ABOUT YOUR PROFESSOR
Dr. Melissa Warak is Assistant Professor of Contemporary Art and specializes in the relationship of music and sound to art of the twentieth and twenty-first centuries. Dr. Warak earned a B.A. in English literature and art history from Vanderbilt University, an M.A. in art history from the University of Texas at Austin, and a Ph.D. in art history from the University of Texas at Austin. Her current research focuses on the ways that visual artists from the mid-fifties to late sixties employed musical models in their work. Aside from musical and sound art, her research interests include the history of abstraction, spirituality in modern and contemporary art, science and technology in modern and contemporary art, and astronomy in art. Her research has been supported by grants and fellowships from the National Portrait Gallery of the Smithsonian Institution, the Getty Research Institute, the Royal Music Association of the United Kingdom, the Menil Collection in Houston, the Crystal Bridges Museum of American Art, the Kress Foundation, and the Yale University Art Galleries, among others.

COURSE DESCRIPTION
This course will provide an examination of avant-garde traditions in modern art in Europe and the United States through a critical engagement with ideas of modernism and methodologies from 1890 to just after World War II. Media to be studied include photography, painting, drawing, printmaking, sculpture, and film.

COURSE OBJECTIVES
Upon completion of this course, students should be able to do the following:
1. Understand the history and theories of modern art, particularly with regards to visual and material culture from 1890 to 1945.
2. Conduct visual analysis, scholarly writing, research in primary and secondary texts, understand multidisciplinary research methodologies, and write formal analysis and interpretive assignments.
3. Apply course material in terms of improving aesthetic appreciation, problem solving, broader cultural literacy, and facilitate further coursework in the arts and humanities.

TEXT FOR CLASS
Our required text is Herschel Chipp et al, *Theories of Modern Art: A Sourcebook by Artists and Critics* (Berkeley: University of California Press, 1984). The ISBN number is 9780520052567. Readings from outside of our book will be posted as PDFs to Blackboard under the “Readings” tab and are designated with a (PDF) in the course schedule. Readings for each day should be completed before class begins.
GRADING POLICY
This course will have three exams. Image lists for each exam will be circulated to students in advance of each of the three course units and a Powerpoint of all of the images will be posted to Blackboard. Exams may consist of a combination of fill-in-the-blank questions, single slide discussions, double slide comparisons, and essay questions. The exams are not cumulative. We will do a practice quiz with a double slide comparison.

Students will also write one paper of about 1,200 words. The assignment sheet for the paper will be posted to Blackboard – make sure to read it thoroughly. Written assignments will be turned in via the Turnitin function on Blackboard.

Lastly, students will receive points for in-class participation. A good rule of thumb is to try to contribute at least one thing to each class session.

This course will be graded on a scale of 500 points.
Participation: 25 points
Practice Quiz: 25 points
Paper: 150 points
Exam 1: 100 points
Exam 2: 100 points
Exam 3: 100 points

Therefore, here is the point breakdown for final course grades:
448 – 500 points: A
397 – 447 points: B
347 – 396 points: C
297 – 346 points: D
000 – 296 points: F

ATTENDANCE POLICY (MANDATORY ATTENDANCE)
Policy in short:
Allowed absences (including illness) without penalty = 3 absences
Tardies = ½ absence
Automatic failure = 6 absences
Attendance bonus = 10 points

Policy in detail:
Class attendance is a requirement and use of the full class period is expected. An attendance sheet will be passed around at the beginning of each lecture; make sure you (and only you) sign it every day. Students should never sign the attendance sheet for anyone else or ask anyone to sign for them.

You are allowed three absences for any reason without grading consequences. It is up to your discretion how you use these, including for illness, and you do not need to notify me in advance except in the case of a religious holy day (see below). More than three absences from class will result in a lowering of your overall grade by twenty points per absence (remember that this class is graded on a scale of 500 points). Students who are more than five minutes late or who leave early without permission will be given half credit for
LAPTOPS, TABLETS, AND PHONES
Students may not use computers and other electronic devices (including recording devices) during class. It is important that students focus their attention on the lectures and projected images without distractions and that they take careful and detailed notes. Cell phones and tablets should be silent and kept out of sight (I can see when you text under your desk). Their bright lights are very distracting in a dark classroom. Leave the room if you absolutely must use your phone. You will be reprimanded and marked absent if you are caught using your phone in the classroom. Repeat offenses will result in disciplinary action. If a cell phone is in any way visible during an examination, that student will automatically fail the exam.

CLASSROOM ETIQUETTE
Please be respectful of other students in the classroom. Inappropriate behavior includes coming late or leaving early, using phones for any reason, passing notes, excessive whispering with friends, packing bags before class is over. Use the restroom BEFORE class. Inappropriate behavior in the classroom may result in a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

MAKE-UP POLICY
The paper assignment sheet explains a late work policy. There are no makeup exams. Plan your semester accordingly.
PAPER FORMATTING AND WRITING HELP
Papers must be uploaded to Turnitin. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the Chicago Manual of Style. For an excellent tutorial on how to document sources properly, see the following webpage: http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch10_s1-0001.html

Students who are concerned about the quality of their writing should contact the Writing Center and make an appointment well before the deadline: http://academics.utep.edu/writingcenter/

ACADEMIC DISHONESTY AND PLAGIARISM
Academic dishonesty or cheating will result in failure in this course. All students are expected to engage in all academic pursuits in a professional manner and to maintain honesty and integrity. All students are responsible for knowing the requirements of academic honesty set forth by UTEP. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to the following: cheating on an examination or other academic work which is to be submitted, plagiarism, forgery of signatures, and the abuse of resource materials. See the UTEP policy on academic integrity and scholastic dishonesty: http://sa.utep.edu/osccr/academic-integrity/

POLICY FOR STUDENTS WITH DISABILITIES
Reasonable accommodations will be made for students with limitations due to disabilities provided that they are registered with the Center for Accommodations and Support Services (CASS) and procure the proper documentation: http://sa.utep.edu/cass (telephone: (915) 747-5148). Students with documented disabilities must meet with the instructor within the first two weeks of class, with CASS documentation in hand, in order to inform him of any special needs. If particular accommodations are required for the exams, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before each scheduled test or no accommodations will be permitted.

POLICY FOR STUDENT ABSENCES ON RELIGIOUS HOLY DAYS
Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20....” See your professor at least a week in advance if you intend to miss class or an examination in observance of a religious holy day and accommodations will be made.
***TENTATIVE COURSE SCHEDULE (subject to change)***

**T, Aug. 25**
Topic: Introductions

**TH, Aug. 27**
Topic: Realism and the Rise of Photography

**T, Sept. 1**
Topic: Proto-Impressionism and Early Abstraction

**TH, Sept. 3**
Topic: Impressionism, Japanese Prints, and the Modern City
Reading: start reading ahead for Tuesday

**T, Sept. 8**
***Practice Quiz***
Topic: Impressionism and Post-Impressionism
Reading: Chipp, pp. 11-40; 58-66

**TH, Sept. 10**
Topic: Art Nouveau, Symbolism, and Fauvism
Reading: Chipp, pp. 87-93; 124-128; 130-136

**T, Sept. 15**
Topic: Cubism and Modern Science
Reading: Chipp, pp. 193-198; 220-248; 260-273

**TH, Sept. 17**
Meet at the El Paso Museum of Art (2nd Floor) to view Modern Masters series
Address: 1 Arts Festival Plaza, El Paso, TX 79901 (located downtown at N. Santa Fe and W. Main)

**T, Sept. 22**
Topic: The Ashcan School and the Stieglitz Circle
Reading: Chipp, pp. 520-530

**TH, Sept. 24**
Topic: Marcel Duchamp
Reading: Chipp, 392-395

**T, Sept. 29**
Topic: Expressionism I
Reading: Chipp, pp. 146-154; 175-180
TH, Oct. 1
Topic: Expressionism II / Exam Review

T, Oct. 6
***EXAM 1***

TH, Oct. 8
Topic: Italian Futurism
Reading: Chipp, pp. 281-289; 298-303

Oct. 9-11
Optional: Chinati Open House Weekend, Marfa, TX

T, Oct. 13
Topic: Dada
Reading: Chipp, pp. 366-391
**extra credit: Dr. Warak lecture for the Tom Lea Institute, Rubin Center auditorium, 6:00 p.m.

TH, Oct. 15
Topic: The Russian Avant-Garde
Reading: Chipp, pp. 325-345

T, Oct. 20
Topic: Vorticism and Synchromy
Reading: Chipp, pp. 319-320

TH, Oct. 22
Topic: De Stijl, the Bauhaus, and the Rise of Total Abstraction
Reading: Chipp, pp. 324; 349-363

T, Oct. 27
Topic: Surrealism I
Reading: Chipp, pp. 402-416; 427-438

TH, Oct. 29
Topic: Surrealism II / Exam Review
Reading: Chipp, pp. 397-402; 417-426

T, Nov. 3
REMEMBER TO VOTE!
***EXAM 2***

TH, Nov. 5
Topic: Modern Sculpture and Ceramics
Reading: Chipp, pp. 364-365; 593-600
T, Nov. 10
Topic: The Harlem Renaissance
Reading: Alain Locke, “Negro Art Past and Present” (PDF)

TH, Nov. 12
NO CLASS / work on papers

T, Nov. 17
Topic: Modernism in Latin America
Reading: Chipp, pp. 461-465

Th, Nov. 19
Topic: Representation and Native American Art
Reading: Jennifer McLerran, from A New Deal for Native Art: Indian Arts and Federal Policy, 1933–1943 (PDF)

T, Nov. 24
Topic: Regionalism and the Rise of the WPA
Reading: Chipp, pp. 466-473

Th, Nov. 29
NO CLASS / Thanksgiving holiday

T, Dec. 1
Topic: Degenerate Art and World War II
Reading: Chipp, pp. 474-482; selected text from the Entartete Kunst brochure (PDF)

TH, Dec. 3
Course Wrap-up and Exam Review
***PAPERS DUE BY 11:59 p.m.***

EXAM 3 will take place during the designated final exam time for the course:
Friday, Dec. 11, 1:00 p.m. in our classroom