HONORS 200: SHAPING OF THE MODERN MIND (HU)
WHAT IS ART? (Spring 2017)
Section 002: Mondays and Wednesdays, 9:30-10:45 am, Honors House 180
Section 006: Mondays and Wednesdays, 12:30-1:45 pm, Honors House 180

Instructor: Hilary K. Snow, PhD
Office hours: Mondays and Wednesdays 10:45 am – 12:15 pm
Tuesdays and Thursdays 11 am – 12:30 pm
Also by appointment
Office: Honors College 151
Email: snowh@uwm.edu

Course Description
At once simple and complicated, “art” can be defined in many ways. What makes the work of one person celebrated while others are forgotten? How do artists, art historians and the public approach works of art? This course interrogates the idea of “art” across history and cultures, focusing on what Western art history has defined as masterpieces of “art” and what ideas get left out from that perspective. We will examine important movements in art and art history, including feminist approaches, the rise of abstraction, and how art can be used to understand history. We will consider art not only as an aesthetic activity, but also as a part of social movements and political ideas. We will also discuss museum displays and how public presentations can affect our understandings. Famous works studied include Leonardo Da Vinci’s “Mona Lisa,” Marcel Duchamp’s “Fountain,” and Katsukawa Hokusai’s “Great Wave.” No background in art or art history is necessary.

GER Statement
This course fulfills UWM’s GER requirements. To this end, this course is intended to:
1. Increase students’ critical and creative thinking skills through classroom discussions and written assignments.
2. Provide students with opportunities to hone their effective communication skills through classroom discussions and presentations.
3. Stimulate students’ intercultural knowledge and competence through the introduction of new content and ideas.

Credit Hour Breakdown
The expected minimum number of hours of energy expended by students in this class is as follows:
- Classroom discussion and discussion: 37.5 hours
- Reading and outside activities: 56.5 hours
- Paper research and writing: 50 hours
- Total: 144 hours

University Policies
For relevant policies governing attendance, religious observances, disability accommodations, incompletes, and other issues, please visit: http://www4.uwm.edu/secu/SyllabusLinks.pdf. Please notify me immediately if you need accommodations under any of these policies.
Textbook
There are two textbooks for this course. You may purchase them through the bookstore or another source of your choice. A copy of each is on two-hour reserve at Golda Meir Library.


Additional readings are available as PDFs or links on the course D2L site. Some links will not work if you are not on campus or the library does not recognize your computer as part of the UWM system. In those cases, use the citation information included in the syllabus to access the material through the library website. The citation linker is often the most convenient way to do this.

Field trips
There are three field trips for this class. Further details will be distributed later in the semester.
- Friday, February 3rd – Haggerty Museum of Art with artist Jeffery Gibson and Lynne Shumow, Curator of Education
- Friday, February 24th – Chipstone Foundation with Sarah Anne Carter, Curator and Director of Research
- Wednesday, March 29th – Milwaukee Art Museum with Lisa Sutcliffe, Curator of Photography and Digital Media

Assignments
Further instructions for written assignments will be distributed later in the semester.
- Discussion leading – Students will work in small groups to lead discussion twice during the semester. Student-led discussions will begin after February 8th.
- Formal analysis – Students will select a work of art to using the principles of formal analysis. This paper must be rewritten.
- Synthesis paper – Students will select a work of art to investigate how art historians and others have interpreted the work. This paper may be rewritten for a higher grade. Students will also give a short presentation based upon this paper.
- Artist biography – Students will select an artist and write a short biography.
- Other short assignments will be given throughout the semester.
- Students are expected to actively and productively participate in class discussions and peer reviews. To fully participate, preparation is required outside of class.

Students should regularly check D2L for course announcements and materials. All course handouts and other supplementary materials will be posted to D2L as they become available.

Grading Procedure
Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 30%
Formal analysis of a work of art. 15%
Synthesis paper about a work of art, 5-7 pages. 20%
Artist biography. 15%
Short assignments throughout the semester. 20%
Late written assignments will be docked one full grade for each day late (i.e. an A- paper would become a B-). All written assignments are due at the beginning of class. For the purposes of this policy, a day is defined as a 24 hour period beginning at the start of class (i.e. 9:30 am). A written assignment due on a Monday at 9:30 am will be counted one day late if submitted at 12 pm and two days late if submitted at 12 pm on Tuesday.

Tardiness and unexcused absences will lower your grade for class participation. Of course, if you are sick, especially with a fever, you should stay home. Please notify me as soon as possible to be granted an excused absence. If you have medical or personal circumstances that affects your ability to be present in class and complete your work, please contact your adviser.

**Grading scale**

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<th>Grade</th>
<th>Minimum Score</th>
<th>Maximum Score</th>
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<td>A-</td>
<td>90-94.9</td>
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<td>B-</td>
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<td>C+</td>
<td>73-76.9</td>
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<td>70-72.9</td>
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**Technology in the classroom**

Computers and other devices may not be used for anything other than note-taking or viewing assigned readings. Students who use their computers for anything other than approved activities or whose computer or device use is distracting to other students or the instructor will lose the privilege of using their computer or device in the class. The determination of disruptive computer or device use is at the sole discretion of the instructor.

Students participating in non-course related activities during class, including but not limited to inappropriate use of computers or cell phones, work for other classes, and excessive side conversations, will be marked absent for the day.

**Communicating with the instructor**

You are always welcome at my office hours without an appointment, and I am available to make appointments at other times. Most students find email the most convenient way to communicate with me between class meetings. I check email regularly during business hours, but generally do not read email in the evenings and on weekends. Please anticipate a twenty-four hour response time for emails sent on weekdays, although I will usually respond more promptly. Likewise, you are expected to check your UWM email account regularly, as it is the primary way for the university and your instructors to contact you outside of class.

When emailing, please remember that our correspondence is professional communication. Include a subject line referencing the class and the general topic of your email (e.g. “Honors 200/What is Art – idea for paper”). Begin your email with a salutation (e.g. “Dear Hilary”) and end with a closing (e.g. “Thank you, Peter”). Remember that using first names with your instructors is a privilege of Honors College and you should use titles like “Prof. Snow” with other faculty unless they instruct you to use their first name.

**Schedule of Classes**

Readings from Donald Preziosi’s *The Art of Art History* are labelled as “TAAH.”

Readings from Sylvan Barnet’s *A Short Guide to Writing about Art* are labelled as “Short Guide.”

All readings are to be read in advance of the class for which they are assigned.

Jan 23 Introduction to the Course
Jan 25
Art History
Donald Preziosi. “Art History: Making the Visible Legible.” In TAAH: 7-11

Jan 30
Your favorite work of art
Write a short paper (400-500 words) explaining why you like your favorite work of art.
Bring a hard copy to class and send me a link or a file with the image by 8 am.

Feb 1
Craft and Art

Feb 2
Jeffery Gibson in conversation with UWM Art History Professor Kay Wells
6-8 pm, Haggerty Museum of Art
Optional

Feb 3
Field trip to the Haggerty Museum of Art with artist Jeffery Gibson
Meet at the museum at 10 am. See D2L for parking information or ride the bus.
Artist question due in hard copy at museum

Feb 6
No class – field trip to the Haggerty Museum of Art on Friday, Feb. 3

Feb 8
Formal analysis
Sylvan Barnett. “Formal Analysis and Style.” In Short Guide: 48-68

Feb 13
Museums
Carol Duncan. “The Art Museum as Ritual.” In TAAH: 424-34

Feb 15
Artists in Museums

Feb 20
Peer review day – no readings
Formal analysis due

Feb 22
No class – field trip to Chipstone Foundation on Friday, Feb. 24
Feb 24  Chipstone Foundation field trip
   Two sessions – morning and afternoon.
   Students will sign up in advance for their preferred session. More details will be announced.

Feb 27  Form
   Heinrich Wölfflin. “Principles of Art History.” In TAAH: 119-28

Mar 1   No class – required meetings to discuss formal analysis paper
   Sign up for an appointment time at my office. Appointments available Tuesday, Wednesday and Thursday.

Mar 6  Style
   Ernst Gombrich. “Style.” In TAAH: 129-40

Mar 8  Library research instruction
   Meet at Golda Meir Library, Library Instruction Room A (North Commons)
   Formal analysis rewrite due

Mar 13 Iconography

Mar 15 Reproducibility

Mar 20-24 Spring break

Mar 27 Workshop day – no readings
   Synthesis paper stage 1 due

Mar 29 Milwaukee Art Museum field trip
   Meet at the museum. Details to be announced.

Apr 3  Anthropology and Art
   Claire Farago. “Silent Moves: On Excluding the Ethnographic Subject from the Discourse of Art History.” In TAAH: 195-212

Apr 5  Art and Politics

Apr 10 The Art Historical Canon
Apr 12 Feminist art history

Apr 17 Student Presentations
**Synthesis paper due**

Apr 19 Student Presentations

Apr 24 Artists and early art history
Giorgio Vasari. “Lives of the Painters, Sculptors and Architects.” In TAAH 22-26
Vasari biographies online (see link on D2L). Please read Ciambue and Giotto, Lionardo da Vinci, Michael Angelo and one other of your choice.

Apr 26 Abstract Expressionism
Watch the Hans Namuth film on Jackson Pollack. See link on D2L.

May 1 Dada

May 3 Mona Lisa
**Synthesis paper rewrite due**

May 8 Great Wave

May 10 Review and Reflection
**Artist biography due**