New Course Request

Indiana University

South Bend Campus

Check Appropriate Boxes: 
Undergraduate credit [X] 
Graduate credit [] 
Professional credit []

1. School/Division: 
Raclin School of the Arts

2. Academic Subject Code: 
FTNA - 

3. Course Number: 
300-181 (must be cleared with University Enrollment Services)

4. Instructor: 
Rusnock/Nilsen

5. Course Title: 
Modern Art 1900-1945

Recommended Abbreviation (Optional): 
(Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): 
Fall 2006

7. Credit Hours: Fixed at 
3 or Variable from 

8. Is this course to be graded S-F (only)? 
Yes [X] No []

9. Is variable title approval being requested? 
Yes [X] No []

10. Course description (not to exceed 50 words) for Bulletin publication: 
The class will follow a chronological development of early twentieth century art in the west. The relationship between modern art and its relevant historical, political and cultural milieu will be studied. The response of artists to, and the affect of art on, western societies will be analyzed.

11. Lecture Contact Hours: Fixed at 
2.5 or Variable from 

12. Non-Lecture Contact Hours: Fixed at 
0 or Variable from 

13. Estimated enrollment: 
25 of which 
0 percent are expected to be graduate students.

14. Frequency of scheduling: 
evory Fall 
Will this course be required for majors? 
Yes

15. Justification for new course: 
necessary for major in studio arts

16. Are the necessary reading materials currently available in the appropriate library? 
Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: 

Karen A. Austill 
Date 10/12/05

Department Chairman/Division Director

Dean of Graduate School (when required)

Approved by: 

[Signature]

Date 10/28/05

Dean

Chancellor/Vice-President

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724 
University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
Course Description:

*Modern Art 1900-1945: Avant-Garde and Others* will follow a chronological development on early twentieth century European and American trends in painting and sculpture. Discussions and analysis will revolve around avant-garde movements and those movements not considered avant-garde but that fall within the pre World War II years. This course explores the relationship between modern art and its relevant historical and cultural values. This class will analyze how art and artists both responded to and, at the same time, affected western societies.

Objectives:
Upon successful completion of this course, students will be able to:

1. Critically analyze works of western modern art of the early twentieth century.
2. Display an understanding of the stylistic categories of early twentieth century art in the west.
3. Demonstrate their understanding of the relationship of modern art to modern western history.
4. Explain how modern art functioned within its particular societies.
5. Analyze the cultural, social and political contexts that have shaped modern western art.
6. Take what was learned in this class and use it to make informed interpretations of their surrounding visual culture.

Materials: Students are responsible for all reading assignments, lectures, and works of art shown in class. Supplementary readings posted on the library’s electronic reserve system for which students are responsible will be announced in class. Lectures will present material independent of the book therefore it is imperative that students attend class. If you miss a lecture be sure to get the notes, as well as any announcements, from another student. In addition, you are responsible for all images discussed in class, whether or not they are in your book. You can find important materials for the class, such as the syllabus, assignments, important handouts and those images not in the textbook, on the Indiana University South Bend OnCourse Art 102 website.

Attendance: If you miss no more than two classes you will receive one extra point added to your final grade. This one point can make an important difference in your final grade. Students will not lose a point if they miss more than two classes. However if you are not in class you will have missed important material on which you will be tested and this can adversely affect your grade. It is your responsibility to let me know if you come in after attendance has been taken and you must let me know that day or credit will not be given for that day’s attendance.
**Academic Integrity**: Students are expected to adhere to the highest ethical standards in all their course work and research. Individuals violating those standards are subject to disciplinary action; such breaches could lead to expulsion of the student from Indiana University or to rescission of a degree already granted. Such violations include, but are not limited to, cheating and plagiarism. Any work to be done by the student outside of class must be the student's own work. Students must formally document any material, including but not limited to ideas, quotes, and paraphrases. A more thorough discussion of this issue will be discussed when the writing assignments are presented in class. In addition, exams are to be done solely by the student taking the test. A complete explanation of conduct expected by students enrolled at IUSB can be found in the Code of Student Rights, Responsibilities, and Conduct provided to students upon registration and on the Web at www.dsa.indiana.edu/Code/.

**Disability**: Any student who feels that an accommodation may be needed based on the impact of a disability should contact Disabled Student Service at 520-4135 in office 148 of the Administration Building. Staff will work to coordinate reasonable accommodations for students with documented disabilities.

**OnCourse**: OnCourse is a website on the IUSB web page that will have a listing for Art 102. The site will have copies of the syllabus, writing assignments, handouts, and reproductions of art works not found in the text. In addition, any special announcements made in class will be put on the website. Grades will not be put on this website. Assignments will be graded and turned back in class so that you may keep track of your grades based on the grading scale given in this syllabus.

**Events Attendance**: This is a requirement for all Raclin School of the Arts majors enrolled in this course. Events Attendance is a requirement of the Ernestine Raclin School of the Arts for majors designed to provide cultural enrichment in their educational experience. Majors are required to attend events from a list of cultural offerings in order to get involved in various arts activities outside of the classroom. Failure to adhere to this integral part of the arts program can result in a lowered grade for this class. Read the handout on Events Attendance carefully. If you have any questions about this requirement please see me.

**Grading**: Exams will be based on class lectures, assigned readings from the textbook, any readings put on the library's electronic reserve system and any handouts given in class. The exams will consist of slide identifications (title of work, artist, period, and requested information), unknown works of art (various answers will be requested such as the likely style of work and/or probable artist of the work) short answers (definition of terms, information about movements and/or styles, particulars about specific works, relevant historical information, relevant cultural information, and any other pertinent information requested), and an essay. The final will NOT be cumulative. (Note: Fine arts majors please see the paragraph listed above on Events Attendance.)

The final grade for this class will consist of the following percentages:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-Term</td>
<td>20%</td>
</tr>
<tr>
<td>Final</td>
<td>30%</td>
</tr>
<tr>
<td>Annotated Bibliographies</td>
<td>20%</td>
</tr>
<tr>
<td>Paper</td>
<td>25%</td>
</tr>
<tr>
<td>Surprise Presentations</td>
<td>5%</td>
</tr>
</tbody>
</table>

**Note**: Improvements in tests will be weighed in your favor as the percentages increase with each exam.

**MAKE-UP EXAMS WILL NOT BE GIVEN! "THERE ARE NO EXCEPTIONS TO THIS RULE**
**Final grades** are determined by the grade on each assignment based on the above listed percentages, with the assignment percentages added to determine the final grade. (All grades of .05 or over are rounded up to the next number for percentages and anything .5 or over is rounded up for a final grade.) Remember, you are to keep track of your grades as they will not be listed for you on the OnCourse site. **Example:** A grade of 85 on the midterm would merit a 17. A 90 on the final would earn 27. Annotations are a grade of 75 so that earns a 15. The paper is graded at a 72, which merits an 18. The surprise presentation is an 80, which earns a 4. The final grade is then calculated by adding the 17, 27, 15, 18 and 4, which then gives the student an 81, B− for the final grade.

**The grading scale is as follows:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (excellent)</td>
<td>100-90%</td>
</tr>
<tr>
<td>A+</td>
<td>100-97%</td>
</tr>
<tr>
<td>A</td>
<td>96-93%</td>
</tr>
<tr>
<td>A−</td>
<td>92-90%</td>
</tr>
<tr>
<td>B (above average)</td>
<td>89-80%</td>
</tr>
<tr>
<td>B+</td>
<td>89-87%</td>
</tr>
<tr>
<td>B</td>
<td>86-83%</td>
</tr>
<tr>
<td>B−</td>
<td>82-80%</td>
</tr>
<tr>
<td>C (average)</td>
<td>79-70%</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
</tr>
<tr>
<td>C</td>
<td>76-73%</td>
</tr>
<tr>
<td>C−</td>
<td>72-70%</td>
</tr>
<tr>
<td>D (below average)</td>
<td>69-60%</td>
</tr>
<tr>
<td>D+</td>
<td>69-67%</td>
</tr>
<tr>
<td>D</td>
<td>66-63%</td>
</tr>
<tr>
<td>D−</td>
<td>62-60%</td>
</tr>
<tr>
<td>F (failing)</td>
<td>59% and below</td>
</tr>
</tbody>
</table>

**IMPORTANT NOTES:**

—You must complete all of the assignments to pass this class. If you neglect to take any of the exams you will receive a failing grade (F) for the class.
—If you turn in assignments late (they are due in class on the date specified) you will receive a failing grade (F) for the class.
—This syllabus is subject to change at the discretion of the instructor. Any changes will be announced.

It's art -- have fun with it!
OVERVIEW AND REVIEW

Week I

Introduction
Review of late nineteenth century trends

LOOKING INWARD

Week II

Fauvism – Wild colours and beasts
German Expressionism – Expressions of the personal and spiritual

ARTISTIC SPACES AND FRAGMENTATION

Week III

Cubism – Forays into Abstraction and Construction, Analytic, and Synthetic

Week IV

Spread of Cubism – The younger generation of Cubists
Futurism – Italian Modernity
De Stijl – Dutch Abstraction

HOW THE MODERN IS SCULPTED

Week V

Early twentieth century sculptural trends
PRAGMATISM AND SPIRITUALITY --- RUSSIAN AVANT-GARDE ART

**Week VI**

Neo-Primitivism; Raosim; Cubo-Futurism – The start of something new in Russian art

**Week VII**

Suprematism – Abstraction in Russia

THE ABSURD AND THE UNREAL

**Week VIII**

Dada – Anti-Art and European and American artists responses to World War One

DADA DAY

**Week IX**

Surrealism – Adventures into the unconscious

ART FOR THE MASSES

**Week X**

Constructivism – Art in the service of the new Soviet state

**Week XI**

Constructivism (cont’d)
Bauhaus – Art for and of its environment
REALIST TRENDS IN ART

Week XII
Neue Sachlichkeit – German realism of the 1920s

Week XIII
Mexican Muralists – Art and politics in Mexico and beyond

Week XIV
American Realism of the inter-war period – Regionalists and others in American art

Week XV
National Socialism – Hitler and German art
Socialist Realism – Stalin and Soviet art

Conclusions