

UNIVERSITY SYLLABUS
SOUTHEAST MISSOURI STATE UNIVERSITY

Department: Art

Course No. UI461

Revision: ___ **New:** X **Date:** 11/25/13

12/2/13

Title of Course: Issues in Modern Art

I. Description and Credit Hours of Course:

This course will investigate the development of Modernism in western culture by means of the arts produced at the time. (3 credit hours)

II. Prerequisites:

Completion of the University Studies Core Curriculum

III. Purposes or Objectives of the Course:

- A. Students will examine the art produced in Western Europe prior to 1850 as a reflection of culture to establish a comparative basis for critically analyzing Modern art.
- B. Students will evaluate the social, economic, and political changes of the 19th and 20th centuries in Europe and the United States in order to understand the cause and effect relationships between the arts and the contexts in which they were created.
- C. Students will identify influences from non-Western societies on Modern art and explore the ways in which these influences are demonstrated in art from the Modern era.
- D. Students will recognize the dramatic shifts in western art toward individualism and personal expression, and how these trends contrast with earlier traditions of following established conventions.
- E. Students will examine the movement from naturalism to abstraction as a symptom of the social and political changes of the period.
- F. Students will learn to analyze works of art based on their formal elements in order to understand and appreciate the dynamics of Modern art.

IV. Student Learning Outcomes:

- A. Recognize the dynamics of Modern art by learning and applying the vocabulary of art and design.
- B. Recognize and assess the non-western influences on art in the Modern era.
- C. Evaluate the social, economic, and political changes that affected artists from the Modern period.

V. Expectations of the students:

- A. Attend class regularly.
- B. Take all tests and quizzes.
- C. Participate in class discussions and projects.
- D. Complete all assigned papers.

- E. Make assigned presentations.
- F. Participate in a field trip.

VI. Course Outline

- I. Part One: The Origins of Modernism
 - A. The Prehistory of Modern Painting (1 hour)
 - 1. The Renaissance Ideal
 - 2. The Romantics and Landscape Painting
 - 3. The Academic School and the Salon
 - B. Realism, Impressionism, and Early Photography (3 hours)
 - 1. The Influence of the Industrial Revolution
 - 2. Japanese Art and the Impressionists
 - 2. Technology and the Artist
 - 3. Artists as Journalists
 - 4. The Shift from Naturalism to Abstraction
 - C. Post-Impressionism (2 hours)
 - 1. Sensory Versus Conceptual
 - 2. Symbolism
 - 3. The Arts of Polynesia and Gauguin
 - D. The Origins of Modern Architecture and Design (2 hours)
 - 1. Technology and Building: Steel and Reinforced Concrete
 - 2. A Return to the Vernacular
 - E. Art Nouveau (2 hours)
 - 1. A Multidisciplinary Movement: Literature, Interior Design, and Architecture
 - 2. Religious Expression in the Modern Age
 - F. The Origins of Modern Sculpture (2 hours)
 - 1. Technology and Twentieth Century Sculpture
 - 2. From Figural to Abstraction
- II. Part Two: Early 20th Century Issues in Modern Art
 - A. Fauvism (1 hour)
 - 1. “Donatello Among the Wild Beasts!”
The Struggles of the Modernists against Tradition
 - B. German Expressionism (1 hour)
 - 1. The Effects of World War I on German Art
 - C. The Figurative Tradition in Early 20th Century Sculpture (1 hour)
 - 1. The Second Generation: Traditions and Transitions
 - D. Cubism (2 hours)
 - 1. Picasso and African Art
 - 2. Time as a Formal Element
 - E. Towards Abstraction (3 hours)
 - 1. The Futurist Manifesto
 - 2. Neo-Plasticism
 - 3. Russian Constructivism

- 4. De Stijl Painting
- F. Early 20th Century Architecture (3 hours)
 - 1. Frank Lloyd Wright
 - 2. The Secessionists
 - 3. De Stijl Architecture
- G. From Fantasy to Dada and the New Objectivity (3 hours)
 - 1. The Metaphysical School
 - 2. Dada an International Phenomenon
 - 3. German New Objectivity
- III. Part Three: Art Between the Wars
 - A. The Parisian School (2 hours)
 - 1. Picasso
 - 2. Purism and Le Corbusier
 - B. Surrealism (2 hours)
 - 1. Dali and Freud
 - 2. Picasso and Guernica: A Response to Horror
 - 3. Photography, Technology, and Surrealism
 - C. Modern Architecture Between the Wars (2 hours)
 - 1. The Bauhaus and Hitler
 - 2. The International Style
 - 3. Frank Lloyd Wright
 - D. International Abstraction Between the Wars (1 hour)
 - 1. Kandinsky and Pure Abstraction
 - 2. Minimalism
 - E. American Art Between the Wars (3 hours)
 - 1. Photography and the Avant-Garde
 - 2. The Armory Show: 1913
 - 3. American Regionalists
- IV. Part Four: Art After 1945
 - A. Abstract Expressionism and the New American Sculpture (2 hours)
 - 1. Jackson Pollock and Action Painting
 - 2. The Art Students League
 - 3. American Photography
 - B. Postwar European Art (2 hours)
 - 1. Painting and Sculpture in France
 - 2. Italy and Spain
 - 3. CoBrA
 - 4. England
 - C. Pop Art and Europe's New Realism (2 hours)
 - 1. The Origins of Pop Art
 - 2. Pop in the United States: Commercialism and Advertising
 - 3. Happenings and Environments
 - 4. Christo
- V. Part Five: Student Presentations and Projects (3 hours)
 - A. Visual Presentations based on Paper #3 in which

Students examine the aesthetic, cultural, political, or social relevance of three artists from the Modern period

Total (45 hours)

VII. Textbook(s) and Course Materials:

- A. Arnason, H.H., and Elizabeth C. Mansfield. *History of Modern Art*, seventh edition. New York: Pearson, 2012.
- B. Relevant articles for each section listed in the course outline.

VIII. Basis of Student Evaluations:

Undergraduate:

- | | |
|---|------------|
| A. Midterm (slide ID, short answer, and essay) | 100 points |
| B. Final exam (slide ID, short answer, and essay) | 100 points |
| C. Written paper in which students discuss one work of art from before 1850, and the issues surrounding its creation | 100 points |
| D. Written paper in which students analyze non-western influences on the art produced between 1880 and 1920 | 100 points |
| E. Written paper in which students examine the aesthetic, cultural, political, or social relevance of three artists and their works from the Modern period | 100 points |
| F. Written paper in which students examine a writer, scientist, politician, or philosopher from the Modern period and examine their influences on a Modern artist | 100 points |
| G. Response essay based on field trip or exhibition | 100 points |
| H. Visual presentation | 100 points |
| I. In-class assignments, quizzes, and response essays | 100 points |

Total: 900 points

US 1. Extensive course description:

Issues in Modern Art is designed as a chronological and thematic course aimed to expose students to the unique political, social, economic, and artistic innovations of the nineteenth and twentieth centuries. In this course, students will use works of art as a base from which to study these topics. Emphasis will be placed on the context in which works of art were produced in order to understand the aesthetic choices that artists made.

Influences from non-western cultures will also be explored as a manifestation of an increasingly interconnected world that was one of the outcomes of the Modern period. Other such shifts in how people lived and worked will be addressed, such as the movement away from long established traditions to new modes of expression as an individual endeavor.

Students will use the insight gained from these types of discussions to explain the formal qualities of works of art and the reasons for their creation.

US 2. Interdisciplinary Nature of the Course

The Modern period was a time of experimentation and reflection. The Industrial Revolution initiated advancements in society, but also inflicted hardships and caused suspicion. Different groups chose to react to the effects of the Modern world in different ways. Some of the Realists, for example, chose to document their experiences closely, thereby exposing issues of isolation and class distinction.

As the twentieth century approached, the inventions of the previous century became commonplace and allowed for the transmission of artistic styles, political movements, and social reforms between Western Europe, Asia, Africa, and the United States. As a result, artistic movements, such as Impressionism, which began in Paris, soon made its way to the United States. However, the exportation of artistic styles did not mean that each culture interpreted the movements in the same way. The hybridization of styles, like Impressionism, within a new cultural context was dependent on that groups own political, social, and artistic ideas. Therefore, each style appropriated elements of the culture in which it was practiced creating a new way of expression. In Europe, for example, the Impressionists became the painters of Modern life and recorded the emerging bourgeois class. Their landscapes and portraits documented their world and extolled the idea that their era was worthy of commemoration and equal to past cultures, like the Greeks and Romans.

As World War I loomed, European artists reacted to the political and social decay that they encountered. German Expressionists, like Franz Marc, documented the horrors of war through his paintings of animals. His own feelings toward the war evolved in his works as they became darker and more violent. He, like many of his countrymen, was appalled by the horror of war and the decimation of Germany. Europe would soon encounter a different Germany as Hitler gained power. An aspiring artist, Hitler used art, much like the Romans to create a new Germany, one that reflected the ideas of the Nazi regime.

Art produced after 1945 also reflects the cultural and social issues of the day. As the century progressed, cohesive movements that were common in Europe and the United States in the nineteenth and early twentieth centuries were replaced with individual modes of expression. New media, such as television, added another dimension to artistic production. The very definition of art was challenged, making the sixties and seventies an exciting, yet problematic time for historians.

The examples mentioned above demonstrate that the content of this course addresses issues in the subtheme, Integration of Knowledge: Living in an Interdependent Universe. The two perspectives that are most heavily represented are Perspective on Individual Expression and Perspective on Human Institutions.

Perspective on Individual Expression:

Artistic expression is the focal point of this course, however, the arts are not always clearly divided between visual, literary, and oral expression. Most movements in the nineteenth and twentieth centuries break through the boundaries of these disciplines. For example, Impressionism, Futurism, Dada, and Surrealism started as literary movements that were reinterpreted into the visual and performing arts. De Stijl, and Art Nouveau started with artists working in two dimensions and eventually evolved into architecture movements. It is therefore necessary to look at many forms of artistic expression in the nineteenth and twentieth centuries and how they combine to reflect the spirit of the times.

Perspective on Human Institutions:

In the Modern period, some artists documented social issues, such as isolationism, class, and exploitation of the poor, because they believed it was their moral responsibility. Others provided an interpretation of these events, which offered a venue for their own political platforms. The Modernist view of expression differed therefore from the modes of expression of the past, which focused on capturing nature as if it was a window into another world. In contrast, the Modernists confronted their surroundings, sometimes with glaring honesty, in order to understand and translate their own experiences. The examples stated above show that this course will address the changes in social, political, and economic systems in Europe and the United States and how these changes are reflected in the visual arts. Students will demonstrate the ability to research these interdisciplinary topics and issues, to interpret, and to present findings in both oral and written form.

US 3. Purposes or Objectives of the Course:

- A. Students will examine the art produced in Western Europe prior to 1850 as a reflection of culture to establish a comparative basis for critically analyzing Modern art. **(Objectives 1, 2, 4, 6, and 8)**
- B. Students will evaluate the social, economic, and political changes of the 19th and 20th centuries in Europe and the United States in order to understand the cause and effect relationships between the arts and the contexts in which they were created. **(Objectives 3, 4 and 6)**
- C. Students will identify influences from non-Western societies on Modern art and explore the ways in which these influences are demonstrated in art from the modern era. **(Objectives 1, 5, 6, and 8)**
- D. Students will recognize the dramatic shifts in western art toward individualism and personal expression, and how these trends contrast with earlier traditions of following established conventions. **(Objectives 3, 4, 7, and 8)**
- E. Students will examine the movement from naturalism to abstraction as a symptom of the social and political changes of the period. **(Objectives 2, 4, 6, and 8)**

- F. Students will learn to analyze works of art based on their formal elements in order to understand and appreciate the dynamics of Modern art. **(Objectives 2 and 8)**

US 4. Student Learning Outcomes:

- A. Recognize the dynamics of Modern art by learning and applying the vocabulary of art and design. **(Objectives 2, 3, and 8)**
- B. Recognize and assess the non-western influences on art in the Modern era. **(Objectives 1, 5, 6, and 8)**
- C. Evaluate the social, economic, and political changes that affected artists from the Modern period. **(Objectives 4, 6 and 7)**

US 5. Course Outline:

I. Part One: The Origins of Modernism

A. The Prehistory of Modern Painting **(Objectives 4 and 6)**

- 1. The Renaissance Ideal
- 2. The Romantics and Landscape Painting
- 3. The Academic School and the Salon

B. Realism, Impressionism, and Early Photography **(Objectives 1, 2, 5, 6, 7, and 8)**

- 1. The Influence of the Industrial Revolution
- 2. Japanese Art and the Impressionists
- 2. Technology and the Artist
- 3. Artists as Journalists
- 4. The Shift from Naturalism to Abstraction

C. Post-Impressionism **(Objectives 5, 6, 7, and 8)**

- 1. Sensory Versus Conceptual
- 2. Symbolism
- 3. The Arts of Polynesia and Gauguin

D. The Origins of Modern Architecture and Design **(Objectives 4 and 8)**

- 1. Technology and Building: Steel and Reinforced Concrete
- 2. A Return to the Vernacular

E. Art Nouveau **(Objectives 2, 5, 6, and 8)**

- 1. A Multidisciplinary Movement: Literature, Interior Design, and Architecture
- 2. Religious Expression in the Modern Age

F. The Origins of Modern Sculpture **(Objectives 4 and 8)**

- 1. Technology and Twentieth Century Sculpture
- 2. From Figural to Abstraction

II. Part Two: Early 20th Century Issues in Modern Art

A. Fauvism **(Objectives 4 and 8)**

- 1. “Donatello Among the Wild Beasts!”
The Struggles of the Modernists against Tradition

B. German Expressionism **(Objectives 2, 6, and 8)**

- 1. The Effects of World War I on German Art

C. The Figurative Tradition in Early 20th Century Sculpture (**Objectives 2 and 8**)

1. The Second Generation: Traditions and Transitions

D. Cubism (**Objectives 1, 2, 5, 6, and 8**)

1. Picasso and African Art
2. Time as a Formal Element

E. Towards Abstraction (**Objectives 4, 6, and 8**)

1. The Futurist Manifesto
2. Neo-Plasticism
3. Russian Constructivism
4. De Stijl Painting

F. Early 20th Century Architecture (**Objectives 6 and 8**)

1. Frank Lloyd Wright
2. The Secessionists
3. De Stijl Architecture

G. From Fantasy to Dada and the New Objectivity (**Objectives 2, 4, and 6**)

1. The Metaphysical School
2. Dada an International Phenomenon
3. German New Objectivity

III. Part Three: Art Between the Wars

A. The Parisian School (**Objectives 1, 2, 6, and 8**)

1. Picasso
2. Purism and Le Corbusier

B. Surrealism (**Objectives 6, 7, and 8**)

1. Dali and Freud
2. Picasso and Guernica: A Response to Horror
3. Photography, Technology, and Surrealism

C. Modern Architecture Between the Wars (**Objectives 4, 6, 7, and 8**)

1. The Bauhaus and Hitler
2. The International Style
3. Frank Lloyd Wright

D. International Abstraction Between the Wars (**Objectives 6 and 8**)

1. Kandinsky and Pure Abstraction
2. Minimalism

E. American Art Between the Wars (**Objectives 3 and 6**)

1. Photography and the Avant-Garde
2. The Armory Show: 1913
3. American Regionalists

IV. Part Four: Art After 1945

A. Abstract Expressionism and the New American Sculpture (**Objectives 3, 6, and 8**)

1. Jackson Pollock and Action Painting
2. The Art Students League
3. American Photography

- B. Postwar European Art (**Objectives 3, 5, 6, and 8**)
 - 1. Painting and Sculpture in France
 - 2. Italy and Spain
 - 3. CoBrA
 - 4. England
- C. Pop Art and Europe's New Realism (**Objectives 2, 3, 6, and 8**)
 - 1. The Origins of Pop Art
 - 2. Pop in the United States: Commercialism and Advertising
 - 3. Happenings and Environments
 - 4. Christo
- V. Part Five: Student Presentations and Projects
 - A. Visual Presentations based on Paper #4 in which Students examine the aesthetic, cultural, political, or social relevance of three artists from the Modern period (**Objectives 1, 2, 3, 5, 6, 7 and 8**)

US 6. Justification for Inclusion in the University Studies Program:

US Objective 1: Demonstrate the ability to locate and gather information.

Emphasis: Significant

A. Content:

The ability to gather information, and understand how to use it properly is crucial. With the plethora of media sources available it is even more important that students learn to discern the differences between reliable or scholarly materials and those that are suspect. Students will be shown these differences and be expected to choose and cite appropriate sources while completing their own research.

B. Teaching Strategies:

- 1. Lesson on research methods including citing sources using the Chicago Manual Style
- 2. Introduction to primary and secondary sources during class lectures. These will include videos, scholarly websites, articles relevant to Modern movements and ideas, and images of works of art.

C. Student Assignments:

- 1. In-class exercise on citing sources. Students will be presented with a variety of materials and be required to cite them correctly
- 2. Written paper in which students discuss one work of art from before 1850 and the issues surrounding its creation.

D. Student Evaluations:

- 1. The in-class exercise will be evaluated according to the student's ability to successfully cite sources using the Chicago Manual Style.
- 2. The Written paper will be evaluated according to the criteria listed on the assignment sheet.

US Objective 2: Demonstrate capabilities for critical thinking, reasoning, and analyzing.

Emphasis: Significant

A. Content:

The premise of this course is to analyze the many influences reflected in the arts from the Modern period. Students will therefore research and discuss events, styles, and movements from the period. They will then be required to apply the ramifications of these phenomena to the visual arts. This type of analysis requires critical thinking skills that connect seemingly unrelated events to each other.

B. Teaching Strategies:

1. Lecture on German Expressionism as a reaction to WWI.
2. Students will break into groups and discuss how various works of art, discussed in their textbook, reflect the war. They will then report their findings to the class.
3. Introduction of time as a formal element of art.
4. Analysis of the transformation of Purist paintings by Le Corbusier to architectural structures through lecture and readings.

C. Student Assignments:

1. In-class response paper to the readings in the textbook.
2. Group presentation of findings.
3. In-class formal analysis of a painting or sculpture.
4. In-class analysis of Le Corbusier's work

D. Student Evaluations:

1. Students will be assessed on their understanding of the reading. This assessment will ensure that students understand the basic premise of the text and alert the instructor to deficiencies in their ability to read for content.
2. The complexity of the students' critical analysis will be evaluated to ensure that they are synthesizing issues from class, the textbook, and outside sources at an appropriate level for this course.
3. In-class participation, written and oral, will be evaluated to determine whether students are applying aesthetic criteria to works of art that take into consideration new modes of artistic production.
4. Quiz that asks students to consider the basic components of Le Corbusier's paintings and architecture.

US Objective 3: Demonstrate effective communication skills.

Emphasis: Significant

A. Content:

The ability to communicate information is a separate skill from analysis and research. Students will therefore be required to make several presentations based on written papers. Their final project, for example, will be address their analysis of the impact of a primary source on visual art

B. Teaching Strategies:

1. Fieldtrip to St. Louis or a local gallery to view an exhibition or works from a permanent collection.
2. Individual student presentations based on paper #4.

C. Student Assignments:

1. Students will write a response essay based on their evaluation of one work of art that was produced after 1945, viewed during a museum visit. They will present their findings in a short presentation to the class.
2. Students will present a PowerPoint presentation based on research from paper #4.

D. Student Evaluation:

1. Students will be evaluated according to the criteria from the assignment.
2. Students will be evaluated according to the criteria from the assignment.

US Objective 4: Demonstrate an understanding of human experiences and the ability to relate them to the present.

Emphasis: Significant

A. Content:

One of the primary themes of the course is the influence on events, cultures, and movements on the visual arts. This method of inquiry reveals that there is often a precedent for subsequent artistic movements. It stands to reason then that ideologies from the Modern period have influenced later styles. This rationale places works of art in a continuum and it is therefore necessary to study what came before, and what came after the Modern period.

B. Teaching Strategies:

1. Lectures pertaining to the context in which art was produced. Topics will include: The Influence of the Industrial Revolution, Religious Expression in the Modern Period, The Bauhaus and Hitler, and Happenings and Environments.
2. Articles pertaining to the historical context in which works were created. These will be discussed in class.

C. Student Assignments:

1. Written paper in which students examine the aesthetic, cultural, political, or social relevance of three artists from the Modern period.

D. Student Evaluations:

1. Students will be evaluated according to the criteria from the assignment.

US Objective 5: Demonstrate an understanding of various cultures and their inter-relationships.

Emphasis: Some

A. Content:

New technologies allowed for the sharing of ideas between a multitude of cultures. In Japan, for instance, the renewed contact with the west, beginning in the mid-19th century allowed art to be shown in European

capitals. This exposed artists in Paris and London, for example, to ideas that were new, and in some cases, kindred to what they were developing. These encounters were just as important to the development of Modern art as western ideologies and technologies

B. Teaching Strategies:

1. Lectures on the influences of African art on Picasso, Japanese prints on the Impressionists, and Polynesian art on Gauguin.

C. Student Assignments:

1. Written paper in which students analyze non-western influences on the art produced between 1880 and 1920.

D. Student Evaluations:

1. Students will be evaluated according to the criteria on the assignment.

US Objective 6: Demonstrate the ability to integrate the breadth and diversity of knowledge and experience

Emphasis: Significant

A. Content:

Due to the Modern period's dependency on technological advances, political upheavals, and social advancements, it is impossible to discuss the arts produced during this period as a separate phenomenon. This course will therefore consider the major events that significantly affected the appearance, conception, and production of works of art.

B. Teaching Strategies:

1. Lectures based in information from the textbook regarding the interdisciplinary context of the Modern period. Topics include: Technology and the artist, artist as journalist, religious expression in the Modern age, Pop in the United States, and commercialism and advertising.
2. Articles will be assigned by writers from two different disciplines, who were known to have influenced each other. Examples include Dali and Freud, Kandinsky and Stravinsky, and André Breton and Dalí.
3. Students will break into groups and discuss the connections between the philosophies of these men.

C. Student Assignments:

1. Written paper in which students examine a writer, scientist, politician, or philosopher from the Modern period and examine their influences on a Modern artist. Students will be provided with a list of relevant sources from which to choose.
2. Students will present a PowerPoint presentation based on research from paper #4.

Student Evaluations:

1. Students will be evaluated according to the criteria from the assignment.
2. Students will be evaluated according to the criteria from the assignment.

US Objective 7: Demonstrate the ability to make informed, intelligent value decisions

Emphasis: Some

A. Content:

Value dilemmas will be discussed from a historical perspective. For example, Hitler and his architects utilized specific architectural motifs to spread their political message. The moral ramifications of this use of art will be explored. Another application of value judgments occurs in comparisons between non-western and western modes of expression. The notion that non-western art was once thought of as primitive will be addressed as students see how Modern artists appropriated non-western motifs in their works.

B. Teaching Strategies:

1. Lectures on ethical issues facing artists between the wars and after WWII. Topics will include: Picasso and Guernica, The Bauhaus and Hitler, and Happenings and Environments.
2. Group discussions on the use of art for propaganda, gender and art, and censorship

C. Student Assignments:

1. In-class responses to lectures and discussions

D. Student Evaluations:

1. Degree to which students participate in class discussions

US Objective 8: Demonstrate the ability to make informed, sensitive aesthetic responses

Emphasis: Significant

A. Content:

Making informed and sensitive aesthetic responses is a significant component of this course. Students will analyze the ways in which art was produced in the Modern period and how that differed from previous periods. A common misconception is that Modern art is difficult to understand because it sometimes lacks recognizable subject matter. This notion will be dispelled as students become more familiar with the theory, formal elements, and production methods developed and utilized in the Modern period.

B. Teaching Strategies:

1. Demonstration of formal analyses of works of art in the Modern period.
2. In-class discussion of works of art and their aesthetic qualities.

C. Student Assignments:

1. Written paper in which students discuss one work of art from before 1850 and the issues surrounding its creation. This paper requires that students place a pre-Modern work within its period through an evaluation of its aesthetic qualities.
2. Written paper in which students examine the aesthetic, cultural, political, or social relevance of three artists from the Modern period.

D. Student Evaluations:

1. Students will be evaluated according to the criteria from the assignment.
2. Students will be evaluated according to the criteria from the assignment.

US Objective 9: Demonstrate the ability to function responsible in one's natural, social, and political environment.

Emphasis: Significant

A. Content:

This objective will be approached from a philosophical perspective. Students will analyze the political and social structures of the 19th and 20th centuries, which will allow them to make informed judgments about current situations in America and abroad.

B. Teaching Strategies:

1. Discussion on issues leading up to the two World Wars. This will include how the idea of war had changed from the desire to attain more lands to a philosophical basis.
2. Analysis of the reaction from artists to events leading up to the wars and the aftermath

C. Student Assignments:

1. Written paper in which students examine a writer, scientist, politician, or philosopher from the Modern period and examine their influences on a Modern artist. Students will be provided with a list of relevant sources from which to choose.
2. Students will present a PowerPoint presentation based on research from paper #4.

D. Student Evaluations:

1. Students will be evaluated according to the criteria from the assignment.
2. Students will be evaluated according to the criteria from the assignment.

US 7. Background:

The instructor teaching this course should have a strong background in art history or Modern European or American history. They can either be a generalist, in the case of art history, or a specialist in Modernism.

US 8. Class size:

The maximum optimal class size for this course is 20