



MORAVIAN COLLEGE
A S M A L L N A T I O N A L T R E A S U R E

1.13.12

ART 229 Modern Art

Moravian College Spring 2012
Monday Wednesday 2:35-3:45pm
Room 7, Art Building, South Campus

Instructor:	Kristin Baxter, Ed.D., Assistant Professor of Art
Office location:	Art Building, South Campus, Office 2 (Level "L")
Office hours:	Mondays 10am-2pm; or by appointment Please call or email first, to confirm office hours
Office phone:	My Office: 610.861.1463; Art Dept: 610.861.1680
Email:	kbaxter@moravian.edu
Faculty Website:	http://home.moravian.edu/public/art/facultystaff/kristinBaxter.html
Art Department Blog:	www.moravianartblog.com

Course description

This course examines the development of European and American art from the Post-Impressionists (1890s) to Pop Art (1960s). Prerequisite: Art 113, Art 114, or permission of instructor. Writing-intensive.

Required Texts:

Barnet, S. (2010). *A short guide to writing about art*. (10th ed.). Upper Saddle River, NJ: Pearson Prentice Hall.

Fichner-Rathus, L. (2012). *Understanding art*. (12th ed.). Belmont, CA: Wadsworth.

Additional readings will be given out in class and available on Blackboard.

Goals of the course

Students will be able to:

- Recognize broad, yet defining characteristics and styles of major art movements and artists in European and American history from the Post-Impressionists (1890s) to Pop Art (1960s).
- Revise and refine their writing skills as they write for a variety of purposes, such as to inform and persuade, and for a variety of audiences such as for the public, peers, and scholars.
- Critically read scholarly articles to identify how arguments are constructed, how authors cite other authors and publications, and to learn how to construct new knowledge through observing, reading, and writing.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. (Visual literacy)
- Demonstrate the context of art in history and society, showing relationships between the visual arts and literature, philosophy, music, history, religion, and other disciplines. (Interdisciplinary learning)
- Develop an appreciation of the visual arts and the creative process in the fine arts. (Arts Appreciation)

Course Requirements

See separate assignment sheets for requirements and grading rubrics for Gallery Guide, Research Paper, and Portfolio.

Late work: 10 points are deducted from each project's final grade, for each day it is late.

Requirement	Grade Weight for Final Grade
Class Participation	15%
One visit to the Writing Center & Library Orientation	10%
Gallery Guide, Visit to the MoMa & Met, & Presentation of Gallery Guide to the Class	20%
Research Paper: Drafts & Peer Review	20%
Research Paper: Final Copy	20%
Final Portfolio on CD	15%

Class Participation

This is not a lecture-type class – Instead, students are expected to actively participate in class. This means:

- **You're reliable:** You come to class on time and you are prepared to stay for the entire duration of the session.
- **You're engaged and present:** You fully participate in group presentations and discussions. You give thoughtful, respectful responses on a regular basis, you share your own ideas and you offer feedback to your peers regarding their work.
- **You're considerate of others:** Your mobile devices are silenced and out-of-sight for the duration of the class (except when using them for class work).
- **You pay attention to details:** You submit all assignments on time, following assignment guidelines carefully. You read requirements carefully.
- **You're responsible:** You take notes in class, on museum trips, and events. You come to class prepared, having read assigned readings and completed written assignments. Come to class prepared to discuss style of writing; citation formats; organization of the assigned chapter or article; tone; etc.

This demonstrates more active learning than simply being in class, taking notes, and looking attentive, which is much more passive learning. It is within the instructor's purview to apply qualitative judgment in determining this portion of your grade.

Minimum of one visit to the Writing Center.

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors are students who are good, experienced writers and who are professionally trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop by to pick up some of the free handouts on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester.

Writing Center tutors are familiar with research techniques, so they are capable of helping students with research papers of any type. You can bring a research paper to the Writing Center at any stage of creation, and tutors can help you organize your research, locate additional sources, respond to sources, etc. This type of tutoring is ideal for our work on research assignments this semester, because it can help you improve not only as a writer but also as a researcher. If you are required to bring at least one draft of your research paper to the Writing Center, for review with a tutor. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

Library Orientation

Before the library orientation, students will be required to bring at ideas for topics for their final research paper. The orientation is meant to be a practical working session where you can make substantial progress on your research paper. During this session, you will learn about these topics:

- Understand differences between search engines and research databases in order to make appropriate selections of sources for academic research
- Select appropriate research database based on topic
- Using a database to search for information
- Identify characteristics of scholarly sources
- Use the catalog to search for books

Attendance

The Art Department established this department-wide attendance policy to apply to students in all art classes. For classes that meet twice a week: After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade. An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence. Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring materials to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

Grading

See separate assignment sheets for requirements and grading rubrics for Gallery Guide, Research Paper, and Portfolio. Standard numeric grading scale will be used:

A	94-100
A -	90-93
B+	87-89
B	84-86
B -	80-83
C +	77-79
C	74-76
C -	70-73
D +	67-69
D	64-66
D -	60-63
F	below 60

Student Chapter of the National Art Education Association

We have a group of art education students who meet every Wednesday from 4-5pm in the Root Cellar to plan art education related events (and to just eat and chat...). All students are welcome to attend these meetings. Each semester, we plan studio workshops like papermaking, bookmaking, and ceramics; we also plan fundraisers, like silent auctions; we attend professional conferences, like NAEA in New York City, PAEA in Gettysburg, and the annual art ed conference at Kutztown University. We are also beginning to plan a summer art camp for kids. All Moravian College students are welcome to attend our meetings and find out more about our club.

Schedule of classes

Mondays & Wednesdays, 2:35-3:45pm

- Come to class having completed the assigned readings and prepared to discuss style of writing; thesis statement or main idea; citation formats; organization of the chapter or article; use of evidence; tone; etc.

Monday January 16 & Wed Jan 18

Welcome!

Introductions

Review Syllabus, Information on Academic Honesty, Writing as Process, & Assignments

Review Blackboard, Museum Websites & Exhibitions

Mon Jan 23

What is Modernism? The Beginnings of Modern Art

Realism & Impressionism

- Readings Due:
 - *Understanding Art*, pp. 449-458

Wed Jan 25

The Beginnings of Modern Art

Post-Impressionism & Expressionism

- Readings Due:
 - *Understanding Art*, pp. 458-466

Mon Jan 30 & Wed Feb 1

Review Gallery Guide Assignment Sheet

The 20th Century: The Early Years

The Fauves, Expressionism, & Cubism

- Readings Due:
 - *Understanding Art*, pp. 474-484

Mon Feb 6 & Wed Feb 8

Early 20th Century Abstraction in the US & Europe; Fantasy & Dada; Surrealism; The Bauhaus

- Readings Due:
 - *Understanding Art*, pp. 486-497

Mon Feb 13 & Wed Feb 15

The New York School: The First Generation; Color Field; Pop Art

- Readings Due: *Understanding Art*, pp. 501-513

Mon Feb 20

Writing a “Thesis Statement” – we will have a group discussion about crafting the thesis statements for your Gallery Guide and for your Research Paper.

- **Due:** Bring in at least 2 ideas for thesis statements for your Gallery Guide and at least 2 ideas for your research paper. They could be the same one for both, if you would like. What kinds of evidence will you need to find to support your thesis statement? What would you like to learn most when we visit the library? What kinds of research help do you need most?
- **Readings Due:**
 - *Short Guide to Writing About Art*, Chapter 12: pp. 268-269
- We will email your thesis statement ideas and questions to the library, in preparation for our Library Orientation on Feb 27.
- Review Research Paper Assignment Sheet
- Review Gallery Guide Assignment Sheet; Bring your laptops to begin working with your partner in class

Wed Feb 22

Prepare for Library Orientation

Review and Distribute “Peer Review Worksheet” & exchange email addresses with your partner

Readings Due:

- *Short Guide to Writing About Art*, “Acknowledging Sources” pp. 318-324
- “Let’s Talk About Plagiarism” & “The Shadow Scholar” – articles posted on Blackboard; go to “Course Content”

Due:

- Working with a partner, present 1 or 2 “cheat sites.” How do they work? What did you learn? Is it ever ok to use these sites? Describe the services offered, how much do they cost? Are there sample papers for you to read? Are they any good?

Monday Feb 27

Library Orientation

*Bring your research paper ideas

Meet in the Library, Main floor computer lab; to the right when you walk into Reeves

- Readings Due:
 - *Short Guide to Writing About Art*, Chapter 12: pp. 265-298

Sign up to present a summary of readings about museum exhibitions (March 12)

Wed Feb 29

No Class: Work in the library on your own

Mon March 5 & Wed March 7: No Class: Spring Break

Mon March 12

Any questions about Gallery Guides and Presentations?

Sign up for timeslots to present your Gallery Guides (March 26 or March 28)

Group/Partner discussion of readings about the exhibitions we will view at Met and MoMA:

- Readings Due:
 - Metropolitan Museum of Art:
 - *The Stein's Collect: Matisse, Picasso & the Parisian Avant-Garde*, pp.20-47
 - Museum of Modern Art:
 - *Diego Rivera: Murals for the Museum of Modern Art*, pp. 12-47
 - Schjeldahl, P. (2011, November 28). The Painting on the Wall: Diego Rivera in New York. *The New Yorker*, 84(38): available as a (pdf) on Blackboard.
 - Rosenberg, K. (2011, November 18). Time Capsule With Pulse on Present. *The New York Times*, p. 27. available as a (pdf) on Blackboard.

Wed March 14 & Mon March 19

Bring in a draft of your Gallery Guide for peer review/editing and ideas and feedback

Prepare for Museum Trip

Wed March 21: No Class: Work on your own in the library

(optional) Thurs Mar 22 Faculty Show opening in Payne Gallery (time TBA)

(alternative for the NYC trip) Sat Mar 24 (tentative) Philly trip

Monday, March 26 & Wed March 28

Student Presentations of Gallery Guides

* Bring in enough copies of your Gallery Guide for the class. If you'd like me to make copies, email it to me 48 hours in advance.

Friday, March 30: Required NYC Museum trip (alternative is the Philly trip on March 24)

Keep an eye out for emails from Jan. Details will follow.

Monday, April 2

Recap museum visit

Due: Completed Gallery Guide assignment; How did it go?

Wed April 4 No class

Monday, April 9

No class: Easter Break

- **Due: By today: Email your partner your thesis statement & the introductory paragraph of your research paper. Complete "Peer Review Worksheet", for April 11**

Wed April 11

Peer Review Workshop

Review Research Paper Assignment Sheet: Be sure all requirements are being met in your paper, and in your partner's paper. Use the assignment sheet as a checklist as you help one another in class.

Due:

- Bring in the edits you made on your partner's paper and the completed "Peer Review Worksheet." In-class discussion of drafts of thesis statement and introductory paragraph.

Monday, April 16

Visit to the Senior Show, Payne Art Gallery

- **Due: By today: Email your partner completed draft of entire paper:**
 - revised thesis statement
 - revised introductory paragraph
 - 3-4 pages that describe at least 3 pieces of evidence that support your thesis statement (body of your paper)
 - Draft of your conclusion
- **Complete "Peer Review Worksheet", and bring to class on April 18**

Wed April 18

Peer Review Workshop.

Bring in the edits you made on your partner's paper and the completed "Peer Review Worksheet."

Monday April 23

- Discuss any final problems with the research paper.
- Bring in any section that you would like final help with.
- Review assignment sheet and the required sections for your research paper. Be sure you have addressed each of the requirements in your paper.
- Review Requirements for Portfolio

Wed April 25

Conclusions

Due:

Portfolio on CD
Final Research Paper

Syllabus is subject to change

Please note that this syllabus is subject to change, due to the needs of the students and to meet requirements of the art department and/or college. It is imperative that students attend class, seek out and stay apprised of changes or modifications of this syllabus.

Learning Services Office

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Office of Learning Services. Students are also encouraged, yet not required, to inform course faculty of those situations that can affect academic performance. Resources may be available to aid students who are experiencing academic difficulty. It is important to contact the office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion. Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first **MUST** meet with either Mrs. Laurie Roth in the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or Dr. Ronald Kline in the Counseling Center (for all other disabilities).

Policy on Academic Honesty

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor. Moravian College expects students to perform their academic work honestly and fairly. This policy of academic integrity is the foundation on which learning at Moravian is built. See p. 47 in the Moravian College 2008-2010 Catalog. Also see the Student Handbook online at: <http://www.moravian.edu/studentLife/handbook/academic/academic2.html>

! Attention Education Majors: All violations of academic honesty reported to the Dean are shared with the Teacher Education Committee at the time the candidate's application for student teaching is being considered. In the past, such violations have prevented the Committee from approving some candidates for student teaching.

Guidelines for Honesty

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. For this course, students may use APA or another citation style with which they have already worked.

Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor. If you have any reservations about your role in working on any out-of-class assignments, you must consult with your course instructor. We try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission.

You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You may not use writing or research that you completed in high school or in another course at Moravian College or at any other college or university that you attended in the past.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

Plagiarism

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted from Napolitano vs. Princeton). Instructors often encourage—and in the case of research essays, require—students to include the ideas of others in their writing. In such cases, students must take care to cite the sources of these ideas correctly (in other words, to give credit where credit is due).

At Moravian, if an instructor suspects plagiarism or any other form of academic dishonesty, the student will be asked to show the notes and drafts contributing to the final version of a paper. The instructor also has the right to review any books or periodicals that were used. The grade for the paper will be suspended until these materials have been reviewed. An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Department Chair and Academic Dean using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs. A student may appeal either a charge of academic dishonesty or a penalty as follows: First, to the course instructor. Next, in the case of a First Year Seminar, to the Chair, First Year Seminar. Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.

Writing as a Process

Writing is more than simply a report of what you know and see; it is also an important way of exploring a subject. Developing a finished piece of writing through time and involving the recursive process discussed below can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. By practicing writing in this way, we hope that you can eventually become your own teacher/editor and be able to use writing as a way of learning. Here is a brief overview of the usual process, based on what we know about how successful writers actually work.

Prewriting (or planning) is the work you do before composing and includes those important early decisions about purpose, audience, and style to. Prewriting also means reading, taking notes, talking to others, outlining, or freewriting—in other words, gathering together your information and thoughts.

Writing (or drafting or composing) those first words on a blank page is sometimes the most difficult step, often preceded by procrastination and anxiety that the writing will not work and that you might fail. Beginning writers should remember that it is neither natural nor possible for the words to come out just right the first time. Trying to make each sentence perfect before going to the next is one of the worst things to do. Writing takes time and often trial and error to become exact. Therefore, writing the first draft should be the fastest part of the process. You should write freely and without concern for style or mechanics in order to probe your ideas and let the act of writing help you discover what needs to be said. This first draft should be an open conversation between you and the writing. But for this conversation to move forward, you the writer must continue to put words on paper and respond to those words by writing more. Most any words will do to start the ball rolling, to set up this dialogue between you and the page. You are simply using writing to make yourself think in a sustained way about your topic. You are not even sure yet what you wish to say. What comes out may surprise you. But at least give yourself a chance to let your thoughts flow in writing without trying to make each sentence correct before going to the next.

Revising is the crucial stage. Indeed, it has often been said that good writing is rewriting. It is through multiple drafts that a piece of writing is developed to fulfill the writer's purpose for a reader. You may add paragraphs and sentences while deleting old ones, or restyle flabby sentences and sharpen word choice now that the ideas are clearer. You may even trash much of what you have written in a first draft as your purpose and your sense of yourself in relation to your audience becomes sharper. Always ahead in revision are several opportunities to improve what you are working on.

Final editing and proofreading occur as you approach completion of a writing project. For the first time, the writer inspects and verifies the grammar and spelling and punctuation. Good writing is much more than good grammar, but for most academic essays, the two go together. So writers at this point become concerned that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written.

You will not always have as much time as you would like for every essay. All of us, students and teachers alike, must learn to live within the limitations of this special version of life called college. But you can still practice this process of writing, learning to anticipate each stage and the writing problems that are a part of it. Someday your success will almost certainly depend, at least in part, on your ability to write meaningfully and to write with style. This semester is the time to start to get ready for that moment.

Moravian College Art Department Mission Statement

The Moravian College Art Department cultivates a vibrant academic community committed to creative and critical thinking. Our faculty and students share a passion for art as a celebration of the mind's imaginative and intellectual powers. Art is by nature an interdisciplinary and trans-cultural field that invites students to consider how art reflects and shapes society, politics, ethics, and culture. At Moravian College, art-making is a form of meaning-making that relies on invention, research, and an infinitely curious mind to construct new knowledge, foster self-expression, and explore visual communication. Students are given the opportunity to unleash their creativity through dynamic projects that embrace risk-taking, problem-solving, revision, and self-reflection.

Working at the forefront of new approaches to teaching, learning, and technology, the Art Department is grounded in strong traditional foundations. Our program lays the groundwork for students to integrate and appreciate art throughout their lives, encouraging leadership in their fields and within the global community. Under the mentorship of our outstanding faculty, our students are provided with a strong, personalized academic major, combined with innovative hands-on learning experiences and opportunities for community engagement and collaboration. The Art Department is committed to providing professional opportunities through our internships; in-house graphic design studio; student teaching; on- and off- campus student exhibitions; visiting guest lectures; study abroad experiences; student-run organizations; and participation in conferences, workshops and presentations.

The Philosophy of the Art Education Program at Moravian College

The art education program at Moravian College places child-centered teaching and learning theories into practice. As children and adolescents create works of art about *big ideas that matter* to themselves and to others, they are problem-solving and problem-seeking. As they create works of art based on ideas that are shaped through dialogue with their peers and teachers, they are constructing new knowledge about their experiences in and through the world. They do so in an atmosphere that emphasizes cooperative, student-directed, and peer-group teaching and learning strategies. The primary outcome of this approach is that through the creation and sharing of personal meaning-making, students foster a greater understanding of themselves and others and awaken to alternative possibilities in the world. Art education provides an opportunity for children to respond to the question, “*must things be as they are?*” In doing so, they cultivate a more peaceful and socially just world and education becomes transformative.

Child-centered lesson units based on this philosophy and written by our pre-service art educators vigorously exceed the Pennsylvania Department of Education Academic Standards for the Visual Arts. Moreover, because it is child-centered, this philosophy supports educators in teaching students with diverse needs, such as students who are learning the English language and those with disabilities.

To carry out the ambitious goals set forth within this philosophy of art education, pre-service art educators at Moravian College must develop and sustain their own art practice and use their art practice to inform their pedagogy. In doing so, art educators come to understand their studio art practice as research, as the place where they are constructing new knowledge. Through the mastery of art processes and techniques, through the understanding of materials and their potential for shaping ideas, the pre-service educator calls on these experiences as he or she writes curricula that support and challenge the artistic, cognitive, and social development and learning styles of all children.