

San José State University
Department of Art and Art History
ARTH 190C - Twentieth Century Art: from Dada to Pop - Fall 2020

Course and Contact Information

Instructor:	Jordan Reznick
Email:	Please use Canvas messaging
Office hours:	Tuesdays, 1-2pm on Zoom Zoom meeting ID: 976 3227 6200, password: 117572 Sign up at Doodle: https://doodle.com/mm/jordanreznick/student-signup
Canvas Group Chats:	Tuesdays, 2-3pm on Canvas chat https://sjsu.instructure.com/courses/1373176/external_tools/12165
Class Days/Time:	Tues/Thurs 1:30-2:45pm with no synchronous meetings except exams
Course website:	https://sjsu.instructure.com/courses/1373176
Prerequisites:	ARTH 70B

Course Description

This course will trace a history of art practice from the 1910s through the 1970s, primarily in the United States, Germany, France and England, following key movements and figures of modern art, while emphasizing the social, political, and philosophical events that inform it. The course places emphasis on painting and sculpture but also includes some architecture, photography, printmaking and design.

The overarching goal of this course is the consideration of how the formal concerns of distinct movements in modern art emerged out of specific historical and cultural contexts and how each movement pushed against the tastes of society at-large to radically challenge ideas about art itself. The course looks critically at “modernism” as a conceptual framework that continues to be a dominant feature of art theory and contributes to the idea of what “avant-garde” art might be.

The period encompasses three international wars, a radical transformation in sexual and racial politics, and dramatic innovations in human technological invention. In the early twentieth century, a generation of Black Americans who migrated to northern cities imagined new identities of freedom and pushed the aesthetic boundaries of art, while Indigenous Americans continued to resist genocide and assimilation with the creation of their own forms of modernism. Meanwhile, transformations in colonial relations between Europe and the Global South impacted the work of artists in Paris in the early part of the century with French Cubist experiments in painting and German Expressionist sculpture and film. During and after World War I, Dadaism in Germany offered a politically critical lens on the cruel violence and devastation of war, whose psychological effects were further explored by the Surrealist movement. In addition, these decades witnessed a period of sexual liberation and first wave feminist activism, while Freud’s psychoanalytic theory became an important component of intellectual and philosophical debates.

World War II dramatically changed the Western European political landscape and the United States emerged as a new world power in the 1940s, with the atomic bomb becoming the latest image of total annihilation. After the war, New York supplanted Paris as the hotbed of experimental art with Abstract Expressionists and existentialism leading the way in the 1950s, followed by Assemblage, Happenings and Pop Art. A period of political and social upheaval in the U.S., including important civil rights movements help to inspire new forms of conceptual and performance art in the 1960s. These movements coincided with a second wave of sexual liberation movements and large-scale protests around the U.S.-led war in Vietnam, as well as the increasing ubiquity of both the television and the computer. Some artists began to incorporate mass culture and consumerism into their work, while others imagined radical sexual and racial liberation.

Course Goals

1. Knowledge and understanding of significant art movements and artworks from the 1910s-1970s in Europe and the United States.
2. Examination of the historical and cultural contexts in which modern artworks were created and interpreted.
3. Critical analysis of “modernism” as a framework to describe art, artists, and art’s role in Western society.

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

1. Use art theory and history to analyze, frame, and critique creative works across a range of times, cultures, and media.
2. Identify historical periods and major artists and their works in each period.
3. Discuss creative works in light of their social and ethical implications.
4. Relate the vocabulary of art history and stylistic analysis to artists’ productions.
5. Establish a foundation for future, more in depth study of art history.

Course Delivery

This course is fully online and asynchronous. You are not required to attend lectures on specific days or times. However, please note that exams do take place during scheduled class times and that assignments are due during scheduled class times.

Course Website and Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas at <https://sjsu.instructure.com/courses/1373176>. You are responsible for regularly checking the messaging and announcements on Canvas to learn of any updates. For help with using Canvas see [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) (http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources)

There are two easy ways to reach me. First, try the discussion forum. There is a Q&A thread under the “Discussions” tab where you can post questions about the class. If you’re confused about something, other students probably are too. Look at the Q&A and see if someone has already asked for clarification on your question. If not, post your question there, so the entire class can benefit from the answer. I respond to questions on the discussion forum two times a day, Monday-Friday. If you have a more private concern, message us through the messaging system in Canvas by clicking on the “Inbox” tab.

Students are expected to communicate with Prof. Reznick through Canvas messaging, office hours, the course chatroom, and the course discussion board. Students should check their Canvas inbox and course announcements daily. I will respond to all messages within 24 hours, Monday-Friday. I check my messages between 9am and 5pm on Monday-Friday. I do not respond to messages on evenings and weekends.

Meeting with the Professor

You can meet with me to ask questions about course content, your grade, or just to say hi. One-on-one meetings during my office hours occur over Zoom on Tuesdays from 1-2pm and group chats occur on Canvas Chat on Tuesdays from 2-3pm. Office hours appointments must be scheduled one-day in advance on Doodle at: <https://doodle.com/mm/jordanreznick/student-signup>.

Course Geography

The following information can be found in the Intro video in the Week 0 module of Canvas.

Each week is represented by a module in Canvas. The beginning of each module has a brief video describing what you can expect during the week ahead. Within each module are 2-4 short readings and several 10-15 minute video lectures on that week’s topics. All videos feature closed captioning. Quiz questions are embedded within each video. Answering the quiz questions count as attendance at that lecture. You must answer all the quiz questions correctly in order to unlock the next step in the module. Each week you will also complete a 300-400-word written response to one artwork covered in the lectures. In your response paper, you are expected to properly utilize information from the readings, vocabulary, and lectures as you explore

your own original thoughts about the artwork. At the end of each module, you will be asked to upload a short video reflection about what you learned during the week before going on to the next module.

Online learning—and teaching—is new to most of us and this class is designed to help you achieve your learning goals for the class while you also gain fluency in a new way of learning. I have attempted to make everything as clear as possible. If anything feels confusing, please do not hesitate to reach out to me.

Course Meetings

All lectures will occur asynchronously. You may watch lectures on your own time on Canvas.

Statement of Time Commitment

Students should allocate the same amount of time that they would typically spend attending class, reading, studying, and completing course work for an in-person 3-unit course, which SJSU estimates as approximately 9 hours per week.

Technical and Software Requirements

1. Regular access to high-speed internet that allows for streaming video and video conferencing.
2. Watch all lectures on a laptop or tablet that allows for detailed analysis of artworks. Students are strongly discouraged from watching lectures on their phones.
3. A working video camera on a phone or other device.

Proctoring Software and Exams

Exams will be proctored in this course through Respondus Monitor and LockDown Browser. These features lock your browser and access to applications and use your webcam and microphone to monitor your attention on the screen during the exam. Please note it is the instructor's discretion to determine the method of proctoring. If cheating is suspected the proctored videos may be used for further inspection and may become part of the student's disciplinary record. Note that the proctoring software does not determine whether academic misconduct occurred, but does determine whether something irregular occurred that may require further investigation. Students are encouraged to contact the instructor if unexpected interruptions (from a parent or roommate, for example) occur during an exam.

Required Readings

Readings will be made available online through Canvas. Students are not required to purchase textbooks.

Textbooks

- *Art Since 1900: Modernism, Antimodernism, Postmodernism, Volumes 1 & 2*, by Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh (2004)
- *Native North American Art*, by Janet Catherine Berlo and Ruth B. Philips, Second Edition (2015)
- *African-American Art*, by Sharon F. Patton (1998)

Other Readings

The textbooks listed above will be supplemented with numerous other primary and secondary texts. You are not required to purchase any textbooks. Readings are listed below in the course schedule and on Canvas. All readings are available on Canvas in two places: 1. Each reading appears in the module in the order you are expected to read it. 2. Readings also appear under the Files tab, where you can find them if you need to complete readings in advance or view them later.

All PDF's have been scanned with text recognition to make them accessible for text reading software. I am happy to make further disability accommodations upon request.

Texts that are particularly difficult to read will be labeled as such on Canvas. I advise you to set aside extra time to read these texts, to read them together with a classmate, and to do your best to get through them. Check out the "Study Buddy" discussion thread on Canvas if you want to pair up with a classmate. Try not to get discouraged by dense texts. We all struggle with some texts and we will work through them together.

Accessibility

I aim to make our learning community as accessible as possible. This means that I aim to provide accessible materials and to create opportunities for different kinds of engagement in our classroom space. If you come across materials that are not accessible to you, or experience a barrier to your participation, please bring this to my attention and I will gladly work with you to ensure accessibility. If you are a student with a disability (disabilities can include mental health and attention-related, learning, vision, hearing, physical or health impacts) who requires accommodations to achieve equal access in this course, please register with the Accessible Education Center (AEC) and discuss your accommodations with me privately during my office hours or by appointment, preferably within the first two weeks of the semester. At that time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about accommodations to contact the AEC at <https://www.sjsu.edu/aec/index.php> or aec-info@sjsu.edu or (408) 924-6000.

Inclusivity

It is my intent that students from all backgrounds and with all perspectives feel included and are able to learn and achieve their goals in this course. The diversity that all students bring to this class is a resource, strength, and benefit to us all. It is my intent to bring to class materials and activities that embrace a diversity of perspectives, experiences, and positions. Your suggestions for making this learning community as inclusive as possible are encouraged and appreciated. Please let me know if you identify ways to improve the effectiveness of the course for you personally or for other students or student groups. If any of our class meetings conflict with your religious or cultural events, please let me know so that we can work together to make alternative arrangements.

In our online discussions and dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understandings of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with the sometimes difficult conversations that arise inside issues of social justice as we deepen our understandings of multiple perspectives – and make the most of being in a room with people of many backgrounds, experiences, and positions.

Principles of Community

I am committed to providing an atmosphere for learning that respects diversity and supports inclusivity. To achieve this goal, I ask all members of this class to:

- be open to and interested in the views of others
- consider the possibility that your views may change over the course of the term
- be aware that this course asks you to reconsider some “common sense” notions you may hold
- honor the unique life experiences of your colleagues
- appreciate the opportunity that we have to learn from each other
- listen to each other’s opinions and communicate in a respectful manner
- keep confidential discussions that the community has of a personal (or professional) nature
- ground your comments in the texts we are studying. Refer frequently to the texts and make them the focus of your questions, comments, and arguments. This is the single most effective way to ensure respectful discussion and to make the classroom a place where we are all learning together

Academic Integrity

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a SJSU degree.

All members of the SJSU community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at SJSU.

Academic Dishonesty

Students who are suspected of cheating during an exam will be referred to the Student Conduct and Ethical Development office and depending on the severity of the conduct, will receive a zero on the assignment or a grade of F in the course. Grade Forgiveness does not apply to courses for which the original grade was the result of a finding of academic dishonesty.

Course Requirements and Assignments

Weekly Analysis Papers - 36% (30 points each)

Due every Thursday, 1:30pm (exceptions listed below in Course Schedule)

The purpose of this assignment is to give students the opportunity to select an image they find particularly compelling from each week's lecture, and to write about it using the related reading assignments.

Your analysis should use vocabulary from the lecture and reading correctly, demonstrate a grasp of the key critical ideas, and be original. Rather than summarizing the arguments of other authors, try to find a way to synthesize their ideas in your own analysis. If you quote authors, please use proper Chicago style citation. Please ensure that you clearly indicate the title of the artwork that you are discussing.

Papers must be 250-300 words, double-spaced Times New Roman, 12pt font with one-inch margins, saved as a PDF, and submitted electronically via Canvas before 1:30pm each Thursday. Papers not meeting these guidelines will be returned for revisions and marked as late.

Mini Exam - 4% (40 points)

Tuesday, September 1, 1:30pm - 2:45pm

The purpose of the mini exam is to give students an opportunity to prepare for the midterm and final exam later in the semester. The mini exam will include questions that cover the readings and lecture material from Week 1. It will have the same format as the midterm and final, except that it will be shorter. The mini exam will have 3 slide identifications, 3 keyword definitions, and 1 essay question. You will have the same amount of time to complete the mini exam that will be allotted for the midterm and the final exams. Students must begin and complete the exam during the exam period. If you have accommodations for additional exam time, please bring those to my attention as far in advance of the exam date as possible.

Exams - 45% (150 points each)

Midterm 1: Thursday, September 24, 1:30pm - 2:45pm

Midterm 2: Thursday, November 5, 1:30pm - 2:45pm

Final: Wednesday, December 9, 12:15 - 2:30pm

Each exam will have the following components:

10 slide identifications - 50 points

Multiple choice

For each image you will need to be asked to identify one or more of the following:

1. Artist's name
2. Title
3. Date
4. The significance of the work, such as how it articulates a particular artistic movement, historical era, cultural context, or conceptual framework

10 keywords - 50 points

Multiple choice

Each question will ask you about the definition and/or significance of one of the keywords covered in lectures and reading material

2 short essay questions - 50 points

Choose two of three possible essay questions. Please answer all components of the questions, using clear prose. The essay questions will ask you to take a stance. Please state a clear argument and use at least two artworks as example. Include titles of artworks you use as examples and names of authors we have read that support your argument.

Proctoring Software and Exams

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Attendance and Participation - 15%

You earn attendance points by watching lecture videos and responding to the questions in the videos. You earn participation points by participating in the discussion board.

Lecture Quizzes

Due during every lecture video

50% of attendance and participation grade

Embedded within each lecture are quiz questions that ask you to recall information from the lecture. You must earn 100% on the quiz questions in order to proceed in the module and you may repeat the quiz as many times as necessary.

Please note that Canvas tracks watching activity. Students will not receive credit for lectures they do not fully watch, even if they answer the questions correctly.

Discussion Board

Due every Tuesday and Thursday by 2:45pm

50% of attendance and participation grade

Students will be assigned to a small discussion group of 6-8 students. You will stay with this same group throughout the semester.

Thursdays - Upload a short (3 minutes or less) video reflecting on that week's discussion prompt.

Tuesdays - Ask follow-up questions to the other students in your discussion group and respond to the follow-up questions they leave on your video.

OOPS! Tokens - 3

Each student has three OOPS! tokens to use at will throughout the course. An OOPS! token can be turned in for a no-questions asked deadline extension (up to one week), the opportunity to revise and resubmit an assignment, or otherwise make up for an unexpected challenge or honest mistake. Students who use none of their OOPS! tokens will receive 2% extra credit.

To use an OOPS! token, message me through Canvas letting me know how you would like to use the OOPS! token.

Grading Information

Determination of Grades

- A grading rubric is listed in each assignment's description on Canvas
- Students may use one of their three OOPS! tokens for late assignments, to revise
- Late work for which an OOPS! token has not been redeemed will be marked down 5% per day that it is late
- Extra Credit
 - ◆ Students who use none of their OOPS! tokens will earn 20 points extra credit
 - ◆ Students earn 20 points extra credit for attending office hours and actively participating in chatroom chats up to twice per semester (for a total of 40 points). Please note that office hour space is limited, so sign up in advance.

Grading Turnaround Time

You can expect to receive graded papers back 7-10 days after you turn them in. You will receive comments each week letting you know which objectives in the grading rubric you are succeeding at and which need improvement. Use this feedback as a guide to improve your next paper.

Exam grades will be returned in 7-10 days after every student completes the exam.

Grade	Percentage	Points
A plus	96 to 100%	960-1000
A	93 to 95%	930-959
A minus	90 to 92%	900-929
B plus	86 to 89 %	860-889
B	83 to 85%	830-859
B minus	80 to 82%	800-829
C plus	76 to 79%	760-799
C	73 to 75%	730-759
C minus	70 to 72%	700-729
D plus	66 to 69%	660-699
D	63 to 65%	630-659
D minus	60 to 62%	600-629

Course Schedule

Week	Date	Lecture Topic	Required Readings	Due
0	Wednesday, Aug 19	Introducing the Online Course Syllabus Review		
1	Thursday, Aug 20	Introducing the Visual World at 1900: Modernity, Modernization and Modernism		Discussion: Intro & Learning Goals Video
2	Tuesday, Aug 25	Indigenous Modernisms: the Trouble With the Term “Modernism”	“Native Art from 1900 to 1980: Moderns and Modernists,” in <i>Native North American Art</i> , (2015)	Discussion Post
2	Thursday, Aug 27	Indigenous Modernisms: Kiowa and Pueblo Artists	“Native Art from 1900 to 1980: Moderns and Modernists,” in <i>Native North American Art</i> , (2015)	Analysis Paper Discussion Follow Up
3	Tuesday, Sept 1	The Harlem Renaissance: Inventing New Identities	African-American Culture, the New Negro and art in the 1920s,” in <i>African-American Art</i> (1998) “Criteria of Negro Art,” by W.E.B. Du Bois, in <i>Crisis</i> (1926)	MINI EXAM Discussion Post
3	Thursday, Sept 3	The Harlem Renaissance: Women and Queer Artists	“Harlem and the Renaissance,” in <i>Women Artists of the Harlem Renaissance</i> , by Cary D. Wintz (2014)	Analysis Paper Discussion Follow Up

Week	Date	Lecture Topic	Required Readings	Due
4	Tuesday, Sept 8	Modernist Primitivism and the European Avant-Garde: Cézanne, Gauguin, Matisse, Picasso	“1903-1907” in <i>Art Since 1900</i> (2004) Anna C. Chave, “New Encounters with <i>Les Desmoiselles d’Avignon</i> : Gender, Race and the Origins of Cubism,” (1994)	Discussion Post
4	Thursday, Sept 10	Cubist Experiments: Flatness and Dimension	“1911” in <i>Art Since 1900</i> (2004) Guillaume Apollinaire, “The Cubists” (1911) Pablo Picasso, “Picasso Speaks,” (1923)	Analysis Paper Discussion Follow Up
5	Tuesday, Sept 15	Futurism and Fascism: Machines, Speed and Destruction	“1909” in <i>Art Since 1900</i> (2004) Filippo Marinetti, “The Foundation and Manifesto of Futurism” (1909) Umberto Boccioni, “Futurist Painting: Technical Manifesto”	Discussion Post
5	Thursday, Sept 17	Readymades and Monochromes: The Commodity as Art	“1914” in <i>Art Since 1900</i> (2004) “1915” in <i>Art Since 1900</i> (2004) Marcel Duchamp, “The Richard Mutt Case” (1917)	Analysis Paper Discussion Follow Up
6	Tuesday, Sept 22	Study Day		
6	Thursday, Sept 24	MIDTERM EXAM 1 1:30 - 2:45PM		MIDTERM EXAM 1 1:30 - 2:45PM

Week	Date	Lecture Topic	Required Readings	Due
7	Tuesday, Sept 29	Dadaism: World War I and The Body in Pieces	<p>“1916” in <i>Art Since 1900</i> (2004)</p> <p>“1920” in <i>Art Since 1900</i> (2004)</p> <p>Richard Hulsenbeck “First German Dada Manifesto” (1918)</p> <p>Walter Benjamin, excerpt from “Art in the Age of Mechanical Reproduction” (1936)</p>	Discussion Post
7	Thursday, Oct 1	Surrealist Dreams: Freud and the Unconscious	<p>“1924” in <i>Art Since 1900</i> (2004)</p> <p>Sigmund Freud, selections from <i>Interpretation of Dreams</i> (1900)</p> <p>Andre Breton, selections from “First Surrealist Manifesto” (1924)</p>	Analysis Paper Discussion Follow Up
8	Tuesday, Oct 6	Dreaming Differently: Women and Transgender Surrealists	Whitney Chadwick, “An Infinite Play of Empty Mirrors: Women, Surrealism and Self-Representation” (1998)	Discussion Post
8	Thursday, Oct 8	Nazis Destroy “Degenerate” Art: Censorship in the Service of the State	Film: <i>Hitler Versus Picasso and the Others</i> (2018)	Analysis Paper Discussion Follow Up
9	Tuesday, Oct 13	Post-War New York Modernism: Purity and “Freedom”	<p>“1949” in <i>Art Since 1900</i></p> <p>Clement Greenberg, excerpt from “Avant Garde and Kitsch,” (1939)</p> <p>Clement Greenberg, excerpt from “Towards a Newer Laocoon” (1940)</p> <p>Eva Cockroft, “Abstract Expressionism, Weapon of the Cold War” (1985)</p>	Discussion Post

Week	Date	Lecture Topic	Required Readings	Due
9	Thursday, Oct 15	Action, Automatism and Existentialism	Jean-Paul Sartre excerpt from <i>Existentialism and Humanism</i> (1946) Harold Rosenberg excerpt from “The American Action Painters” (1952) Clifford Still excerpt from “Letter to Gordon Smith” (1959)	Analysis Paper Discussion Follow Up
10	Tuesday, Oct 20	French Nouveaux Réalistes: Event as Object	“1960a” in <i>Art Since 1900</i> (2004) Pierre Restany, “The Nouveaux Réalistes Declaration of Intention,” in <i>Theories and Documents of Contemporary Art</i> (1996)	Discussion Post
10	Thursday, Oct 22	American Happenings and Soviet Participatory Art: Freedoms on Either Side of the Cold War	“1961” in <i>Art Since 1900</i> (2004) Allan Kaprow, <i>Assemblages, Environments and Happenings</i> (1959) Claire Bishop, “Zones of Indistinguishability: Collective Actions Group and Participatory Art” (2012)	Analysis Paper Discussion Follow Up
11	Tuesday, Oct 27	Situationist International: Theories of the Spectacle	“1957a” in <i>Art Since 1900</i> (2004) Guy Debord, “Separation Perfected” in <i>Society of the Spectacle</i> (1967) “Theory of the Dérive” (1956) in <i>Situationist International Anthology</i>	Discussion Post
11	Thursday, Oct 29	U.S. Pop Art: Pleasure and Repetition	“1960c” in <i>Art Since 1900</i> (2004) Cecile Whiting, selections from <i>Pop L.A.</i> (2006)	Analysis Paper Discussion Follow Up
12	Tuesday, Nov 3 (Election Day)	Study Day		

Week	Date	Lecture Topic	Required Readings	Due
12	Thursday, Nov 5	MIDTERM EXAM 2 1:30 - 2:45PM		MIDTERM EXAM 2 1:30 - 2:45PM
13	Tuesday, Nov 10	Indigenous Modernism after World War II: Howe, Herrera, and Houser	“Moderns and Modernists at the Mid-Century,” in <i>Native North American Art</i> (2015) Oscar Howe, “Theories and Beliefs – Dakota” (1969)	Discussion Post
13	Thursday, Nov 12	Indigenous Modernism after World War II: Howe, Herrera, and Houser	“Moderns and Modernists at the Mid-Century,” in <i>Native North American Art</i> (2015) Oscar Howe, “Theories and Beliefs – Dakota” (1969)	Analysis Paper Discussion Follow Up
14	Tuesday, Nov 17	Latinx Art in the 1960s	“Inventing Tradition, Negotiating Modernism: Chicano/a Art and the Pre-Columbian Past,” by Victor Zamudio-Taylor in <i>Chicano and Chicana Art</i>	Discussion Post
14	Thursday, Nov 19	Latinx Art in the 1960s	“Inventing Tradition, Negotiating Modernism: Chicano/a Art and the Pre-Columbian Past,” by Victor Zamudio-Taylor in <i>Chicano and Chicana Art</i>	Analysis Paper Discussion Follow Up
15	Tuesday, Nov 24	The Black Arts Movement: Art in the Age of Black Power	Mark Godfrey and Zoé Whitley, “Amiri Baraka, Larry Neal and the Black Arts Movement,” in <i>Soul of a Nation: Art in the Age of Black Power</i> (2019) Mark Godfrey and Zoé Whitley, “AfriCOBRA,” in <i>Soul of a Nation: Art in the Age of Black Power</i> (2019)	Discussion Post

Week	Date	Lecture Topic	Required Readings	Due
15	Thursday, Nov 26	Thanks-taking federal holiday		
16	Tuesday, Dec 1	Feminist Art: The Personal is Political	<p>"1975" in <i>Art Since 1900</i> (2004)</p> <p>Lucy Lippard "Trojan Horses: Activist Art and Power," in <i>Art After Modernism</i> (1984)</p> <p>The Women's Ad Hoc Committee and Women Artists in Revolution, "To The Viewing Public for the 1970 Whitney Annual Exhibition" (1970)</p>	Discussion Post
16	Thursday, Dec 3	Women of Color Artists: Building a Revolution	<p>Connie Choi, "Spiral, The Black Arts Movement, and Where We At Black Women Artists" in <i>We Wanted a Revolution</i> (2017)</p> <p>"The Combahee River Collective Statement" (1971)</p> <p>Ana Mendieta, "Dialectics of Isolation," (1977)</p>	Analysis Paper Discussion Follow Up
Finals Week	Wednesday, December 9	FINAL EXAM 12:15-2:30PM		FINAL EXAM 12:15-2:30PM