COURSE INFORMATION

OBJECTIVES & CONTENT:

Our course fulfills the General Education SJSU Studies requirement in Area S ("Self, Society, and Equality in the United States").

Prerequisites are passage of the Writing Skills Test (WST) or English/LLD 100A (with a grade of C or higher) and completion of Core GE.

As our catalog description states, our theme will be the study of American artists in their aesthetic, social, and political context, focusing on the 20th and 21st centuries. Arts considered will include architecture, poetry, music, visual arts, dance, theater, film, literature, media, and performance art, with special emphasis on issues of cultural diversity.

Our GE/SJSU Studies Learning Objectives are that upon successful completion of our course, students will be able to:

1) Describe how identities (i.e., religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age) are shaped by cultural and social influences within contexts of equality and inequality.

2) Describe historical, social, political, and economic processes producing diversity, equality, and structured inequalities in the U.S.

3) Describe social actions which have led to greater equality and social justice in the U.S. (i.e., religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age).

4) Recognize and appreciate constructive interactions among people from different cultural, racial, and ethnic groups within the U.S.

Our Course Content Learning Outcomes are that upon successful completion of our course, students will be able to:

1) Describe the arts as contested sites of cultural production and understand the role(s) of the arts in the development and articulation of various kinds of social forms.

2) Perform interdisciplinary analysis of various forms of creative arts, attending to connections and commonalities as well as differences, in both written and oral formats.

3) Identify and articulate various, and often contested, purposes and functions of the creative arts.

4) Identify, select, use, and cite information sources appropriately.

5) Collaborate effectively with other students in the completion of team projects.
BOOK REQUIRED:

Supplementary materials illustrating particular examples or themes will also be distributed in class.

CLASS PROCEDURES:
Our class sessions will be interactive, intended to foster informed, reflective consideration of ideas, questions, and examples from our reading, presentations, and discussion. It is therefore greatly important that all of us think of ourselves as active, engaged participants because our success depends on each of us always coming fully prepared.

ASSIGNMENTS & EVALUATION:
We will have three Critical Essays, two Cultural Events reviews, a group presentation, and a summative Concluding Essay. Our final examination will be a take-home essay.

These portions of our course will have the following weight in determining semester grades:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Critical Essays (3) (3-4 pp.)</td>
<td>36%</td>
</tr>
<tr>
<td>Review Essays (2) (3-4 pp.)</td>
<td>18%</td>
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<tr>
<td>Group Presentation</td>
<td>10%</td>
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<tr>
<td>Discussion</td>
<td>12%</td>
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<tr>
<td>Concluding Essay (6-7 pp.)</td>
<td>18%</td>
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<tr>
<td>Final Examination</td>
<td>6%</td>
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Evaluation will be based on stated GE course objectives.

UNIVERSITY POLICIES:
Our class will fully adhere to SJSU's Academic Integrity Policy (available at http://sa.sjsu.edu/judicial_affairs/faculty_and_staff/academic_integrity/index.html) and fully comply with the American Disabilities Act via the SJSU Accessible Education Center.

OFFICE HOURS
Office hours are W 1:45-2:45 in Clark Hall 414-B, and appointments will be readily made at other times if you are unable to meet the above times. The office telephone is (408) 924-4727.

Email messages may be sent to mccrwhumanities@earthlink.net; you may send any questions but not assignments.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td><strong>AUG. 20</strong></td>
<td>Course Introduction</td>
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</table>
| **AUG. 27, 29** | Kammen, Introduction (pp. xi-xvii)  
Four Themes: Why Arts Controversies Matter, Changing Roles and Expectations for the Arts, Controversies in the Arts As Cultural Phenomena, Whether Controversies in the Arts Should Be Seen As Negative or Positive |
| **SEPT. 5** | Kammen, Ch. 1, "Monuments, Memorials, and Americanism" (pp. 3-46)  
Theme: How Public Art Should Commemorate Leaders and Wars |
| **SEPT. 10, 12** | —continued— |
| **SEPT. 17, 19** | Kammen, Ch. 2, "Nudity, Decency, and Morality" (pp. 47-87)  
Theme: Artists’ Relationship to Prevailing Social Norms |
| **SEPT. 24, 26** | Kammen, Ch. 3, "Coming to Terms With Modernism" (pp. 86-118)  
Theme: Why Modern Art Was Socially and Politically Controversial |
| **OCT. 1, 3** | Kammen, Ch. 4, "Troubles With Murals" (pp. 119-148)  
Theme: What Kind of Art Is Suitable for Public Spaces |
| **OCT. 8, 10** | Kammen, Ch. 5, "Art Politicized: Ideological Issues" (pp. 149-180)  
Theme: The Arts As Political Expression, 'Culture Wars' |
| **OCT. 15, 17** | Kammen, Ch. 6, "The Pivotal 1960s" (pp. 181-212)  
Theme: Why the 1960s Are Seen As a Turning Point |
| **OCT. 22, 24** | Kammen, Ch. 7, "The Dimensions and Dilemmas of Public Sculpture" (pp. 213-253)  
Theme: Roles of Governmental and Private Funding of the Arts |
| **OCT. 29, 31** | Kammen, Ch. 8, "The Art Museum Transformed" (pp. 254-304)  
Theme: Changing Times, Changing Arts Venues |
| **NOV. 5, 7** | Kammen, Ch. 9, "Issues of Diversity and Inclusion" (pp. 305-350)  
Theme: Who Should Decide What Art Is and Who Is an Artist |
| **NOV. 14, 19** | Kammen, Ch. 10, "Comparisons and Closure" (pp. 351-384)  
Theme: Continuity and Change |
| **NOV. 26, 28** | —Group Presentations— |
| **DEC. 3** | Kammen, review  
Theme: Reflections and Conclusions |