

ART HISTORY 343: SYLLABUS

Lecturer: Joel Hollander, Ph.D.

Term: Summer C 2016

Credits: 3

Class Time: On-line

Telephone: (305) 284-5438

E-mail: j.hollander@miami.edu

Office: Merrick 309-1

Office Hours: by appointment only

Course Description:

By placing into context historical, political, economic, scientific/technological, as well as spiritual considerations, this course surveys the chief artistic developments of modern art in Europe and the Americas during the last quarter of the nineteenth century until the outbreak of World War II.

The course will be organized into eight (8) modules, each of which is scheduled for two weeks. Module One sets the Impressionist art movement into historical, economic, and cultural context during the latter part of the nineteenth century; and Module Two investigates Impressionism's stylistic and narrative innovations. Module Three addresses the visual response from Neo-Impressionists and Post-Impressionists, so as to demonstrate the versatility among progressive artists. Module Four explores how the Symbolists differ from other *avant garde* preoccupations, by concentrating on subjective, psychological responses to the world, versus the Impressionists' more objective attempts to record nature and society. Then, Module 5 explores Picasso's conceptual revolution at the turn of the twentieth century, in what became known as Cubism, and how his aesthetic influenced sculptors and painters with abstraction and color theory throughout Western Europe and the United States. Likewise, Module 6 examines the experimentation with non-objective styles developed by turn of the twentieth-century artists whose motivation was spurred, in part, by politicized utopian movements that developed in response to World War I and the Russian Revolution – namely, the artistic reactions associated with the Dutch art movement, de Stijl, and Russian experiments that took shape through Suprematism and Constructivism. Then in Module Seven, the emergence of Expressionism will be investigated, as it was practiced by French and German artists. We will conclude with Module Eight, by exploring the iconoclastic tone of the Dadaists and fantastic responses to early 20C developments in psychology as expressed through Surrealism.

Course Objectives:

Upon successful completion of this course, the student should have a clear sense of the differing ways in which social change and politics affected the content and production of art during the last quarter of the nineteenth- and first quarter of the twentieth century, coupled with a thorough understanding of art historical concepts of style and its development, as well as a critical awareness of changing methods and modes of art historical interpretation.

Text: None required.

Attendance Policy & Student's Responsibility:

Students are expected to work with the on-line materials on a regular basis, given that, in place of a textbook, *per se*, the information is presented both through the instructor's written explanations in web-based pages, as well as with a steady stream of assignments that include uploaded videos.

Exams:

On-line examinations are a regular feature to ensure that students are synthesizing the information. Exam questions will be comprised of some or all of the following types of assessment: multiple choice and true/false. Students may be tested on anything covered in the online course, audio lectures, required readings, external website information, or discussion posts created by the professor.

Grading Policy:

ALL ASSIGNMENTS MUST BE SUBMITTED BY THE DEADLINE. NO LATE WORK OR RE-SUBMISSIONS WILL BE ACCEPTED. The exams will not be re-opened for any technical difficulties or lack of scheduling. In order to minimize potential technical issues, students are responsible for ensuring that they have an adequate internet connection and for taking the practice quiz prior to each exam. Additionally, students are responsible for planning to have ample time to study and complete the exam. The only accommodation is for a medical reason that can be adequately documented.

Disabilities: Reasonable accommodations will be made for those with documented disabilities.

University of Miami Honor Code:

You are required to follow the University of Miami Honor Code, established for students to protect the academic integrity of the University of Miami. Please review the Undergraduate Honor Code.

http://umcontent.com/UM_HighEd_2008/AFS101/undergrad_honorcode.pdf

Contact your instructor if you have any questions or concerns.

Reading Exercises/Activities	47.5%
Exam #1 (Module 1)	6.5%
Exam #2 (Module 2)	6.5%
Exam #3 (Module 3)	6.5%
Exam #4 (Module 4)	6.5%
Exam #5 (Module 5)	6.5%
Exam #6 (Module 6)	6.5%
Exam #7 (Module 7)	6.5%
Exam #8 (Module 8)	6.5%
Total	100%

© The Board of Trustees, University of Miami
Created by Joel Hollander, Ph.D.
Revised: May 16, 2016