FFYS 1000.49 – Culture, Art, and Society: The Modern World
Loyola Marymount University
Fall 2013

Wednesdays 2:00 – 4:25 p.m.; Burns 211

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Office Hours: Wednesdays 4:30-5:30 pm or by appointment
Room: TBA

FYS Description:

The First Year Seminar brings students into the university through close engagement with full-time faculty. Faculty work with a writing instructor and LMU librarians to introduce students to intellectual rigor, critical thinking, and effective writing skills while laying the foundation for a life-long commitment to learning. The topic of each section of the FYS is chosen and developed by the full-time faculty member within one of seven broad themes: 1) Faith and Reason, 2) Ethics and Justice, 3) Virtue and Justice, 4) Culture, Art and Society, 5) Power and Privilege, 6) Globalization, and 7) Science, Nature, and Society. Instructors share the example of life-long commitment to intellectual curiosity and creative activity by developing topics that grow from their own work and interests. Aimed at improving students’ skills in written and oral communication and information literacy, the FYS invites students to engage critically and reflectively with scholarly discourse, analyzing and producing texts in a variety of media formats. FYS activities, pedagogies and experiences aim to develop intellectual community inside and outside the classroom.

Course Description:

This course examines the integral role of art and culture in the development of the modern world and individual through a focused selection of canonical works of art. Each week, students explore a particular aspect of modernity and modernism as they relate to the artistic production and theory of the era. Utilizing a discussion based format, students will learn the critical vocabulary necessary for visual analysis and interpretation while analyzing art in relation to its cultural, historical, and theoretical contexts; an examination of the social, religious, political, economic, and philosophical influences on the production of art and architecture will be of
primary concern. One of the goals of the course is to understand how visual culture can be read in relation to historical and theoretical events of the modern period as well as how art plays a vital role in how people construct their individual and group identities.

**Learning Outcomes (Course Objectives):**

1. Students will understand and appreciate the intellectual rigor and academic excellence that defines an LMU education.

2. Students will be able to engage critically and reflectively in the scholarly discourses of modern visual culture of the nineteenth and twentieth centuries.

3. Students will gain the critical skills for analyzing works of art, art theory, primary and secondary sources.

4. Students will be able to evaluate primary and secondary sources for quality and pertinence to larger cultural contexts.

5. Students will learn how to write concise, directed, and well-argued papers.

6. Students will acquire research skills including the use of the library catalog and electronic databases to retrieve books and/or articles necessary to complete a substantive final research project.

7. Students will acquire the skills necessary to present their research orally to an audience of their peers.

**Defining Characteristics of FYS:**

The content of the FYS is driven by instructors’ own interests, teaching, or research fields, within the seven broad themes of the course. The seminar environment encourages conversations that carry forward into Rhetorical Arts and the Explorations and Integrations stages of the Core. Activities and pedagogies stress written and oral communication skills and critical, scholarly engagement with a variety of formats. This critical engagement should also advance students’ information literacy and research skills.

The First Year Seminar will:

1. Be taught principally by a full time faculty member who is responsible for course content (including reading and writing assignments) and for assigning final grades.
3. Emphasize activities and pedagogies that stress written and oral communication skills and critical scholarly engagement. 4. Employ a writing instructor who provides students with guidance in presenting, developing, and revising their ideas, as well as working toward stylistic objectives of clarity and coherence. 5. Incorporate LMU librarians in order to develop information literacy and basic research skills. 6. Include formal instruction in grammar, structure, style, and citation. 7. Be taught primarily as a seminar with students expected to engage actively and responsibly with the material under consideration. 8. Assign at least 50% of the course grade on the basis of assessed academic writing, making use of multiple drafts for the purpose of revision, editing, and proofreading and providing some form of feedback on all submitted assignments. 9. Assign at least 15% of the course grade on the basis of oral competency. 10. Assign at least 10% of the course grade on the basis of assessed information literacy, which must include completion of standardized tutorials prepared by LMU librarians.

**Writing Instruction:**

You will meet with the writing instructor at least twice during the semester to receive individualized instruction on your final papers. Students must:

- Make an appointment
- Bring a typed copy of your completed paper in MLA format, including any required citations (no rough drafts)
- Turn in the Writing Instructor Comment Sheet with the essay that was reviewed along with a Writing Reflection, which will detail what the student addressed in the revision process.

The Writing Instructor is not a proofreader or a personal tutor. Students should not expect to receive any “corrections” written on their papers, fixing their errors. Instead, students will receive a holistic response about what needs to be addressed in revision and editing. The **Academic Resource Center in Daum Hall (2nd Floor, 310-338-2847)** provides tutoring and is an excellent resource to help students develop drafts and polish final drafts. In addition, it is an excellent place for students to learn how to identify and correct mechanical errors.

Because writing is a process, every paper will be due twice – once for peer review/edits and then again in its revised, final form. Students are expected to provide feedback to two of their peers’ papers for each assignment. **Papers will be dropped a full letter grade for that assignment if the student does not participate fully (both submitting a paper and providing good, cogent feedback) in the peer review process.**
Course Requirements:

- Attendance and punctuality at lecture is mandatory. Students are required to attend the full length of all classes and participate in classroom discussions. Every absence will effectively lower the student’s attendance and participation grade by one letter grade. If you are late for a particular class, it is your responsibility to contact me at the end of that class period so that I can record your attendance. Only medically documented absences will be excused; this means that you will have to provide me with proper documentation in the class immediately following the one that was missed. Absence due to travel is not an acceptable excuse. Three tardy arrivals (10 minutes after class begins) equal one absence. Excessive tardiness will also lower the participation grade. Students who are habitually late or absent from eight or more classes will receive a final grade of C or lower.

- Students are required to visit the professor’s and writing instructor’s office hours throughout the semester.

- Students will complete four standardized modules from LMU librarians to assess their research skills and understanding of the use of the library catalog and electronic databases.

- Students will visit the Los Angeles County Museum of Art at the start of the semester and write a 1-2 page formal analysis of a work of art relevant to the course.

- Students will write a 2-3-page response paper on a primary source reading. The paper will address the author’s thesis, method of argument, and how it relates to specific works of art.

- Students will write a 2-3-page response paper on a secondary source reading. This paper will address the author’s thesis, method of argument, and its relation to specific works of art and primary source readings.

- Students will present their papers to the class in oral presentations.

- Students will write a research paper that explores the visual, historical, and philosophical/theoretical contexts of a particular movement of art as theorized by multiple writers. Rough Draft of papers will be submitted for peer evaluation two weeks prior to the final paper due date. In addition, students are required to meet with both the professor and the writing instructor at least two times each throughout the semester to review their research and writing. Final papers will be graded on their clarity of argument and writing as well as their demonstration of originality and rigor of research. A more detailed description of the assignment will be available on Blackboard for your review.
Required Text and Course Readings:


3. In-depth articles and book chapters pertaining to specific movements and themes have been posted on the course website's Blackboard page. Blackboard can be accessed through mylmuconnect.lmu.edu or through the main page for MYLMU.

4. Writing Websites:

   http://owl.english.purdue.edu/owl/section/1/

   http://andromeda.rutgers.edu/~jlynch/EngPaper/

Grade Breakdown:

1. Attendance and Participation  - 10%

   Punctual attendance is required at every class. Each absence will effectively lower the student’s final participation grade by one letter-grade. If you are late for a particular class, it is your responsibility to make sure that you have been marked present on the attendance sheet. If you are 10 minutes late to class, you will be marked tardy. Three tardy arrivals equal one absence. Students who miss six or more classes will receive a final course grade of C or lower.

   Participation is determined by informed in-class discussion and active attentiveness. Students are expected to participate actively in class and be engaged in the subject matter and readings. In-class discussion should be informed by the course lectures and assigned readings. *Texting, surfing the web, sleeping, and talking to your neighbors during class lecture will effectively lower your participation grade for the course.*

2. Information Literacy (Library Tutorials)  - 10%

   Students will complete four standardized modules from LMU librarians to assess their research skills and understanding of the use of the library catalog and electronic databases.

3. Museum Visit – Formal Analysis of Artwork  - 10%

   This paper will entail detailed observation and description of the subject, material, and style of a selected artwork at a local museum.
4. Primary Reading Response Paper - 10%

This paper will address the main points and arguments of a selected reading from the Art in Theory textbook. Papers should be well-written, logically developed, and historically informed.

5. Secondary Reading Response Paper - 10%

This paper will address the main points and arguments of a selected reading posted on Blackboard. Papers should be well-written, logically developed, and historically informed.

6. Oral Competency -20%

In addition to active class participation, students are required to participate in three oral assignments:

Students will present their secondary source reading assignment to the class explaining how their chosen reading informs their understanding of a specific work or art and movement. This presentation is worth 10% of your final grade.

Students will formally present their final research projects to the class. These presentations will be five to seven minutes in length and should utilize visual material to highlight the main points of your research. This presentation will count 10% toward your final grade.

7. Individualized Writing Instruction - 10%

You are required to meet with the writing instructor twice during the semester for individualized instruction on a completed draft of your final research paper. You will receive a comment sheet with specific areas to be addressed in revision. You should revise your paper according to the comments and provide a Writing Reflection for the paper submitted.

8. Final Draft of Research Paper - 20%

Research papers will address and explore an aspect of a particular movement as theorized by multiple historians. The paper will be 8-10 pages in length and explore the visual, historical, and philosophical contexts as theorized by multiple writers. Detailed instructions and grading criteria will be posted on Blackboard.
Measurement of Student Performance:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
<td>Clearly stands out as excellent performance</td>
</tr>
<tr>
<td>A-</td>
<td>90-92.9</td>
<td>A - Grasps subject matter at a level considered to be good</td>
</tr>
<tr>
<td>B+</td>
<td>87-89.9</td>
<td>B+ - Very good</td>
</tr>
<tr>
<td>B</td>
<td>83-86.9</td>
<td>B - Grasps subject matter at a level considered to be good</td>
</tr>
<tr>
<td>B-</td>
<td>80-82.9</td>
<td>B- - Grasps subject matter at a level considered to be good</td>
</tr>
<tr>
<td>C+</td>
<td>77-79.9</td>
<td>C+ - Demonstrates satisfactory comprehension of subject</td>
</tr>
<tr>
<td>C</td>
<td>73-76.9</td>
<td>C - Demonstrates satisfactory comprehension of subject</td>
</tr>
<tr>
<td>C-</td>
<td>70-72.9</td>
<td>C- - Quality of work is below avg. and marginally acceptable</td>
</tr>
<tr>
<td>D</td>
<td>60-69.9</td>
<td>D - Quality of work is below avg. and marginally acceptable</td>
</tr>
<tr>
<td>F</td>
<td>below 59.9</td>
<td>F - Quality of work is below avg. and unacceptable</td>
</tr>
</tbody>
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Academic Honesty and Student Code of Conduct:

Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the “LMU Honor Code and Process” which appears in the LMU Bulletin 2010-2011 (see [http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins_in_PDF_Format.htm](http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins_in_PDF_Format.htm)). In regards to cheating on exams and plagiarizing papers, students will be failed outright on the assignment. Regardless of the severity, a letter will be sent to the Associate Dean of the CFA; this letter will be placed in the student’s permanent file.

Disruptive behavior that is persistent or significantly interferes with classroom activities may be subject to disciplinary action. A student may be referred to the Office of Student Judicial Affairs if their behavior constitutes a violation of the conduct code.

Work Load Expectations:

According to LMU’s Credit Hour Policy ([http://www.lmu.edu/Assets/LMU+Credit+Hour+Policy_Final.pdf](http://www.lmu.edu/Assets/LMU+Credit+Hour+Policy_Final.pdf)): “At LMU, one credit hour is defined as a minimum of 3 hours of work by an average student per week for a 15-week semester (i.e., 45 hours for a full semester), supervised by an instructor, represented intended learning outcomes, and verified by evidence of student achievement.” Students should be prepared for the time and work commitment that is a part of classes at LMU. Because of the nature of this particular FYS, students will be required to attend site visits outside of the regular class time.
Please Note:

- Missed assignments may only be made up with a written excuse from a medical doctor or university authority plus instructor consent. Travel excuses (i.e. traffic delays, car problems, and traveling out of town) are not acceptable excuses.

- All assigned work must be submitted in-person. Emailed assignments will not be accepted.

- Late assignments will be marked down one letter-grade per day.

- Cell phones and texting are prohibited in the classroom. Use of such devices will result in a participation grade of F.

- If you choose to use a laptop computer for note taking, please sit in the last two rows of the classroom. Browsing the Internet is prohibited in the classroom and will result in a participation grade of F.

- Email sent to the professor should be well-written and thoughtful. I will respond to emails Monday-Friday after 9:00 a.m. I encourage you to visit office hours or make an appointment with me to discuss any problems or concerns you have with the class. Grade disputes or concerns will only be discussed in-person during office hours or appointment.

- Please make an appointment to discuss any grade issues or concerns you have. I will not discuss grading by email.

- A Blackboard site for the course has been set up so that students can access various information related to the class, such as the syllabus and weekly readings. I will also use the Blackboard email list to send out course announcements and information. Because much of our communication will depend on the Blackboard site, please make sure that your email settings are accurate and up-to-date with the account that you use daily. If you have questions about the use of Blackboard or if you have trouble accessing the site, please come to speak with me.

- SPECIAL ACCOMMODATIONS: Students with special needs who need reasonable modifications, special assistance, or accommodations in this course should direct their request to the Disability Support Services Office within the first three weeks of the semester. Any student who currently has a documented disability (physical, learning, or psychological) needing academic accommodations should contact the Disability Services Office (Daum Hall # 224, x84535) within the first three weeks of the semester. All discussions will remain confidential. Please visit <http://www.lmu.edu/dss> for additional information.
Accessing Information Literacy Modules:

1. Log in to MyLMU Connect and click on FFYS 1000.49 to enter the course site.

2. Click on the “Information Literacy” link in the menu on the left-hand side of the page.

3. Click the link for the tutorial you are assigned. The tutorial will open in a new window.

Class Schedule

I. How is modernism related to modernity?

8/28 - Introduction to the class
  - **Writing Introduction**: The Writing Process

II. How is Manet Modern?

9/4 - Manet and Modern Paris
  - Impressionism and The Paris Commune

Assignment due: 1. Library Tutorial 1

Reading: C. Baudelaire, “Painter of Modern Life” (Blackboard)
  A. Boime, Ch.1 of Art and the French Commune (Blackboard)

  * Nuts & Bolts, Introduction & Ch. 8, “Beginnings & Endings”

III. How does colonialism inform Gauguin’s painting?

9/11 - Gauguin, Van Gogh, and the Modern Artist
  - **Writing Instruction**: Thesis development

Assignments due: 1. Library Tutorial 2
  2. Draft of Formal Analysis Paper due to Blackboard for Peer Review

Reading: P. Gauguin, “Letters to Mette” (Blackboard)
  V. Van Gogh, “Letters to Brother” (Blackboard)
  A. Solomon-Godeau, “Going Native” (Blackboard)

  *Nuts & Bolts Ch. 7, “Paragraphs” & pp 47-48 “Historical Present”
IV. How is Expressionism linked to modernity?

9/18  - Munch, Expressionism, and European Urbanism
       - Writing Instruction: Primary Source Evaluation, Handling Sources & Using Quotes

Assignments due: 1. Library Tutorial 3
               2. Formal Analysis Paper

Reading: E. Munch, "Notebook and Diary Entries" (Blackboard)
         R. Heller, “Concerning Symbolism” (Blackboard)

* Nuts & Bolts Ch. 6 “Using Sources” & pp 47-50 “Appositives”

V. Why is Picasso so important to the history of modernism?

9/25  - Class Visit to Library
       - Picasso’s Cubism

Assignments due: 1. Library Tutorial 4
               2. Draft Primary Source Integration Paper due on Blackboard for Peer Review

Reading: C. Einstein, “Negro Sculpture” (Art in Theory, 110-116)
          G. Braque, “Thoughts on Painting” (Art in Theory, 214-215)

* Nuts & Bolts Ch. 1 “Concision”

VI. How can a painting of “nothing” express the infinite?

10/2  - German Abstraction and Modern Spirituality
       - Russian Suprematism
       - Writing Instruction: Active & Passive voice

Assignment due: 1. Primary Source Integration Paper

Reading: W. Kandinsky, “Concerning the Spiritual” (Art in Theory, 82-89)
         F. Marinetti, “Foundation and Manifesto” (Art in Theory, 146-149)
         K. Malevich, “Non-Objective Art” (Art in Theory, 292-293)

VII. How do Duchamp’s Readymades challenge the ideals of modernism?

10/9  - Dada and World War I


**Reading:** H. Ball, “Dada Fragments” (Art in Theory, 250-252)
M. Duchamp, “The Richard Mutt Case” (Art in Theory, 252)
TJ Demos, “Zurich Dada” (Blackboard)

* Nuts & Bolts, Ch. 2 “Clarity”

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**VIII. How is Surrealism the key to deeper truths?**

10/16 - Surrealism and the Interwar Years
- Presentations

**Assignment due: 1. Secondary Source Integration Paper and Oral Presentation**

**Reading:** A. Breton, “First Manifesto of Surrealism,” (Art in Theory, 447-453)
L. Kachur, “Dali’s Folly” (Blackboard)

* Nuts & Bolts, Ch. 3 “Flow”

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**IX. Are O’Keeffe’s abstractions feminine?**

10/23 - Stieglitz’s Gallery
- American Regionalism

**Reading:** G. Wood, “Revolt Against the City” (Art in Theory, 435-436)
V. Fryd, “O’Keeffe’s Radiator Building” (Blackboard)

* Nuts & Bolts, Ch. 4, “Punctuation”

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**X. Writing Instruction**

10/30 – **Writing Instruction:** Review of Chapters 2 & 5
& Research Paper development

**Reading:** * Nuts & Bolts, Chapter 5 “Gracefulness”

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**XI. Is Jackson Pollock the greatest American painter?**

11/6 – American Abstract Expressionism
- European Expressionism and Japanese Performance Art

**Reading:** J. Pollock, “Interview with W. Wright” (Art in Theory, 583-586)
A. Gibson, “The Abstract Expressionist Hero,” (Blackboard)
XII. How does Rauschenberg balance his art between art and life?

11/13 – John Cage and Neo Dada
   - Los Angeles Assemblage

Assignment due: 1. Draft of Research Paper (3 copies due, 1 for professor and 2 for peers)

Reading: J. Cage, “On Rauschenberg” (Art in Theory, 734-737)
J. Katz, “‘Committing the Perfect Crime’” (Blackboard)

XIII. Are Warhol’s fifteen minutes over?

11/20 – American Pop Art
   - Writing Instruction: Oral Presentations

Assignment: 1. Peer Evaluations reviewed in class

Reading: A. Warhol, “Interview with Swenson” (Art in Theory, 747-749)
A. Warhol, Excerpts from The Philosophy of Warhol (Blackboard)
H. Foster, “Death in America” (Blackboard)

XIV. THANKSGIVING

11/27 – NO CLASS

XV. Oral Presentations of Research

12/4 – Oral Presentations

Assignment: 1. Oral Presentations

XVI. Final Papers

12/11 – Final Papers Due (please hand-in papers during my office hours)

If necessary, this syllabus and its contents are subject to revision; students are responsible for any changes or modifications distributed in class or posted on Blackboard.