available in full text format in the Academic Search Premier database.)

Week 3, Tuesday

Second Blackboard Quiz due before class
Cubism, Part 1: Analytic Cubism
Read: first part of Ch. 7, “Cubism” (pp. 136-147)
Main Concepts
• Lack of stylistic unity
• The gaze
• Simultaneous viewpoints
• Flattening of pictorial space

Week 3, Thursday

Cubism, Part 2: Synthetic Cubism
Read: second part of Ch. 7, “Cubism” (pp. 147-168)
Main Concepts
• Collage
• Figure-ground reversal
• High/low dynamic

Week 4, Tuesday

Third Blackboard Quiz due before class
Futurism
Read: first part of Ch. 9, “European Art after Cubism” (pp. 186-198)
Main Concepts
• Avant-Garde
• Synesthesia
• Kinesthesia
• Technology
• parole in libertà

Week 4, Thursday

Russian Avant-Garde: Suprematism and Constructivism
Read: second part of Ch. 9, “European Art after Cubism” (pp. 198-212)
Main Concepts
• Construction
• Counter-relief
- “The zero of painting”
- Monochrome
- “Truth to materials”

**Week 5, Tuesday**

*Fourth Blackboard Quiz due before class*

**De Stijl**

Read: Ch. 12, “Clarity, Certainty, and Order: de Stijl and the Pursuit of Geometric Abstraction” (pp. 262-274)

**Main Concepts**
- Abstraction
- Universal beauty
- The grid
- Neoplasticism

**Week 5, Thursday**

*Midterm Exam Review*

**Week 6, Tuesday**

*Midterm exam*

**Week 6, Thursday**

**Bauhaus**

Read: Ch. 13, “Bauhaus and the Teaching of Modernism” (pp. 275-296)

**Main Concepts**
- Gesamtkunstwerk
- Craft
- Artist-as-designer

**Week 7, Tuesday**

*Fifth Blackboard Quiz due before class*

**Art and Fantasy**

**Dadaism**

Read: parts of Ch. 10, “Picturing the Wasteland: Western Europe during World War I” (pp. 213-218, 225-233)

**Main Concepts**
- Nihilism
- Nonsense
- The sublime
- Installation

**Week 7, Thursday**

**Duchamp**

Read: parts of Ch. 10, “Picturing the Wasteland: Western Europe during World War I” (pp. 218-225)

**Main Concepts**
- Readymade
- Authorship
- Exile
### Week 8, Tuesday

*Sixth Blackboard Quiz due before class*

**Surrealism**
Read: parts of Ch. 14, “Surrealism” (pp. 297-324, 331-337)

**Main Concepts**
- Automatism
- Dreams
- Language and representation
- Fetishism

### Week 8, Thursday

**French Art between the Wars**

**Neue Sachlichkeit (“New Objectivity”)**
Read: parts of Ch. 10, “Picturing the Wasteland: Western Europe during World War I” (pp. 233-241); Ch. 11, “Art in France after World War I” (pp. 242-261)

**Main Concepts**
- Machine aesthetics
- Purism
- Objectivity
- Portraiture

### Week 9, Tuesday

*Last Blackboard Quiz due before class*

**Socialist Realism**

**European Modernist Sculpture: Brancusi and Moore**

**Nazi reaction to Modern art**
Read: part of Ch. 14, “Surrealism” (pp. 324-331); review the box “Degenerate Art” on p. 240

**Main Concepts**
- Direct carving
- Antimodernism
- “Degenerate ‘Art’”
- Propaganda

### Week 9, Thursday

**American Modernist Photography**

**The Ashcan School**

**Precisionism**
Read: first part of Ch. 15, “American Art Before World War II” (pp. 338-354)

**Main Concepts**
- Modernism
- Pictorialism
- The machine
Week 10, Tuesday
Mexican Mural Movement
Regionalism
New Deal Programs
Harlem Renaissance
Read: second part of Ch. 15, “American Art Before World War II” (pp. 354-376)
Main Concepts
• Political avant-garde
• Rockefeller Center mural
• Farm Securities Administration (FSA) photography project
• Works Progress Administration
• Heritage

Week 10, Thursday
Course Review

Final Exam will take place during the time designated by OSU’s Registrar’s Office.