COURSE DESCRIPTION AND OUTCOMES
By exploring art from all over the world since the 1960s, this course examines the way that contemporary art reflects shifting political trends, the explosion of popular culture, the conflation of high art and kitsch, activist movements, and a total reimagining of the potential of art. Not only will this course serve to introduce students to contemporary art and artists, but we will also explore curatorial and exhibition practices. Students will complete a major research project for this course, developing their own thematic exhibition and writing the accompanying labels and brochures. Additionally, students will have two exams that will require memorization and analytical discussion of artwork and artistic movements.

COURSE OBJECTIVES
- discuss and explain historically significant works of contemporary art
- become acquainted with the characteristic features of the major styles and movements from 1960 to present
- learn to analyze the relationships among content, context, and style
- acquire a working knowledge of the specialized vocabulary used in art history
- develop ability to analyze important documents, artist writings, and criticism
- enhance visual literacy and critical thinking skills

RESPONSIBILITIES AND ASSESSMENT
Students’ ability to meet the course objectives and learning outcomes will be evaluated through written assignments, class participation, exams, and essay questions.

REQUIRED TEXTBOOK

You are required to bring the Stiles/Selz text to class everyday.

RECOMMENDED TEXTBOOK:

ADDITIONAL READINGS
Available on ecollege or will be handed out in class. You are expected to bring the assigned readings to class.
TECHNOLOGY REQUIREMENTS

Internet Access: An Internet connection is necessary to participate in discussions and assignments, access readings, transfer course work, and receive feedback from your professor. View the requirements as outlined in Technology Requirements above for more information.

Software: To fully participate in online courses you will need to use a current Flash enabled Firefox browser. For PC users, the suggested browser is Google Chrome or Mozilla Firefox. For Mac users, the most current update of Firefox is suggested.

At a minimum, you must have Microsoft Office 2013, 2010, 2007 or Open Office. Microsoft Office is the standard office productivity software utilized by faculty, students, and staff. Microsoft Word is the standard word processing software, Microsoft Excel is the standard spreadsheet software, and Microsoft PowerPoint is the standard presentation software. Copying and pasting, along with attaching/uploading documents for assignment submission, will also be required. If you do not have Microsoft Office, you can check with the bookstore to see if they have any student copies.

For FULL computer and technical requirements and specifications, please visit this webpage: http://help.ecollege.com/LS_Tech_Req_WebHelp/en-us/ or eCollege

WEB-ENHANCED COURSE
This is a web enhanced course through eCollege, the Learning Management System used by Texas A & M University-Commerce. To use the eCollege features associated with this course go to: https://leo.tamuc.edu/login.aspx. You will need your CWID (Campus Wide I.D.) and password to log in to the course. If you do not know your CWID or have forgotten your password, contact technology services at 903-468-6000 or helpdesk@tamuc.edu.

Technical Support: Texas A&M University-Commerce provides students technical support in the use of Pearson LearningStudio. Technical assistance is available 24 hours a day / 7 days a week. If at any time you experience technical problems (e.g., you can't log in to the course, you can't see certain material, etc.) please contact the Pearson LearningStudio Help Desk, available 24 hours a day, seven days a week. The student help desk may also be reached by the following means 24 hours a day, seven days a week.
  · Chat support: Click on ‘Live support’ on the tool bar with the course to chat with a Pearson LearningStudio Representative.
  · Phone: 1-866-656-5511 (Toll free) to speak with a Pearson LearningStudio Technical Support Representative.
  · E-mail: helpdesk@online.tamuc.org to initiate a support request with a Pearson LearningStudio Technical Support Representative.
Accessing Help from within Your Course: Click on the 'Tech Support' icon on the upper left side of the screen inside the course. You then will be able to get assistance via online chat, email or by phone by calling the Help Desk number noted below.

Note: Personal computer problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, an Internet cafe, or a bookstore, such as Barnes & Noble, etc.

SYLLABUS CHANGE POLICY
The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

NONDISCRIMINATION NOTICE
Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

HANDING IN ASSIGNMENTS
Each assignment must be handed in on time at the beginning of class and will NOT be accepted via email. For each class period late (and if not handed in at the start of class), the grade will be deducted one letter grade. Assignments will NOT be accepted over ONE week late.

FORMATTING
All written assignments must be typed using the following guidelines: 12 pt. Times New Roman font, 1” margins, double-spaced, with page numbers. Failure to format properly will result in a lower grade. Artwork titles MUST be italicized. Papers must be stapled.

GRADE SCALE
A = 90%-100%
B = 80%-89%
C = 70%-79%
D = 60%-69%
F = 59% or Below
CLASSROOM POLICIES:

Statement on Student Behavior:

All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment (See Student’s Guide Handbook, Policies and Procedures, Conduct).

All students must show respect toward the instructor and the instructor’s syllabus, presentations, assignments, and point of view. Students should respect each others’ differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor’s prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook’s Codes of Conduct for details.

Prohibited during class:

- **Cell Phones/Blackberries/MP3 Players**: Please keep these devices off while class is in session. It is disrespectful to your classmates. No cell phones are allowed during exam sessions. If you need to check the time, consult the clock in the classroom. Repeated use of these devices will result in being asked to leave.
- **Computers and tablets**
- **Headphones of any kind**
- **Sleeping**
- **Sunglasses**
- **Disruptive or distracting behavior**: Texting, conversing with other students during class, loud eating, etc.
- **Repeated entering/exiting the classroom**: Please be on time to class. Not only is disruptive to the class environment, but you could miss important class announcements. This is a short class, so there should be no need to come in and out throughout the class period. Additionally, repeated tardiness will count with your absences, and could result in a lower grade.

**Academic Dishonesty**: There is **no tolerance** for any kind of academic dishonesty in this course. This includes, but is not limited to, plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one’s own, and misrepresenting absences. Academic dishonesty is a severe transgression and may result in referral to the Dean of Students, expulsion from class and/or the University, and a failing grade.

**Discussion**: In this class, we will look at a wide array of artwork, some of which might include nudity, intense language, violence, etc. Each person will bring their own experiences to the art, and should feel comfortable expressing their opinions and vulnerabilities. The classroom is a safe environment, and each student should behave with integrity and treat their peers with respect.
STATEMENT ON ACCOMMODATIONS FOR ADA ELIGIBLE STUDENTS:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services,
Texas A&M University-Commerce, Gee Library, Room 132
Phone: (903) 886-5150 or (903) 886-5835, Fax: (903) 468-8148
Email: Rebecca.Tuerk@tamuc.edu

After contacting the Office of Student Disability Resources and Services, it is the student’s responsibility to notify the instructor of what accommodations are needed in advance of when they are needed (for example, if testing accommodations are necessary, please inform the instructor with appropriate documentation at least one week before the test date).

EMAIL POLICY:
For all emails sent, please include full name, student ID, and the class that you are attending. Do not send emails to myself and other professors at once, as each professor has different issues to address. You are allotted three absences for this course; plan accordingly and there is no need to contact me about unexcused absences that are incorporated into this allowance. For excused absences, you need to bring in a hard copy of appropriate documentation of your absence.

TEST AND GRADE POLICY:
Make-up exams will be administered only in instances of excused absences (and acceptable documentation) and may not be designed in the same format as the regularly-scheduled exam. When an excused absence causes a student to miss an exam, it is the student’s responsibility to inform--or to have someone else notify--the instructor within 4 days of the exam. If permitted, these exams must be made up within two weeks of the scheduled date, at a time and place determined by the professor.

Assignments are due at the start of the class on the assigned date. Late work will only be accepted for one week after the due date, and the grade will be penalized. Concerning grade decisions, I will not discuss specific grades on ANY assignment or test the day it is returned. If you have concerns regarding a grade, email me within one week of receiving the assignment back clearly explaining why you think the assignment was assessed incorrectly. Upon receipt of the email, we will set an appointment to address the concern.

*** THERE WILL BE NO EXTRA CREDIT ASSIGNMENTS***
COURSE REQUIREMENTS:

**Grade Breakdown:**
15% Participation
15% Reading Responses
25% Exhibition Project
20% Exam #1
25% Exam #2

**Participation:** Each person is expected to come to class prepared, which means having completed the reading, brought appropriate textbook, paper, and writing utensils, and ready to engage in the class. The class should not just be a lecture, rather, people are encouraged to speak up, contribute to the conversation and ask questions. A major part of the participation requirement is ATTENDANCE, which is mandatory.

**Attendance:** Each student in this course is allowed no more than three unexcused absences. Each absence after this results in the lowering of the grade by 1/3 of a letter grade. When a student accrues more than eight unexcused absences the instructor has the right to drop the student from the course or to give them a failing grade.

Unexcused absences require no explanation. For an absence to be considered excused, appropriate documentation must be presented. Excused absences are defined in The Student Guidebook and various university policies, but the policy employed in this class is confined to the following: (1) Participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) Verifiable legal proceedings; (3) Documented cases of illness, injury, or emergencies. All such excuses must be shown to the instructor in original, written, documentary form within 7 days of the absence(s) together with a photocopy for the instructor’s records. (Please understand that this copy is a student’s only record of an absence.) In lieu of documentation, absences become unexcused and are counted as such.

**Exams:**
Throughout the course, you will have two exams. They will have the following components: slide identifications (where you must identify the artist/title/date/style of the photograph), short answer questions, compare/contrast problems, and essay questions. These exams will NOT be cumulative; they will only cover material preceding the exam.

**Exhibition Project:**
A major part of this course is the research project where you will curate a thematic exhibition. This is your chance to envision an ideal show – you can include paintings, sculpture, performance art pieces, video, installation art, etc. This requires you think about how different works relate to one another, exhibition design, the research that is incorporated into creating exhibitions and the materials that the public can take with them after the show, such as brochures. This project will also require significant research, as well as an annotated bibliography, artwork labels, and the production of a diorama.
Reading Response Papers:
Must complete short responses for four of the six articles listed below (everyone must write a response to Anna Chave's “Minimalism and the Rhetoric of Power” AND the three articles on Basquiat on Oct 20. The other two articles are your choice). The response is due on the date the reading is to be completed.

Sept 10 - Chave, “Minimalism and the Rhetoric of Power”
Sept 22 - Krauss, “Sculpture in an Expanded Field”
Oct 6 – Piper, “The Triple Negation of Colored Women Artists”
Nov 5 - Fusco, “Passionate Irreverence: The Cultural Politics of Identity”
Nov 24 - Bishop, “Antagonism and Relational Aesthetics”

These responses are designed to show that you have a critical understanding of the reading. They should be 2-4 pages, and composed of three parts.
1. Make very clear the thesis and main argument of the article.
2. Summarize the article in YOUR WORDS. Use quotes from the article only sparingly. If you use quotes, you must make sure to put the page number from where the quote is taken. Artwork titles must be italicized.
3. Address the author’s argument. What were its strengths? What worked? At the same time, be critical and address the issues and the problems the article brings up.

FORMATTING
All written assignments must be typed using the following guidelines: 12 pt. Times New Roman font, 1” margins, double-spaced, with page numbers. Artwork titles must be italicized. Failure to format properly will result in a lower grade.

SAMPLE OUTLINE FOR A RESPONSE PAPER
I. Introduction
   a. Identify the article being criticized
   b. Present thesis of the article discussed
   c. Preview your argument – what are the steps you will take to prove your argument (this could be something like- the author successfully supports her/his thesis with strong evidence or the author makes a good point, s/he fails to support it, etc.)

II. Short summary of the article
   a. Does not need to be comprehensive
   b. Present only what the reader needs to know to understand your argument

III. Your argument - likely will involve a number of sub-arguments –mini-theses you prove to prove your larger argument true. For example, if your thesis was that the author’s presumption is that photography is not art, you might prove this by:
   i. Clarifying how the author is defining art
   ii. Explaining how photography does not meet that definition
   iii. Outlining the author’s discussion of how that affects the photography.

IV. Conclusion
   a. Reflect on how you have proven your argument.
   b. Point out the importance of your argument.
Contemporary Issues Schedule*

9/1 - 1950s

9/3 - Performance Beginnings

9/8 – Pop Art and 1960s Photography

9/10 - Minimalism
TDCA: Donald Judd, “Specific Objects,” 138-140.

9/15 - Sculpture Developments Beyond Minimalism

9/17 - Conceptual Art/Performance Developments

9/22 - The Environment of Art
Reading: Rosalind Krauss, “Sculpture in an Expanded Field” October 8 (Spring 1979): 30-44.

9/24 - Painting in the 1960s

9/29 - Politically Charged Art and Architecture

*subject to change
TDCA=Theories and Documents of Contemporary Art
Contemporary Issues Schedule*

10/1 - Feminist Art

10/6 - Activist Art
   **TDCA:** Faith Ringgold, “Interview with Eleanor Munro,” 411-14; and David Hammons, “Interview with Kellie Jones,” 417-19.

10/8 - Figurative Developments
   **TDCA:** David Hockney and Larry Rivers, “Beautiful or Interesting,” 238-243; Philip Guston, “Philip Guston Talking,” 285-290; Eric Fischl, “I Don’t Think Expressionism is the Issue,” 290-1; Lucian Freud, “Some Thoughts on Painting,” 243-5; and Philip Pearlstein, “Figure Paintings Today Are Not Made in Heaven,” 250-3.

10/13 - Test #1

10/15 - Pictures Generation
   **TDCA:** Barbara Kruger, “Pictures and Words: Interview w/Jeanne Siegel,” 435-7.
   **Reading:** Douglas Crimp, “Pictures,” *October*, 8 (Spring 1979): 75-88.

10/20 - Late 70s and 80s NY

10/22 - TBA

10/27 - Postmodern Art in Germany
   **TDCA:** Gerhard Richter, “Interview with Rolf-Gunter Dienst” and “Interview with Rolf Schön,” 359-363.
   **Reading:** Donald Kuspit, “Beuys: Fat, Felt, and Alchemy”, *Art in America*, May 1980: 78–89.

10/29 - 1980s and Painting

*subject to change

TDCA=Theories and Documents of Contemporary Art
Contemporary Issues Schedule*

11/3 - Questions of Class, Portraiture, and Space / PROJECT INTRO

11/5 - Identity in the 1990s and 2000s / PROJECT DISCUSSION & HANDOUT DUE

11/10 - Commercialism

11/12 – TBA

11/17 - Contemporary Chinese Art/ PROPOSAL DUE

11/19 - YBAs

11/24 - Relational Aesthetics and Street Art
   TDCA: Rirkrit Tiravanija, “Interview with Mary Jane Jacob,” 795-797.

11/26 – NO CLASS / THANKSGIVING

12/1 - Global Concerns / THEME PARAGRAPHS AND BIBLIOGRAPHY DUE
   Reading: TBD.

12/3 – TEST #2

12/8 - Project Discussion, Peer Review

12/10 - WORK DAY

12/15 - Project Presentation 10:30-12:30

*subject to change
TDCA=Theories and Documents of Contemporary Art