**Winthrop University**

**College of Visual and Performing Arts**

**Department of Fine Arts**

**COURSE SYLLABUS**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| DATE | 1/13/20 | SEMESTER | Spring | YEAR | 2020 |
| COURSE NUMBER | ARTH 454 | SECTION NUMBER 001 | U  |
| TITLE OF COURSE | Contemporary Art and Criticism | CREDIT HOURS | 03 |
| MEETING TIME | 11:00 – 12:45 | DAYS | MW | ROOM | 127 RUTL |
| PROFESSOR | Karen Stock | OFFICE | 104 McLaurin | PHONE | 803-323-2659 |
| E-MAIL | stockk@winthrop.edu | TEXT | David Hopkins, *After Modern Art: 1945-2000* |
| OFFICE HOURS | MW 3:30 – 5:00 (or by appointment) |
| **UNIVERSITY LEVEL COMPETENCIES** | Competency 1: Winthrop graduates think critically and solve problems.Winthrop University graduates reason logically, evaluate and use evidence, and solve problems.  They seek out and assess relevant information from multiple viewpoints to form well-reasoned conclusions.  Winthrop graduates consider the full context and consequences of their decisions and continually reexamine their own critical thinking process, including the strengths and weaknesses of their arguments.Competency 3: Winthrop graduates understand the interconnected nature of the world and the time in which they live.Winthrop University graduates comprehend the historical, social, and global contexts of their disciplines and their lives. They also recognize how their chosen area of study is inextricably linked to other fields.  Winthrop graduates collaborate with members of diverse academic, professional, and cultural communities as informed and engaged citizens.Competency 4: Winthrop graduates communicate effectively.Winthrop University graduates communicate in a manner appropriate to the subject, occasion, and audience. They create texts - including but not limited to written, oral, and visual presentations - that convey content effectively. Mindful of their voice and the impact of their communication, Winthrop graduates successfully express and exchange ideas. |

**COURSE CATALOG DESCRIPTION**

An intensive writing course on the art, art theory and criticism in Europe and America from 1960 to the present.

**PREREQUISITES** ARTH 175, 176, CRTW 201.

**COURSE GO*A*LS**

**Goal 1:**  To familiarize students with the major movements in Western art from 1960 - present.

**Goal 2:** To consider the relationships between art and life, and between art and the culture that produces it.

**Goal 3:** To learn important artists and works of art and architecture.

**STUDENT LEARNING OUTCOMES** Upon completion of the course, students should be able to identify and discuss the compositional elements of individual images and to integrate relevant, contextual information and achieve comprehensive descriptions of visual forms in satisfactory written and oral formats.They should be conversant with the complexity inherent to the context underlying and interacting with the practice and criticism of art during this time period. etc.

**Global Learning Initiative**: This course participates in the Global Learning Initiative by its very nature.

**COURSE REQUIREMENTS**

Requirements and evaluations:

**Reading Summaries/Class Participation**: (50%) You are responsible for writing a ½ to one page summary of the key points of the article for each day of discussion. These should be composed of complete sentences and paraphrase the most essential aspects of the article. The challenge is to condense complex ideas. These are graded as pass (10 pts), half credit (5 pts) or no credit (0 pts). You have the opportunity to revise any of the reading summaries. The revisions must be stapled to the original submission.

Your participation in discussions is a key aspect of the course. This is not a class for the intellectually disengaged.

**Leading Discussion**: (25%) You are responsible for leading discussion and bringing in images for one day of discussion. Compose a powerpoint and be prepared to give a 10 to 15 minute summary of article and then lead discussion for that class period. You are also required to turn in a 3 -5 page summary of the reading for that day.

**Artist of the new millennium**: (25%) For this paper you will select one artist who you believe exemplifies the style, medium and character of the new millennium. Argue for the reasons why this artist will be studied 100 years from now in survey texts and will exemplify this era. The paper is between 8 - 10 pages. You are required to present the paper in class, with a polished powerpoint. You will read directly from the paper. This is the way professionals present papers at conferences.

**COURSE CALENDAR**

**Provisional Schedule of lectures and readings: (subject to change)**

**January 13:** Introduction/lecture

**January 15: Lecture (come to class prepared to discuss readings)**

Clement Greenberg, “Modernist Painting,” in Art in Theory, 1900-1990: An Anthology of Changing Ideas, ed. Charles Harrison and Paul Wood (Oxford: Blackwell, 1999), pp. 754-760 [book, listed subsequently as AIT]

**January 20**: MLK HOLIDAY

**January 22:** **Lecture**

Hopkins, ch. 2 “Duchamp’s Legacy: The Rauschenberg-Johns Axis”, After Modern Art: 1945-2000 (London: Thames and Hudson, 2000).

**January 27**:  **Lecture**

Hopkins, ch. 4 “Blurring Boundaries: Pop Art, Fluxus, and their Effects,” After Modern Art: 1945-2000

**January 29**:

Walter Benjamin, “The Work of Art in Age of Mechanical Reproduction,” in Art in Modern Culture: An Anthology of Critical Texts, ed. Francis Frascina and Jonathan Harris (London: Phaidon Press, in association with the Open University, 1992), pp. 297-307.

**February 3:**

Clement Greenberg “Avant-Garde and Kitsch,” in AIT 539 - 549

**February 5:** **Lecture**

Another End of Modernism: Minimalism and Earthworks, Hopkins, ch. 5

**SUBMIT NAMES OF THREE POTENTIAL ARTISTS FOR THE FINAL PRESENTATION**

**February 10:**

Donald Judd, “Specific Objects,” in AIT, pp. 809-813

Michael Fried, “Art and Objecthood,” in AIT, pp. 822-834

**February 12:**

Anna C. Chave, “Minimalism and the Rhetoric of Power,” Arts Magazine, 64 (January 1990), 44-63.

**February** **17:**

Roland Barthes, “Death of the Author,” in Image, Music, Text, trans. Stephen Heath (New York: Hill and Wang, 1977), pp. 142-148

**February 19: lecture**

Sandler chapter 2 “The Impact of 1968 on European Art”

**TOPIC IDEA AND BIBLIOGRAPHY DUE** - This includes a preliminary thesis statement. If this is not turned in, and in an acceptable format, then 5 points will be deducted from the final paper grade

**February 24:**

Gene Ray, “Joseph Beuys and the After-Auschwitz Sublime,” in Joseph Beuys: Mapping the Legacy, ed. Gene Ray (New York, DAP, Inc. 2001) 55 – 74

Benjamin Buchloh, “Beuys: The Twilight of the Idol,” in Joseph Beuys: Mapping the Legacy, ed. Gene Ray (New York, DAP, Inc. 2001) 199 – 211.

**February 26:**

Alex Potts, TACTILITY: THE INTERROGATION OF MEDIUM IN ART OF THE 1960's, Art History, Vol. 27, Issue 2, April 2004, pages 282–304,

**March 2: Lecture**

Sandler, ch. 3 First Generation Feminism

**March 4:**

Linda Nochlin, “Why Have There Been No Great Women Artists?” in Women, Art and Power and Other Essays (New York: Harper & Row, 1988), pp. 145-17

**March 9**:

Laura Mulvey, “Visual Pleasure and Narrative Cinema,” in *Art After Modernism: Rethinking Representation* (New York: The New Museum of Contemporary Art in association with David R. Godine, Publisher, Inc., Boston, 1984), pp. 361-373

**March 11:**

Douglas Crimp, “On the Museum’s Ruins,” in On the Museum’s Ruins (Cambridge, Mass.: The MIT Press, 1993), pp. 44-64

Daniel Buren, “Function of the Museum,” in Richard Hertz, Theories of Contemporary Art (Englewood Cliffs, N.J. : Prentice Hall, 1993), pp. 189-192

**March 16 - 20 Spring Break**

**March 23 and 25 - classes cancelled**

**March 30**:

Christian Sorace, **“**China's Last Communist: Ai Weiwei”, *Critical Inquiry*, Vol. 40, No. 2 (Winter 2014), pp. 396-419

**April 1:** **Roundtable discussion of thesis for final project**

**April 6: Meeting in groups to discuss what comes after Post-Modernism**

All readings taken from Supplanting the Postmodern: An Anthology of Writings on the Arts and Culture of the Early 21st Century, eds. David Rudrum and Nicholas Stavris (London: Bloomsbury Publishing, 2015)

**April 8:** Presentations on after Post-Modernism

**April 13:** Student Presentations (3)

**April 15**: Student Presentations (3)

**April 22:** Student Presentations (3)

**April 27:** Student Presentations (3)

FINAL EXAM MEETING: 11:30 Tuesday May 5, Presentations (5)

**GRADING POLICY**

Grading is based on the quality of the work produced and on the quality of the working process the student has undertaken to produce the sculpture. The work process will affect grades; a good studio practice demands regular work habits, i.e., not consistently last minute work. Each project will carry equal weight in the overall semester average.

 A= SUPERIOR WORK. An A indicates that all the work was completed on time, that it was consistently of excellent quality and that the student participated at a high level in the critical discussions of art works and responded well to criticism. A level work demonstrates an excellent understanding of the technical and formal aspects of the project and a response to the project that is outstandingly imaginative and ambitious. Work accompanied with drawings and evidence of research.

B= GOOD WORK. High-level work that demonstrates a strong grasp of the technical and artistic elements of the assignments. Actively participated in critiques and discussions and creates quality work.

C= AVERAGE. Work only demonstrates an understanding of the technical and artistic issues of the assignments. Work is competent but unimaginative and shows a reduced level of attention to the craft of the sculpture.

D=POOR. Work is weak in both technical and creative aspects. Demonstrates an inability to handle the material in a controlled and thoughtful way and produces clichéd solutions to the assignments.

F=FAIL. Very weak work that demonstrates no understanding of the technical or artistic aspects of the project.

Plus Minus Grading System

A Excellent, achievement of distinction (4 quality points per semester hour).

A- (3.67 quality points per semester hour)

B+ (3.33 quality points per semester hour)

B Good, achievement above that required for graduation (3 quality points per semester hour).

B- (2.67 quality points per semester hour)

C+ (2.33 quality points per semester hour)

C Fair, minimum achievement required for graduation (2 quality points per semester hour).

C- (1.67 quality points per semester hour)

D+ (1.33 quality points per semester hour)

D Poor, achievement at a level below that required for graduation (1 quality point per semester hour).

D- (.67 quality points per semester hour)

F Failure, unsatisfactory achievement (no quality points).

94%-100% = A 74%-76% = C

90%-93% = A- 70%-73% = C -

87%-89% = B+ 67%-69% = D+

84%-86% = B 64%-66% = D

80%-83% = B- 60%-63% = D-

77%-79% = C+ 59% or less = F

**ASSESSMENT RUBRIC**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|   | Level 5 ~ Exceptional  | Level 4 ~ Superior  | Level 3 ~ Commendable  | Level 2 ~ Rudimentary  | Level 1 ~ Minimal  |
| Assignment 90-100 80-89 70-79 60-69 0-59 |
|   | Substantially exceeds requirements  | Exceeds requirements  | Meets requirements  | Partially meets requirements  | Does not meet requirements  |
| Content  |
| Audience/ Purpose (5) | Addressed in manner appropriate to purpose. Stance is that of an expert who consistently and skillfully anticipates reader’s needs. (5) | Addressed in a manner appropriate to purpose. Stance is somewhat tentative and meets readers’ needs with some skill but is not as consistently successful. (4) | Addressed in a manner that shows some awareness of purpose. Stance is that of a novice attempting to please an expert. (3) | Addressed in a manner that demonstrates little awareness of purpose. Stance is mostly egocentric with little awareness of reader’s needs. (2)  | Little or no awareness of audience or form’s requirements. Egocentric. A written form of speech for one’s self. (1) |
| Thesis (20) | Insightful, logically and fully supported. (20) | Clear, somewhat original, but not fully supported.(15)  | Predictable and/or general. Unevenly supported. (10) | Vague or implied. (5) | Either not apparent or contradictory. (0) |
| Ideas (10) | Innovative, cogent, completely developed. (10) | Specific, solid, less original. Less carefully developed. (8)  | Appropriate but lacking in complexity and/or specificity (6) | Vague, obvious, underdeveloped, or too broad. (4) | Simplistic, underdeveloped, or cryptic. Topic not thought through. (2) |
| Details (10)(supporting material) | Relevant, original. Convincing and related to thesis. Meets all requirements. (10) | Relevant and appropriately utilized. (8) | Not thoroughly interpreted or not clearly related to thesis. Does not meet all requirements. (5) | Too general, not interpreted, irrelevant to thesis, or inappropriately repetitive or few included. (3) | Absent or inappropriate and/or off-topic generalizations, faulty assumptions, and errors of fact. (1) |
| Organization (20) | Carefully planned. Sections clearly relate to and support thesis. (20) | Correct and appropriate with some weaknesses in strategy or its execution. (15) | Present but unevenly developed and lacking transitions. (10) | Inappropriate hard to follow (5) | Inconsistent and/or absent. (0) |
| Documentation (10)  | Correct & appropriate. (10) | May have minor errors. (7) | Major errors (3) | Inappropriate (1) | Absent. (0) |
| Style  |
| Sentences (5) | Varied, controlled, and employed for effect. (5) | Some variety and complexity. Wordy. (4) | Little variety, simplistic, overuse of unnecessary words. One major error. (3) | Little variety. Used forbidden words in structure. Two major errors (2) | Superficial and stereotypical language. Three or more major errors.(0) |
| Diction/ Syntax /voc (5) | Precise, appropriate, advanced vocabulary. (5) | Accurate, used class vocabulary, less advanced. (4) | Somewhat immature; relies on clichés. Few vocabulary terms (3) | Immature. No vocabulary terms.(2) | Oral rather than written language patterns predominate. (1) |
| Tone/Voice (5) | Mature, consistent, suitable for topic (5) | Usually appropriate. (usually active voice) (4) | May have some inconsistencies in tense and person (3) | Inconsistencies are numerous. (2) | Written with many errors in tense, voice, etc. (1) |
| Mechanics (10)--Grammar --Spelling/Usage --Punctuation  | Error free. Carefully edited. (10)  | Very few errors. Shows evidence of some editing. (8) | Errors do not interfere with readability. Editing is not evident (5) | Patterns of error interfere with readability and indicate unfamiliarity with some aspects of Standard Written English. (3) | Mechanically incompetent. Numerous errors may interfere with reader com- prehension, and indicate basic literacy problems. (0) |

**ATTENDANCE POLICY**

3 missed classes will result in a half grade deduction to your grade. 5 missed classes will result in an F grade. Attendance will be taken and repeated tardiness or early departure will result in a half grade reduction.

**STUDENT CONDUCT**

Responsibility for good conduct rests with students as adult individuals. The policy on student academic misconduct is outlined in the “Student Conduct Code Academic Misconduct Policy” in the online Student Handbook (<http://www2.winthrop.edu/studentaffairs/handbook/StudentHandbook.pdf>).

Plagiarism is the use of someone else’s words, ideas or lines of argument without appropriate documentation. All ideas as well as quotes must be properly cited in the body of your paper either with author & page number, endnote or footnote. Students should consult and print “The Correct Use of Borrowed Information” ([www.winthrop.edu/English/plagiarism.htm](http://www.winthrop.edu/English/plagiarism.htm)) before beginning any writing assignment. Ignorance or failure to consult this material is no excuse.

**STUDENTS WITH DISABILITIES OR CHRONIC MEDICAL ILLNESS**

Winthrop University is dedicated to providing access to education.  If you have a disability—including (but not limited to) a learning disability, ADHD, a visual impairment, a hearing impairment, a mobility impairment, or a chronic medical illness, and need accommodations, please contact the Coordinator of Services for Students with Disabilities, at 323-3290, as soon as possible.  Once you have your professor notification, please tell me so that I am aware of your accommodations well before the first graded assignment is due.

**SAFE ZONE STATEMENT**

The professor considers this classroom to be a place where you will be treated with respect as a human being – regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Additionally, diversity of thought is appreciated and encouraged provided all can agree to disagree. It is the professor’s expectation that all students consider the classroom a safe environment.

**SYLLABUS CHANGE POLICY**

The syllabus can be changed by the professor throughout the semester. Students will be notified of changes to the calendar and any other changes.

**WINTHROP’S ACADEMIC SUCCESS CENTER**

The Academic Success Center (ASC) offers free resources for all undergraduate students seeking to perform their best academically. The ASC offers a variety of personalized and structured resources that help students achieve academic excellence, such as tutoring, academic skill development (test taking strategies, time management counseling, and study techniques), and group/individual study spaces. The ASC is located on the first floor of Dinkins, Suite 106. **Tutoring for this specific course is offered through the ASC.** Please contact the ASC at (803)323-3929 or email success@winthrop.edu if you have specific questions or to set up a tutoring session. For more information on ASC services, please visit [www.winthrop.edu/success](http://www.winthrop.edu/success).