ART 305: ART & MASS CULTURE

Class Syllabus

Professor Jennifer Klein

Spring 2021



Godzilla attacks Katsushika Hokusai’s *The Great Wave off Kanagawa (1929-33)*

*(TOHO Studios, 2019)*

Office hours: Mondays 10:00 am am-11:00 am and 3:15 pm-4:15 pm, and Tuesdays 10:00 am – 11:00 am, by appointment. Just email me to book a space via email or Canvas Calendar, and we’ll talk live on Zoom!

Office: Sagebrush 233 (not available in office this semester, just Zoom)

Office phone: (818) 677-2949 - no messages (no phone this semester, just Zoom)

E-mail: Jennifer.klein@csun.edu

Class meeting time: Mondays 11:00 am-12:15 pm, ZOOM ONLINE

Class #: 11196

*COURSE DESCRIPTION:* Prerequisite: Completion of the lower division writing requirement. An introduction for the non-Art major to the relationships between art and mass culture. Illustrated lectures explore the development, techniques, and ideas underlying the contemporary visual environment, including the media arts of photography and advertising, as well as painting, sculpture and architecture. Art majors may not count this course in the major. (Available for General Education, C1 Arts.) (IC)

This is a class in which we survey the history of Western art to chronicle the development of our mass media society. We will examine art monuments generally studied in art history classes (that is, paintings, sculptures, etc.), as well as photography, film, and video. The purpose of this class is to help you develop what is often called "visual literacy." This means the ability to "read" the images that surround you in our information society.

After taking this class, you will have a much greater appreciation for the importance of art to Western culture. You will also have the skills to become critically aware of the visual messages you receive every time you turn on your television, or drive down the freeway, or page through a magazine.

Student Learning Objectives:

* *Basic Skills:* You will receive knowledge, theories, and concepts about art history; acquire the ability to develop a paper topic in the field of art history.
* *Art Knowledge:* Broaden your knowledge of historical and contemporary art and your understanding of cultural and historical contexts of art.
* *Critical Thinking:* Analyze, interpret, and question traditional methodologies and preconceived notions of art and art making.

GENERAL EDUCATION STUDENT LEARNING OUTCOMES FOR ARTS & HUMANITIES:

Goal: Students will understand the rich history and diversity of human knowledge, discourse, and achievements of their own and other cultures as they are expressed in the arts, literatures, religions, and philosophy.

Students will:

1. Students will acquire competent knowledge and skills in various art media, concepts and methodologies.

2. Students will produce a competent body of individual and collaborative work suitable for a liberal arts degree, for the local, national and global marketplace.

3. Students will solve visual problems at a competent level, including understanding/application of the elements of art and principles of design.

4. Students will utilize and apply critical thinking skills to communicate ideas for their intended audience at a competent level in visual, oral, and written formats.

5. Students will acquire historical and contemporary knowledge of diverse cultural and aesthetic contexts, including political, visual and material culture.

Student Learning Outcomes
Students will:
1. Develop and clearly define their ideas through writing;
2. Ethically integrate sources of various kinds into their writing;
3. Compose texts through drafting, revising, and completing a finished product;
4. Express themselves through their writing by posing questions, making original claims, and coherently structuring complex ideas;
5. Revise their writing for greater cogency and clarity;
6. Utilize adopted communication modes and documentation styles of specific disciplines (MLA, APA, Chicago, CBE, etc) where appropriate.

Information Competence (GE Designation IC)
Goal: Students will progressively develop information competence skills throughout their undergraduate career by developing a basic understanding of information retrieval tools and practices as well as improving their ability to evaluate and synthesize information ethically.
Student Learning Outcomes
Students will:
1. Determine the nature and extent of information needed.
2. Demonstrate effective search strategies for finding information using a variety of sources and methods.
3. Locate, retrieve, and evaluate a variety of relevant information including print and electronic formats.
4. Organize and synthesize information in order to communicate effectively.
5. Explain the legal and ethical dimensions of the use of information.

This class is WI, or Writing Intensive (GE Designation WI)
Goal: Students will develop their abilities to express themselves and the knowledge they have obtained through practicing various forms of writing within different disciplinary contexts. Writing intensive courses will build upon the skills gained in the Analytical Reading and Expository Writing section of Basic Skills. In each WI course students will be required to complete writing assignments totaling a minimum of 2,500 words (8-10 pages).

COURSE GRADES
I use the total points method. This means that I assign points to each assignment toward a total of possible points for the entire course.

\*\*Don’t look at percentages, because sometimes I give extra credit assignments that screw up the percentage. Always look at your points to understand your grade.

There is a VERY small point difference between letter grades. DO NOT miss quizzes (at 10 points each), it really screws up your final grade in the long run.

CLASS GRADING

14 quizzes (Preface-Chapter 13) 140 points (10 points each)

4 Discussion questions 40 points (10 points each)

Propaganda Paper 60 points

Propaganda Paper proposal 20 points

MIDTERM 40 points

FINAL 50 points

TOTAL 350 points

Grading will be done on a plus and minus basis as follows:

A 350-333 (95%) (or 350 x .95=333)

A minus 332-315 (90%) (or 350x .90=315)

B plus 314-305 (87%) (or 350x .87=305)

B 304-289 (82.50%) (or 350x .82.50=289)

B minus 288-280(80%) (or 350x .80=280)

C plus 279-270 (77%) (or 350x .77=270)

C 269-254 (72.50%) (or 350x .72.50=254)

C minus 253-245 (70%) (or 350x .70=245)

D plus 244-235 (67%) (or 350x .67=235)

D 234-219 (62.50%) (or 350x .62.50=219)

D minus 218-210 (60.00%) (or 350x .60=210)

F 59%, or less than 209 points

CLASS REQUIREMENTS: Students must read the entire *Art & Mass Media* text (available for FREE on your Canvas home page, chapter by chapter, week by week). Also, review the weekly online videos, take a quiz on each chapter, complete the discussions, the propaganda paper, the midterm and the final.

Requirements for Written Assignments

Cheating and plagiarism will not be tolerated. If you are caught cheating or plagiarizing in any form (this means copying and pasting information from websites, books, journals), you will receive a zero on the assignment and a failing grade for the course and be reported to the university for appropriate disciplinary action. Just put it into your own words, cite your source, and you’re golden!

Discussion questions

There will be four discussion questions that you will answer. They must each be AT LEAST 6 paragraphs long (any less than 6 paragraphs and you will receive a zero for the assignment). Each paragraph must be at least 6 – 7 sentences in length. I expect your written answer to be thoughtful, articulate and informed. The subjects of these discussion/analysis questions will be revealed the week they are due, and the topic will correspond with the chapter that you will be studying that week. Be prepared.

See grading rubric attached to the syllabus.

Fourteen Online Quizzes (14 quizzes worth 10 points each, 140 points possible) The quizzes cover the online textbook chapters and related online materials. NO ONE will be allowed to take any quiz a second time, so since you have a week to take each quiz, manage your time wisely. KEEP UP with your quizzes. They open at 12:00 am on the Monday of the week they’re due, and close on that Sunday by 11:59 pm. Only a documented emergency warrants the reopening of a quiz.

Propaganda Paper

IF YOU DO NOT TURN IN THE PAPER, YOU DO NOT PASS THIS CLASS. You will be using CHICAGO STYLE footnotes and bibliography in this paper. If you do not use Chicago Style to cite all of your historical research sources, I cannot accept your paper. Details about the paper will be in the paper requirements on Canvas.

Evaluating the Writing Projects:

In order to receive all the points on any project, you will need to follow the directions very carefully, being sure to address all of the questions raised. You will need to use excellent grammar and spelling. You will need to organize your thoughts in a clear and coherent manner. Further, you will need to have content that is interesting and insightful. PLEASE BE AWARE: I will NOT read any papers that are submitted late, or that do not conform to the assignment parameters.

Here are the questions I will ask myself as I read your papers:

1. Does the project satisfy the terms of the assignment? Does it address each of the questions raised? Does it have at least the minimum number of pages/paragraphs?
2. Does the student employ proper grammar? Is the spelling correct?
3. Are the student’s thoughts clear and well organized?
4. Does the student bring anything interesting or insightful to this discussion?
5. Did the student use published materials without citing their sources? Any papers that involve plagiarism of any form will result in a zero grade for the student and an “F” in the class.

ACADEMIC INTEGRITY: CSUN expects its students and employees to conduct themselves in an honest and professional manner at all times. If a student is caught cheating or plagiarizing in any form, that student will receive a failing grade for the course and be reported to the university for appropriate disciplinary action. (See pages 524-525 of the current University Catalog.)

Academic Integrity and Plagiarism

See the Student Conduct Code for further information, at <http://www.csun.edu/anr/soc/studentconduct.html#standards> If you aren’t sure what plagiarism means, consult one of the many online resources that can help you understand it better, such as:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>, where they write: “Plagiarism is using others’ ideas and words without clearly acknowledging the source of that information.”

Also consult: <http://owl.english.purdue.edu/owl/resource/589/01/>.

Required Text:

Each week readings will be accessed from Art & Mass Media by Betty Ann Brown, Ph.D., an e-book available online on our Canvas Art 305 page. Most students download the book chapter by chapter onto their computers and read it that way. You can also print it out, but be aware that it is about 500 pages long.

CANVAS ACCESS: You will find all of the information for this course by logging on to canvas.csun.edu. It will be your responsibility to access this information as needed. This is where you will find the syllabus, videos, tests and writing assignments. A list of student support services can also be found there.

Adobe Reader 8.0 is required to read these documents; all of the campus computers have this program.

You will be receiving various messages from me via Canvas and they will also be sent to your CSUN email address, so check your email and Canvas page frequently. It is recommended that you use one of the following browsers (not “Safari”) when using Canvas:

* Internet Explorer 5.5 or higher
* Firefox
* Netscape v7 or later

For technology problems, please contact the help desk@ 818-677-1400.

ENGLISH AS A SECOND LANGUAGE:

All assignments for this course must be in standard English and free of grammatical issues. If English is not your first language, I would suggest that you make an appointment at the Writing Center in the Oviatt Library, third floor, East Wing (677-2033) for assistance. I also recommend having someone who has good command of the English language proofread your paper before you submit it.

STUDENT CONDUCT:

Attendance, Participation & Netiquette

Attendance will be taken at the beginning and end of each Zoom meeting. Students are not allowed more than two unexcused absences during the semester. If students exceed this amount their final attendance grade will be lowered commensurate with the number of additional lectures missed (20 points per absence). When you enter the classroom through Zoom, please be ready to be seen and heard.

Student participation during lecture and in the online discussion forums is required, so always be prepared to discuss the assigned readings and material for the week.

Students are expected to show common courtesy to the instructor and other students at all times. Rude and offensive behavior will not be tolerated. Any personal matters can be addressed during the professor’s office hours on Zoom, and appointments can be reserved via email.

Posting class materials such as quizzes on note sharing websites is prohibited, and will be considered plagiarism.

Helpful links for students:

Oviatt Library: <http://www.csun.edu/catalog/?s=oviatt>

Undergraduate Degree Services: <http://www.csun.edu/admissions-records/uds>

Student Health Center: [www.csun.edu/studenthealthcenter](http://www.csun.edu/studenthealthcenter)

Disability Resources and Educational Services (DRES): <http://www.csun.edu/dres>

Career Center: <http://www.csun.edu/career>

University Counseling Services: <http://www.csun.edu/counseling>

National Center on Deafness: <http://www.csun.edu/ncod>

CLASS SCHEDULE

Note: This is a tentative schedule, which is subject to change. Weekly reading assignments, quizzes and papers are specified here, with further specifics posted on Moodle.

It is your responsibility to stay current with assignments and due dates as well as any modifications. Watch the Announcements tab on Canvas and your CSUN email for updates.

Week 1: Jan 25 - 31 (Quizzes can be taken between Monday at 12:00 am to Sunday at 11:59 pm)

Introduction to the class. Read Media 00.

Quiz #00 *Due by Sunday, Jan 31 at midnight*

Week 2: Feb. 1 - 7

Why Visual Literacy? Read Media 01.

Quiz #1 *Due by Sunday, Sept. 6 at midnight*

TWO EXTRA CREDIT DISCUSSIONS

DUE BY SUNDAY, Feb. 7 BY 11:59 pm online

(You can find them in the Week One Canvas module)

Week 3: Feb. 8 - 14

The Roots of Western Culture. Read Media 02.

Quiz #2 *Due by Sunday, Sept. 13 at midnight*

DISCUSSION # 1:

PARTHENON MARBLES 10 POINT DISCUSSION DUE BY SUNDAY, Feb. 14 BY 11:59 pm online

Week 4: Feb. 15 - 21

The Renaissance. Read Media 03.

Quiz #3 *Due by Sunday, Feb. 21 at midnight*

Week 5: Feb. 22 - 28

The Baroque. Read Media 04.

Quiz #4 *Due by Sunday, Feb. 28 at midnight*

PROPAGANDA PAPER PROPOSAL DUE SUNDAY, Feb. 28, 2020 by 11:59 pm

Week 6: Mar. 1 - 7

Photography. Read Media 05.

Quiz #5 *Due by Sunday, Mar. 7 at midnight*

DISCUSSION # 2:

10 POINT DISCUSSION DUE BY SUNDAY, Mar. 7 by 11:59 pm online

Week 7: Mar. 8 -14

19th Century Avant Garde. Read Media 06.

Quiz #6 *Due by Sunday, Mar. 14 at midnight*

MIDTERM – YOU CAN TAKE THE MIDTERM AT ANY TIME ON SUNDAY, Mar. 14 UNTIL 11:59 PM

It’s a 45-minute, 30 question midterm

Week 8: Mar. 15 – 21

SPRING BREAK

NO CLASSES, NO QUIZZES

Week 9: Mar. 22 - 28

Film. Read Media 07.

Quiz #7 *Due by Sunday, Mar. 28 at midnight*

Week 10: Mar. 29 – Apr. 4

Early 20th Century Avant Garde. Read Media 08.

Quiz #8 *Due by Sunday, Apr. 4 at midnight*

DISCUSSION # 3

10 POINT DISCUSSION DUE SUNDAY, Apr. 4 BY 11:59 pm

Week 11: Apr. 5 - 11

Advertising. Read Media 09.

Quiz #9 *Due by Sunday, Apr. 11 at midnight*

PROPAGANDA PAPER DUE BY 11:59 PM SUNDAY, Apr. 11, 2020

Week 12: Apr. 12 - 18

Television Programming. Read Media 10.

Quiz #10 *Due by Sunday, Apr. 18 at midnight*

Week 13: Apr. 19 - 25

Television Programs & Commercials. Read Media 11.

Quiz #11 *Due by Sunday, Apr. 25 at midnight*

DISCUSSION # 4:

10 POINT DISCUSSION DUE BY SUNDAY, Apr. 25 BY 11:59 pm online

Week 14: Apr. 26 – May 2

Late 20th Century Avant Garde. Media 12.

Quiz #12 *Due by Sunday, May 2 at midnight*

Week 15: May 3 - 9

Brave New World of the Computer. Media 13.

Quiz # 13 *Due by FRIDAY, May 9 at midnight*

Week 16: May 10 - 14 LAST DAY OF CLASS AND FINAL REVIEW

Final exam date: Wednesday May 19, 2021

Available online from 12:00 am to 11:59pm

 OPEN ALL DAY

50 questions, test taken in one hour and 15 minutes

\*\*Below are some recommendations for further reading in the subject of art history, if you are so inclined. I have selected these articles and books because they are clear and easy to read, as well as important in the history of the discipline. They are recommended, but not mandatory.

Additional Reading

Barnet, Sylvan. *A Short Guide to Writing About Art*. 7th ed. Prentice Hall, 2002.

Baudrillard, Jean. "The Hyper-realism of Simulation." 1976.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Zeitschrift für Sozialforschung*, 1936.

Berger, John. *Ways of Seeing.* London: Penguin Books*,* 1972.

Breton, Andre. "The First Manifesto of Surrealism." 1924.

Freud, Sigmund. "Fetishism." In *The Complete Psychological Works of Sigmund Freud*, *Standard Edition, Vol. 21*. Edited by James Strachey. W. W. Norton & Company, 1976.

Greenberg, Clement. "Avant-Garde and Kitsch." *Partisan Review*, 1939.

Marinetti, F. T. "The Founding Manifesto of Futurism." *Le Figaro*, 1909.

Mulvey, Laura. “ Visual Pleasure and Narrative Cinema” *Screen* 16.3 Autumn (1975): pp. 6-18.

Nochlin, Linda. "The Imaginary Orient." In *The Politics of Vision: Essays on Nineteenth-Century Art and Society.* Westview Press, 1991.

Owens, Craig. "The Discourse of Others: Feminists and Postmodernism." In *Beyond Recognition: Representation, Power, and Culture*. Edited by Scott Bryson, et al. University of California Press, 1994.

Said, Edward. *Orientalism.* London: Penguin Books, 1977.

Many of the above articles appear in three excellent collected volumes of works (below), see amazon.com for the tables of contents:

Harrison, Charles, and Paul Wood, eds. *Art in Theory 1900-2000: An Anthology of Changing Ideas.* 2nd ed. Blackwell Publishing, 2002.

Foster, Hal, Rosalind Krauss, et al. *Art Since 1900: Modernism, Antimodernism, Postmodernism, Vols. 1&2*. 2nd ed. Thames and Hudson, 2011.

Frascina, Francis, and Jonathan Harris, eds. *Art in Modern Culture: An Anthology of Critical Texts.* Phaidon Press, 1994.

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| 305 RubricDiscussion assignments  | Excellent (10-9)  | Very Good (8-7)  | Average (6-5)  | Poor (4-3)  | Unacceptable (2-0)  |
| Content  | -Major points are stated clearly and are well supported by detailed course concepts. All information is relevant to thoroughly answering the question(s).  | Major points are stated clearly and are somewhat supported by course concepts. Most information is relevant to answering the question(s).  | Points are stated and somewhat supportedby course concepts. Some information is relevant to answering the question(s).  | The points stated are not really supported by course concepts. The information is largely not relevant to answering the question(s).  | The points stated are not supportedby course concepts. The information is not relevant to answering the question(s).  |
| Organization  | Structure of the essay is clear and easy to follow.  | Structure of the essay is mostly clear and easy to follow.  | Structure of the essay is somewhat clear and easy to follow.  | Structure of the essay is not clear and easy to follow.  | Structure of the essay is confusing and hard to follow.  |
| Length  | over 500 words(5 paragraphs)  | About 500 words (4 paragraphs) | About 500 words 3 to 2.5 paragraphs) | Less than 500 words (2 paragraphs) | Substantially less than 500 words  |
| Grammar, Punctuation and Spelling  | Language is clear and precise. The author makes no errors in grammar, mechanics, and/or spelling.  | Language is clear and precise. The author makes a few errors in grammar, mechanics, and/or spelling.  | Language is somewhat clear and precise. The author makes some errors in grammar, mechanics, and/or spelling.  | Language is not clear and precise. The author makes several errors in grammar, mechanics, and/or spelling.  | Language is not clear and precise. The author makes numerous errors in grammar, mechanics, and/or spelling that interferes with understanding.  |

ABOUT CHEATING & PLAGIARISM

All students are expected to comply with the institution’s high standards of Academic Integrity and avoid instances of dishonesty at all times. Such acts of dishonesty include cheating, plagiarism, fraud, false citations or data, and the fraudulent use of Internet resources. Students are not to commit academic fraud. The intent of this document is to increase student awareness as to what Academic Fraud is, to provide strategies to avoid the situations, and to explain the consequences of committing Academic Fraud. Academic Fraud includes, but is not limited to, the following situations:

\*Plagiarism is using someone else’s ideas or work without proper or complete acknowledgement. Plagiarism encompasses many things, and is by far the most common manifestation of academic fraud. For example, copying a passage straight from a book into a paper without quoting or explicitly citing the source is plagiarism. In addition, completely rewording someone else’s work or ideas and using it as one’s own is also plagiarism. It is very important that students properly acknowledge all ideas, work, and even distinctive wording that are not their own. Students who are unsure of how or when to properly acknowledge sources are encouraged to consult on-line tutorials.

\*Cheating is the copying of any test or quiz question or problem, or work done in a class that is not the student’s own work. It also includes giving or receiving unauthorized assistance during an examination whether it was intentional or not. Obtaining or distributing unauthorized information about an exam before it is given is also cheating, as is using inappropriate or unallowable sources of information during an exam. To avoid unintentional copying of work, students should cover their own exams and quizzes. We aware that this practice is taking place at CSUN. Students engaging in this practice will be referred to the Dean of Academic Affairs and will automatically fail the course.

\*Multiple Submission is the use of work previously submitted at this or any other institution to fulfill academic requirements in another class. For example, using a paper from an English class for a Sociology class is Academic Fraud. Slightly altered work that has been resubmitted is also considered to be fraudulent. With prior permission, some professors may allow students to complete one assignment for two classes. In this case, prior permission from both instructors is absolutely necessary.

\*False Citation is falsely citing a source or attributing work to a source from which the referenced material was not obtained. A simple example of this would be footnoting a paragraph and citing a work that was never utilized.

\*Plagiarism via the Internet is occurring with more and more frequency, and takes a number of different forms. As should be obvious, purchasing research papers on the Internet and submitting them as a student’s own work constitutes a gross case of plagiarism. Cutting and pasting from a website without putting the text being used in quotation marks and/or without properly citing the source also constitutes plagiarism. Posting stolen tests online and/or accessing such tests is cheating. Also students should be aware that while many websites provide reliable information, others may not include well-documented research. Students should be sure to check facts using a variety of different types of resources in order to ensure accuracy.

\*Intentional Deception is the submission of false documentation (absence excuse, proof of attendance, volunteer hours, etc.) for falsifying any official college record. A student who misrepresents facts in order to obtain exemptions from course requirements has committed an act of intentional deception and may also be subject to the consequences listed below. It is best for a student to do the work as required in a course or speak to the instructor about circumstances that may cause problems in completing forms correctly or honestly.

Students who engage in Academic Fraud will be subject to authorized penalties at the discretion of the instructor of record in the class. Such penalties may range from an adjusted grade on the particular exam, paper, project, or assignment to a failing grade in the course to suspension from the University.