### COURSE SYLLABUS

<table>
<thead>
<tr>
<th>Course Number:</th>
<th>ARH 4410</th>
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</thead>
<tbody>
<tr>
<td>Prerequisite(s):</td>
<td>None</td>
</tr>
<tr>
<td>Course Title:</td>
<td>MODERN ART HISTORY</td>
</tr>
<tr>
<td>Course Credit:</td>
<td>Three (3) credit hours</td>
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<tr>
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<td>Three (3) hours</td>
</tr>
<tr>
<td>College:</td>
<td>College of Arts &amp; Sciences</td>
</tr>
<tr>
<td>Department:</td>
<td>Visual Arts, Humanities &amp; Theatre</td>
</tr>
<tr>
<td>Supplies:</td>
<td>None.</td>
</tr>
<tr>
<td>Faculty Name:</td>
<td>Harris Wiltsher</td>
</tr>
<tr>
<td>Term and Year:</td>
<td></td>
</tr>
<tr>
<td>Place and Time:</td>
<td></td>
</tr>
<tr>
<td>Office Location:</td>
<td>100A Foster Tanner Fine Arts Center, East</td>
</tr>
<tr>
<td>Telephone:</td>
<td>561-2842</td>
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<tr>
<td>e-mail:</td>
<td><a href="mailto:harris.wiltsher@famu.edu">harris.wiltsher@famu.edu</a></td>
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</table>

### FAMU Catalog Course Description

A survey of 19th and 20th century painting, sculpture and architecture.

### Course Purpose

A. To obtain discerning appreciation for modern painting, sculpture, and architecture.

B. To understand how particular works of art are related to various historical, philosophical, and aesthetic movements.

C. To understand the ways in which art expresses and participates in transformations of people’s views of themselves and the world.

### Conceptual Framework

The Conceptual Framework in the Professional Education Unit (PEU) at Florida A&M University is an integrated approach to providing educational experiences that result in exemplary professional educators. The Framework is comprised of six themes with the mission of developing high quality classroom teachers,
administrators and support personnel. The term “exemplary” refers to the kind of graduates the PEU strives to produce. The figure below provides a diagram of the Exemplary Professional Conceptual Framework.

DIVERSITY

- CF 1
- Through this focal area, the FAMU professional education candidate will:

| CF: 1.1 (K) | Understand diverse backgrounds of individuals. | F: 5,6,7 | I: 3 |
| CF: 1.2 (S,D) | Acquire the skills & dispositions to understand & support diverse student learning. | F: 5,7 | I: 3,8 |
| CF: 1.3 (S,D) | Accept and foster diversity. | F: 5,6 | I: 3,8 |
| CF: 1.4 (S) | Practice strategies such as: acceptance, tolerance, mediation & resolution. | F: 5,6 | I: 3 |

TECHNOLOGY

- CF 2
- Through this focal area, the FAMU professional education candidate will:

| CF: 2.1 (S) | Use of available technology and software to support student learning. | F: 4,12 | I: 6 |
| CF: 2.4 (K) | Understand fundamental concepts in technology. | F: 12 | I: 1,6 |
| CF: 2.5 (S) | Use fundamental concepts in technology. | F: 12 | I: 6 |

CRITICAL THINKING

- CF 4
- Through this focal area, the FAMU professional education candidate will:

| CF: 4.1 (K) | Understand a variety of instructional/professional strategies to encourage student development of critical thinking and performance. | F: 4 | I: 4 |
| CF: 4.3 (D) | Value critical thinking and self-directed learning as habits of mind. | F: 4 | I: 1,4 |
| CF: 4.4 (K) | Acquire performance assessment techniques and strategies that measure higher order thinking skills of student. | F: 4 | I: 1,8 |
PROFESSIONALISM

• CF 5
• Through this focal area, the FAMU professional education candidate will:

| CF: 5.1 (K) | Know the content | F: 8 | I: 1 |

Overall Goals of the Course

Content
• The student will identify historic styles and their sequence from 19th and 20th century painting, sculpture and architecture.
• The student will describe the inherent properties and value of the principal artistic media.

Critical Thinking & Evaluation
• The student will learn to distinguish individual works of art, as well as major art movements, from one another.
• The student will understand how particular works are related to various philosophical, religions, and historical movements.
• The student will demonstrate writing skills.
• The student will conduct written research.
• The student will utilize research tools (library, Internet, etc.)

Communication
• Verbally communicate a complex concept through oral presentations / critiques or written research reports.
• Acquire the skills and confidence necessary to critique artwork effectively.
• The student will demonstrate writing and research skills.

Diversity / Cultural Enrichment
• The student will learn to recognize, differentiate, and classify styles and periods in art and architecture, tying them to the times and places of their origin.

Specific Behavioral Objectives
1. The student will develop communication and critical thinking skills to analyze artwork effectively.
2. The student will acquire experience in oral communication relating to conveying complex visual concepts.

National, State, and PEU Standards Addressed in the Course
• Interstate New Teacher Assessment and Support Consortium (INTASC) Standards: INTASC.1.a,i,j; INTASC.3.a-o; INTASC.4.a-o INTASC.6.c,g,j,k; INTASC.8.d - 8.v
• Florida Educator Accomplished Practices (FEAPs): 2.PRE.g, 4.PRE.a, 4.PRE.c, 4.PRE.d, 4.PRE.g, 8.PRE.2, 12.PRE.b, 12.PRE.j


### Academic Learning Compact

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Behavioral Objectives</th>
<th>INTASC</th>
<th>FEAPs</th>
<th>FTCE</th>
<th>PEU Conceptual Framework</th>
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<tbody>
<tr>
<td>Presentation(s)</td>
<td></td>
<td>INTASC.1.a,i,j; INTASC.3.a-o; INTASC.4.a-o; INTASC.6.c,g,j,k; INTASC.8.d - 8.v</td>
<td>2.PRE.g, 4.PRE.a, 4.PRE.c, 4.PRE.d, 4.PRE.g, 8.PRE.2, 12.PRE.b, 12.PRE.j</td>
<td>11.1, 11.2, 11.3, 11.4, 12.1, 12.2, 12.3, 12.4, 13.1, 13.2, 13.3, 13.4, 14.1, 14.2, 14.3, 15.1, 15.4, 15.5, 16.1, 16.2</td>
<td>CF1, CF2, CF4</td>
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<tr>
<td>Independent Essay: students will develop a topic paper based on the information presented and the independent interest within the field of art history</td>
<td>The student will develop communication and critical thinking skills to analyze artwork effectively.</td>
<td>INTASC.1.a,i,j; INTASC.3.a-o; INTASC.4.a-o; INTASC.6.c,g,j,k; INTASC.8.d - 8.v</td>
<td>2.PRE.g, 4.PRE.a, 4.PRE.c, 4.PRE.d, 4.PRE.g, 8.PRE.2, 12.PRE.b, 12.PRE.j</td>
<td>11.1, 11.2, 11.3, 11.4, 12.1, 12.2, 12.3, 12.4, 13.1, 13.2, 13.3, 13.4, 14.1, 14.2, 14.3, 15.1, 15.4, 15.5, 16.1, 16.2</td>
<td>CF1, CF5</td>
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### Course Artifacts

<table>
<thead>
<tr>
<th>Standards</th>
<th>Name of Artifact I</th>
<th>Name of Artifact II</th>
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<tbody>
<tr>
<td>PEU CF</td>
<td>Assignment / Presentation Independent Essay</td>
<td>Examinations</td>
</tr>
<tr>
<td>FEAPs</td>
<td>2.PRE.g, 4.PRE.a, 4.PRE.c, 4.PRE.d, 4.PRE.g, 8.PRE.2, 12.PRE.b, 12.PRE.j</td>
<td>2.PRE.g, 4.PRE.a, 4.PRE.c, 4.PRE.d, 4.PRE.g, 8.PRE.2, 12.PRE.b, 12.PRE.j</td>
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<td>INTASC</td>
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<td>INTASC.1.a,i,j; INTASC.3.a-o; INTASC.4.a-o; INTASC.6.c,g,j,k; INTASC.8.d - 8.v</td>
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</tbody>
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Topical Outline

I. 1860 – 1900, Rise of the Avant-Gardes

1. Impressionism: Monet, Degas, Renoir, Cassatt, Rodin
2. Arts and Crafts: Morris, Wright
4. Neo-Impressionism: Seurat, Signac
5. Decadent Movement: Whistler, Beardsley
6. Art Nouveau: Guimard, Horta
7. Modernisme: Gaudi
8. Symbolism: Moreau, Redon, Ensor, Munch
10. Nabis: Bonnard, Vuillard
11. Synthetism: Gauguin
12. Jugendstil: Endell
13. Vienna Secession: Klimt, Hoffmann

II. 1900 – 1918, Modernisms for a Modern World

14. Fauvism: Matisse, Derain, Vlaminck
15. Expressionism: Schiele, Modersohn –Becker, Nolde, Kokoschka, Mendelsohn
16. Die Brucke: Kirchner
17. Ashcan School: Henri, Bellows, Sloan, Hine
18. Deutscher Werkbund: Behrens
19. Cubism: Braque, Picasso, Gris, Leger
20. Futurism: Balla, Boccioni, Severini
21. Der Blaue Reiter: Kandinsky, Marc, Macke, Klee
22. Synchromism: Russell, MacDonald-Wright
23. Orphism: Delaunay
24. Rayonism: Goncharova
25. Suprematism: Malevich
26. Constructivism: Melnikov, Tatlin, Lissitzky
27. Pittura Metafisica: de Chirico
28. School of Amsterdam: de Klerk
29. Dada: Duchamp, Arp, Heartfield
30. Purism: Le Corbusier
31. De Stijl: Rietveld, Mondrian

III. 1918 – 1945, Search for a New Order

32. Arbeitsrat fur Kunst: Taut
33. Bauhaus: Gropius
34. Precisionism: Sheeler, Demuth, O’Keeffe
35. Art Deco: Van Alen
36. Ecole de Paris: Chagall, Modigliani, Brancusi, Utrillo
37. International Style: Le Corbusier, Mies van der Rohe, Neutra
38. Neue Sachlichkeit: Beckmann, Grosz, Dix, Heartfield
40. Magic Realism: Delvaux, Magritte
41. American Scene: Hopper, Benton, Curry, Wood, Rockwell, Wyeth
42. Social Realism: Shahn, Marsh, Gropper, Lange

IV. 1945 – 1965, A New Disorder

43. Art Brut: Dubuffet
44. Existential Art: Richier, Giacometti, Bacon
45. Organic Abstraction: Moore
46. Art Informel: Tapies, Soulages
47. Abstract Expressionism: de Kooning, Gorky, Rothko, Pollock, Kline, Hoffmann, Newman, Reinhardt, Smith
48. CoBrA: Appel
49. Kinetic Art: Calder
50. Neo-Dada: Rauschenberg, Johns
51. Combines: Rauschenberg
52. New Brutalism: Kahn
53. Funk Art: Kienholz
54. Assemblage, Nevelson
55. Pop Art: Hamilton, Warhol, Lichtenstein, Oldenburg, Indiana, Wesselmann
56. Performance Art: Hamilton
57. Op Art: Riley, Vasarely
58. Post-painterly Abstraction: Stella, Noland

1965 – today, Beyond the Avant-Gardes

59. Minimalism: Judd, Tony Smith, Flavin, Andre
60. Conceptual Art: Kosuth, Broodthaers
61. Body Art: Nauman
62. Installation: Kruger, Hamilton
63. Super-realism: Estes, Close, Hanson
64. Video Art: Paik
65. Earth Art: Smithson, Christo and Jeanne-Claude
66. Site Works: Oldenburg and van Bruggen
67. Postmodernism: Venturi, Graves, Charles Moore, Johnson and Burgee, Basquiat, Haring, Chicago, Kruger, Holzer, Sherman
68. High-Tech: Piano and Rogers
69. Neo-Expressionism: Kiefer, Kapoor
70. Neo-Pop: Koons
71. Sound Art: Marclay
72. Internet Art: Tilson, Lialina

Teaching Methods

This course is interdisciplinary and students will learn through experiences in lectures, demonstrations, oral presentations, written analysis and visual communication.

1. Lecture/Discussion Approach
2. Lab / Studio Demonstrations
3. Presentation / Critiques
Course Evaluation

Students must successfully complete all assignments, projects and attend all classes and related activities to receive a passing grade. Incompletes are not solely given for unmet course requirements. A written critical analysis of an art exhibition will be required as part of the project/presentations evaluation.

The Sign-In Roll is collected each class period. Punctuality is important and will have an adverse effect for excessive tardiness. Please try to be in class on time. Early departures (without prior consent) will also have an adverse effect. Three tardies / early departures result in one (1) absence.

A. Attendance at all classes is required, but students may miss three (3) hours of classes without a penalty.
B. Absences beyond three classes require a signed excuse from a physician or the Dean of Arts and Sciences.

C. AN UNEXCUSED FOURTH ABSENCE WILL RESULT IN A ONE LETTER-GRADE REDUCTION FOR THE COURSE.

D. AN UNEXCUSED FIFTH ABSENCE WILL RESULT IN AN F FOR THE COURSE.

Everyday you will be evaluated on your level of commitment of preparedness, participation and overall performance. The attendance grade will start at 2.00 and go up or down according to that rubric. For example, you are actively participating in class (working, answering questions) BUT you came late, the grade you would receive for that particular day is 3.00 - 3.25.

Grading

Several exams will be given during the semester. All questions will come from the material covered in the textbook, lectures, demonstrations, class trips, handouts and other presentations. There will be no make-up tests appropriated. Several quizzes can be administered throughout the semester.

A. Course grade will be determined by the quality of performance on tests, written assignments, attendance, and effort.
B. Two thousand (2,000) words of out-of-class essay material must be completed to pass the course. (Gordon Rule)
   1. There will be two(2) out-of-class essays:
      a. The first essay, a draft and a revision (1000 words), is worth 5% of the course grade.
      b. The second essay, a draft and a revision (1000 words), is worth 5% of the course grade.
      c. Topics will be announced.
      d. Due dates are listed on the Calendar of Events, Topics, and Readings.
      e. NO LATE ESSAYS WILL BE ACCEPTED.
C. There will be four (4) in-class tests consisting of fill-in, multiple choice, and slide identification questions. The four tests will account for 60% of the course grade, each test being worth 15% of the course grade.
D. Make-up tests will be administered only if student has an authorized excuse from the Dean of Arts and Sciences. THERE WILL BE NO EXCEPTIONS.
E. A final exam, consisting of fill-in, multiple choice, and slide identification questions, will account for 30% of the course grade.
F. The grading scale will be as follows: 90 – 100% = A; 80 – 89% = B; 70 – 79 = C; 60 – 69 = D; 0 – 59 = F.

Tentative Course Calendar

Week One - Course Introduction (syllabus, textbook, …)

Week Two - *Topic for out-of-class essay 1 (500 words); Preface, 10-11; “1860 – 1900, Rise of the Avant-Gardes” (14 – 63)

Week Three - “1860 – 1900, Rise of the Avant-Gardes” (continued)
Week Four - *Essay 1 due; “1860 – 1900, Rise of the Avant-Gardes” (cont.); **Test 1

Week Five - “1900 - 1918, Modernisms for a Modern World” (66 – 123)

Week Six - “1900 - 1918, Modernisms for a Modern World” (cont.); *revision (and first draft) of Essay 1 due

Week Seven - “1900 - 1918, Modernisms for a Modern World” (cont.); *Test 2

Week Eight - “1918 - 1945, Search for a New Order” (126 – 171); *topic for out-of-class essay 2 (500 words)

Week Nine - “1918 - 1945, Search for a New Order” (continued)

Week Ten – *Essay 2 due; “1945 - 1965, A New Disorder”

Week Eleven - *Essay 2 due; “1945 - 1965, A New Disorder”

Week Twelve - “1945 - 1965, A New Disorder” (continued)

Week Thirteen – “1945 - 1965, A New Disorder” (continued); *Test 4

Week Fourteen - * Revision (and first draft) of Essay 2 due; “1965 – today, Beyond the Avant-Gardes”

Week Fifteen - “1965 – today, Beyond the Avant-Gardes” (continued); review for Final Exam

Course Policies

Students with Disabilities:
Students with disabilities covered by the Americans with Disabilities Act should follow these steps: (1) Provide documentation of their disability to the FAMU student disability resource center. (2) The first week of class, bring a statement from the FAMU student disability resource center to your instructor indicating that you have registered with FAMU student disability services. The statement should indicate the disability and the special accommodations that will be required.

Policy Statement on Non-Discrimination
It is the policy of Florida Agricultural and Mechanical University to assure that each member of the University community be permitted to work or attend classes in an environment free from any form of discrimination including race, religion, color, age, disability, sex, marital status, national origin, veteran status and sexual harassment as prohibited by state and federal statutes. This shall include applicants for admission to the University and employment.

Academic Honor Policy
The University’s Academic Honor Policy is located in the FANG Student Handbook, under the Student Code of Conduct - Regulation 2.012 section, beginning on page 55-56.

ADA Compliance
To comply with the provisions of the Americans with Disabilities Act (ADA), please advise instructor of accommodations required to insure participation in this course. Documentation of disability is required and should be submitted to the Learning Development and Evaluation Center (LDEC). For additional information please contact the LDEC at (850) 599-3180.

Bibliography


Hunet, Sam. John Jacobus, Daniel Wheeler, Modern Art, Revised and Updated, Prentice Hall, 2004