Brooklyn College

Fall 2019

**ARTD 3066**

**Modern Art**

Instructor: Prof. Malka Simon

Lecture: Fridays, 9 – 11:45, Section F9, code 20452

5313 Boylan

Credits: 3

Office hours: Thursdays 12:30-1:30; other times by appointment in 5109 Boylan

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**Course Description**

This course will examine the art of the first half of the twentieth century. We will consider the works studied within their relevant political and cultural contexts. Topics addressed include the rise of abstraction, the liberation of color, and interest in the subconscious. We will begin with precedents to Modernism in the 19th Century and conclude with WWII. Additionally, students will learn methods of art historical research and develop skills of visual analysis.

**Teaching Method**

This course will use the Team-Based Learning (TBL) approach. TBL differs from traditional lecture courses. Students will be placed into teams at the beginning of the semester and, through a combination of individual preparation and team collaboration, will master the course material and develop skills of critical analysis and problem solving.

This course has been divided into five learning units (see schedule below). Each unit will consist of the following elements:

Here are more details about the process:

Students are expected to complete the readings listed under “RAT material” (see schedule below). These readings present course material in a straightforward way and form the essential foundation for the later in-depth application activities. At the first class meeting of each unit, students will be given a Readiness Assurance Test (RAT). The RAT measures comprehension and mastery of the readings. RATs are closed book, multiple choice exams. Students first complete the Individual RAT (iRAT), then take the same multiple choice test with their team (this is the Team RAT, or tRAT). Both exams are submitted for credit. Teams will have the opportunity to submit an appeals form if they feel a question was unclear or its answer was open to interpretation. Finally, we will review any difficult concepts and I will provide necessary clarification before proceeding to the next phase.

Following the RAT phase, teams will complete a second set of readings pertaining to the Application Activities. These activities are designed to allow students to develop critical skills and find meaningful applications for the concepts pertaining to that unit.

**Readings**

There is no single textbook for this course. Readings have been taken from a variety of sources. They will be posted on the course website. Note that some of the “readings” are short films, and you are responsible for viewing them and should take notes on their content as you would for a written text.

**Images**

If an image is discussed in the RAT material you are expected to familiarize yourself with it and be able to identify it (by artist, title, and date) on a RAT. Study images will be made available on Blackboard before each RAT. Additional images might be introduced in the mini lectures and during the course of the application activities, and these will also be posted to course website.

At the conclusion of each unit, we will collaborate to devise a slide list of the most significant images. These are the images that may appear on the midterm and final. They will be posted on the course website for you to review.

**Grading**

|  |  |
| --- | --- |
| Individual Performance (50%) | Team Performance (50%) |
| iRATs (15%)Midterm (25%)Final (30%)Course Project (30%) | tRATs (25%)Team Midterm (35%)Final Peer Evaluation (30%)Participation and Attendance (10%) |

As you can see from the table above, your grade in this course will reflect both your individual performance and your team’s performance.

The midterm and final will cover material presented in the readings and discussed in class (mini lectures, application activities, etc.). Exams will be in essay format. The final will not be cumulative.

You will also take a midterm as a team, during class, where you will collaborate to answer questions that require critical thinking about the material you have studied for the midterm.

The course project will require a visit to the Metropolitan Museum Art, and will consist of both research and formal analysis. It will contain an individual and team component. Details will follow shortly.

You will evaluate the performance of your teammates in the middle and at the end of the semester, but only the final evaluation will count toward your grade. Details will follow.

Attendance is mandatory. In TBL, your presence is crucial to your team’s success. Take heed – chronic absences, or general lack of contributions to your team, will be reflected in peer evaluations! You have a responsibility to yourself AND your team to complete readings, participate in activities, and submit assignments in a timely fashion.

You must submit assignments on time. For every day an assignment is late, I will deduct half a letter grade or its equivalent (e.g. A 🡪 A-, A- 🡪B+, etc.). **If an assignment is more than 2 class sessions late, I will not accept it and you will not receive credit for your work**. Additionally, **I do not give makeup exams.** If you miss an exam or fail to submit an assignment, you will receive a grade of zero for the missing item, which will be factored into your average. If extraordinary circumstances arise, be prepared to provide documentation (police report, doctor’s note, death certificate, etc.). I will evaluate exceptions on a case-by-case basis.

Please keep in mind that the last day to withdraw from a class is Tuesday November 5th. If you have any concerns about your progress in this class, I encourage you to meet with me well in advance of this deadline in order to discuss your best course of action.

**A note on academic integrity:**

The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for implementing that policy can be found at this site: <http://www.brooklyn.cuny.edu/bc/policies>. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation.

**A note on the Center for Student Disability Services:**

In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at 718-951-5538. If you have already registered with the Center for Student Disability Services please provide me with the course accommodation form and we will discuss your specific accommodation.

**Weekly Schedule**

The schedule below is subject to change. Any alterations to the schedule or readings will be announced in class.

All readings and videos can be found on the course website. I have noted the source material for web content below: “Smarthistory” readings can also be found on <http://smarthistory.org>; “Met Timeline” is at <http://www.metmuseum.org/toah/>. Readings listed under “Oxford Art Online” can be accessed via the BC Library’s website: <http://www.oxfordartonline.com.ez-proxy.brooklyn.cuny.edu:2048/subscriber/> (you will need to log in to your BC account by proxy to view these off-campus).

Additional readings may be assigned over the course of the semester.

August 30

Introduction

September 6 - 20

Unit 1: The Origins of Modernism

RAT readings: Smarthistory: “Becoming Modern”; “Impressionism, an Introduction” (essays); Edouard Manet’s *Olympia* (video and essay)

Met Timeline: “Post-Impressionism;” essays on Paul Cezanne, Georges Seurat, Paul Gauguin, Vincent Van Gogh, Auguste Rodin

Application reading: Roger Fry, “An Essay in Aesthetics”

September 27 – October 11

Unit 2: Movements in color

RAT readings: Met timeline, “Symbolism”

Smarthistory, “Fauvism, an introduction” (essay); Entries on Matisse (essays and video): “Bonheur de vivre,” “Dance I,” “The Red Studio,” “Goldfish,” “The Piano Lesson”; “Expressionism, an introduction” (essay); “Ernst Ludwig Kirchner's *Street, Dresden*” (video); “Schiele's *Seated Male Nude (Self-Portrait)*” (video)

Application readings: Henri Matisse, “Notes of a Painter”

 Wilhelm Worringer, excerpts from *Abstraction and Empathy*

October 18 – 25

Unit 3: Cubism

RAT readings: Met Timeline: “Cubism”

Smarthistory: “Picasso’s Les Demoiselles D’Avignon” (essay and video); Georges Braque’s “The Viaduct at L’Estaque” (video); “Picasso’s Still Life with Chair Caning” (essay); “Robert Delaunay: Simultaneous Contrasts: Sun and Moon” (video);“Italian Futurism: An Introduction” (essay); “Carlo Carra: Funeral of the Anarchist Galli” (essay)

Application readings: Guillaume Apollinaire, “The Cubists,” “On the Subject in Modern Painting,” “The New Painting: Art Notes,” and “The Cubist Painters”

Fernand Leger, “Contemporary Achievements in Painting”

Filippo Tommaso Marinetti, “The Foundation and Manifesto of Futurism”; Umberto Boccioni et al., “Futurist Painting: Technical Manifesto”

November 1

MIDTERM EXAM – Individual and Team

November 8 – November 15

Unit 4: Abstraction

RAT readings: Smarthistory: “Kandinsky’s Improvisation 28 (second version)” (video), “Mondrian’s Composition with Red, Blue, and Yellow” (essay), “Art & Context: Monet's Cliff Walk at Pourville and Malevich's White on White” (essay), Varvara Stepanova, “The Results of the First Five-Year Plan” (essay), Brancusi, “Bird in Space” (video)

Oxford Art Online: entries on “Blaue Reiter,” “Suprematism,” and “Constructivism”

Application readings: “Wassily Kandinsky, excerpts from “Concerning the Spiritual in Art”

De Stijl, “Manifesto I”

Piet Mondrian, “Neo-Plasticism: The General Principle of Plastic Equivalence”

November 22 – December 6

Unit 5: Between the Wars

RAT readings: Smarthistory: Art as Concept: Duchamp, “In Advance of the Broken Arm”(video); Marcel Duchamp, “The Bride Stripped Bare by her Bachelors, Even (The Large Glass),” (essay and video); “Surrealism, an Introduction” (essay); Hannah Hoch, “Cut with the Kitchen Knife”(video); George Grosz, “Remembering” (video); Jacob Lawrence “The Migration Series” (longer video); Ben Shahn, “The Passion of Sacco and Vanzetti,” (essay); Picasso’s “Guernica”(essay)

Application readings: Walter Gropius, “Programme of the Staatliches Bauhaus in Weimar” (1919); “Principles of Bauhaus production [Dessau]” (1926)

**11/29 – Thanksgiving Break**

**Final Exam (tentative): Friday December 20, 8-10 am**