

Instructor: Dr. Kurt Rahmlow
Office: ART 213
E-mail: Please use the messaging system on Canvas
Office hours: T, Th 1:00-2:00 and 5:00-5:30; and by appointment

The teaching assistant for this course and her contact information are as follows:

Mr. Aayush Triguni; office: ART 221; office hours: M 1:00-2:00, as well as by appointment; e-mail: please use the “messaging” function on Canvas.

Please avail yourselves of your TA’s assistance. That person is here to help you. If you have questions, or if you need help revising an assignment, please contact the T.A. In addition, if you have a question about a grade, please first speak to the person who evaluated your work, and please do this during office hours, if possible. If you are not able to resolve your concern by meeting with your T.A., then please feel free to contact me. However, I will not address the issue with you until you have first met with your T.A. This is a matter of professional courtesy. In addition, when attempting to contact someone, please direct your Canvas message to your T.A., or to the course instructor, if appropriate, but not to “all instructors.”

**ART 2370-001:
Art History Survey III***

COURSE DESCRIPTION: An introduction to the development of global art forms from the mid-nineteenth century to the present.

As the catalog description indicates, this course will offer a preliminary overview of major artistic and architectural developments in a wide range of geographical and cultural contexts, from the middle of the nineteenth century to the present day. This survey will be organized by geography, culture, medium, and chronology. Ultimately, the purpose is to give students a basic familiarity with a variety of works from a broad spectrum of historical and cultural settings. This class is designed for students who have had little or no experience with art historical coursework. Meetings will involve PowerPoint lectures, as well as in-class large-group discussions and small-group activities. Students will be required to attend lectures, complete a series of on-line quizzes, participate in on-line group exercises, prepare an informal project, and sit a series of in-class exams.

Please bear this in mind: Some of you may find this material disturbing or personally challenging. Graphic violence and explicit sexuality are themes that are often explored by contemporary artists. Please also be aware that some students may consider certain images blasphemous. By remaining in this course, you are committing yourself to viewing and discussing these works.

Please also bear this in mind: You may find this course intellectually challenging. The interpretation and analysis of art can be quite demanding, intellectually speaking. It is by no means impossible to excel, but if you are looking for that “easy A,” you may want to look

elsewhere. Hard work CAN help you to excel, but please remember that it does not guarantee the sort of success you may be looking for.

COURSE OBJECTIVES/LEARNING OUTCOMES:

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

1. Identify major monuments, artistic styles, and conventions of modern and contemporary expressions in a global context.
2. Recognize that a work of art reflects not only the ideas of the artist who made it, but also the time and cultural context in which it was created.
3. Perform a visual analysis of a work of art or architecture (developing a detailed description and interpretation of visual form).
4. Identify the processes, materials, and techniques used in making different kinds of artworks.
6. Understand how architectural projects are designed to accommodate activities, beliefs, and values.
7. Understand and employ basic art historical terminologies and methodologies.
8. Enlist critical thinking and organizational skills in developing written assignments.

Course Textbooks

Cateforis, David. *Modern Art: A Global Survey from the Mid-Nineteenth Century to the Present*. New York: Oxford University Press, 2023. (Required; available at the university bookstore). ISBN-13: 978-0-190-84097-6.

Using Canvas

We will be using Canvas in this class. Students are required to check the course Website on Canvas on a regular basis. I will be using the Canvas messaging system to communicate with the class rather than e-mail, so please keep on top of your Inbox. In addition, I will post a number of important documents to the website, including this syllabus, but also including informational sheets and handouts. Finally, you will be able to track your grades on this site, and I will require you to turn in assignments and participate in online exercises using this platform. You can access Canvas by following these steps:

1. Go to the UNT homepage.
2. Click on the Canvas link.
3. Log into the system using your EUID and password.

To submit your work on Canvas, simply click on the appropriate link on the “Assignments” portion of the course Website on Canvas (it will be labeled clearly). The software will lead you through the submission process, but **be sure that your submission actually goes through!** I strongly advise students to check submitted documents after uploading them to confirm that submission was complete and accurate (this is the responsibility of the student, not the instructor, and it must be done in a timely fashion, before the deadline passes).

Whenever submitting work online, please remember that it is **your responsibility** to (1) keep a copy of your submission, (2) submit your finalized draft **before** the deadline passes (you will be able to revise your submissions up to that time, but not after, and it is not an excuse that the link was slow or overloaded on the day the assignment was due), and (3) insure that your document was uploaded in a format accepted by Canvas (the system may not inform you that your document was rejected—ALWAYS confirm that your submissions were uploaded successfully before you sign off). I will not accept a hard copy in lieu of an electronic submission; all submissions **MUST** go through the designated links on Canvas. If you are having difficulty uploading a project, you must contact IT in advance of the deadline to get the issue sorted out—again, last-minute technical difficulties will not be accepted as a legitimate excuse for late submission.

Course Requirements

Attendance and Participation—5% of final grade

On-Line Reading Quizzes—10% of final grade

On-Line Discussion Sessions—10% of final grade

Tableau Vivant Project—15% of final grade

Exam #1—20% of final grade

Exam #2—20% of final grade

Exam #3—20% of final grade

Attendance and Participation

Attendance and timely arrival are essential to your success in this course. If you cannot commit to attending lectures, or if you believe you will regularly be late to class or will have to frequently leave early, please drop this course. It is also essential that you arrive having carefully prepared the day's assignments. I cannot emphasize this last point enough. This means that you must read the day's assignments closely, making written notes about items of interest, points of critique, possible connections to other material that we have covered, etc. Due to the size of the class, I will not be taking attendance every day, but my experience suggests that those students who attend regularly will do better than those who do not. If I notice that attendance is particularly low on a given day, I will give an in-class **quiz**. These quizzes will be unannounced, and they may not be made up. These will count toward your Attendance and Participation grade. Finally, I will occasionally assign brief homework assignments. These will typically be completed online, and they will count toward your Attendance and Participation grade. Attendance quizzes and participation assignments will be scored on a 0-2 scale. At the end of term, students' A&P scores will be averaged and converted into a percentage, which will then be used to calculate final grades.

I ask that you refrain from using **cellular phones, pagers, laptop computers, iPads, or recording devices** in this classroom. If you have a disability that requires you to use a laptop or a recording device, I will gladly make an exception in your case, but I must receive a formal request for accommodation from the ODA. If you are experiencing a personal emergency that requires you to keep your telephone active, please silence it and excuse yourself discreetly if it should "ring." Otherwise, I ask that all cell phones and laptops be shut off and put away before the start of class. If you do not adhere to this request and your non-compliance creates a disturbance in the classroom, I will ask you to leave. If I see you photographing or recording my lecture without permission, you will be dismissed. If you do not leave the classroom when

instructed to do so—either by me or one of my assistants—I will file a disciplinary report with the Dean of Students.

Please be aware that I hold this class to appropriate standards of **collegiality** and decorum. The free exchange of ideas requires that we respect each other and listen carefully to one another. Please feel free to disagree with an interpretation and debate ideas with other students and with me. I do ask, however, that you refrain from insulting or abusing others, and I ask that you do not conduct conversations, sleep, read the newspaper, send text messages, or wander in and out of class while I or one of your classmates is speaking. If you cannot observe this requirement, I will ask you to leave the classroom.

On-Line Quizzes

As we move through the term, you will be required to take a series of short quizzes on-line using links made available on the “Assignments” page on Canvas. These will be based on the scheduled readings, and they will be designed to help you review that material in preparation for the larger exams. These will be open-book, and you will sit them outside the classroom, but they will be timed. Please see the course schedule for deadlines. Because you will have multiple opportunities to complete these assignments, **missed on-line quizzes may not be made up**; however, I will be **dropping the lowest on-line quiz grade** for each student at the end of the term.

On-Line Discussion Sessions

In the final third of the semester, students will be required to participate in on-line discussion sessions using the Canvas “Discussion” page. These discussions will ask you to consider the status of AI as a form of creative endeavor. The first session will ask students to present images and consider the ways in which they may or may not be considered creative works. The second will ask students to engage in debate on the topic. More detailed directions will be outlined on an assignment sheet posted to Canvas later in the term, as well as on the discussion board prompt for each discussion session. Moreover, I will review those instructions in class. Each of the sessions will be scored using a rubric. At the end of term, students’ discussion session scores will be converted into a percentage and a corresponding letter grade, using the grading scale below.

Tableau Vivant Project

In the final weeks of the term, each student will be required to create, document, and analyze a “tableau vivant”—a living recreation of a famous artwork. The specific requirements for this project will be outlined in an assignment sheet that I will post to Canvas later in the term and review in class. This will not require students to draft an essay, but it will require that students fill out and submit a fairly lengthy worksheet that will be posted to Canvas later in the term. Projects will be scored using a rubric; scores will be converted into a percentage and a corresponding letter grade based on the grading scale below.

Examinations

Students will demonstrate their grasp of the material we have covered in class by sitting three in-class examinations (see the course schedule for respective dates and times). The format will consist entirely of multiple-choice questions. A study guide will be posted to Canvas approximately one week before each exam. Exams will be primarily information-based. They

will focus on material presented in the assigned readings, but they will also rely heavily on material presented in lecture. **Please note: Students who fail to regularly attend lecture will, in all likelihood, struggle to make a passing grade on these.** Exams will receive a number grade ranging from 0 to 100. Corresponding letter grades will conform to the grading scale listed below.

Late and Missed Assignments and Exams

All written assignments (including the online discussions) must be submitted in electronic form using the correct links on Canvas. These projects are due on the dates and at the times noted on their respective assignment sheets and on the course syllabus. **Any submission received by the system later than the time specified on the assignment sheet, even by one minute, will not be accepted for credit.** If you are experiencing circumstances that you believe will interfere with your ability to complete an assignment on time, please notify me in a timely fashion in advance of the deadline so that we may discuss the situation. As for exams, I only grant make-ups in extreme cases involving **unavoidable circumstances that kept a student from being present during the exam period**, and I require formal documentation of hardship before I schedule them. The exception to this rule is the observance of religious holidays; however, if you are going to miss an exam for this reason, I do require advance notification. Additionally, no matter what the cause of your absence, you **MUST** contact me by electronic message no more than 24 hours after the exam concludes to schedule a make-up; if you fail to contact me within this period, you will forfeit your right to taking a make-up exam. Finally, please note the exam dates for this course. **I do not give exams early.** If you are planning to leave campus before Exam #3 is given to the rest of the class, for instance, you will either have to rearrange your schedule or take a 0 on that test.

Resubmission of Work Originally Done for Other Courses

All written work must be original to this section of this course. That is, you may not submit a worksheet, a discussion post, etc. (either in part or as a whole) that you originally wrote to submit to another course or even another section of this course. If you do so, you will receive a 0 for the assignment. Since this is considered academic dishonesty, I will be required, by university policy, to file a report with the Office of Academic Integrity.

Grading Scale

Your final grade in this course will appear on your transcript as a straight letter grade, without a “+” or a “-.” However, unless otherwise noted, individual assignments will be scored as follows:

A+	97-100
A	94-96
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69

D	64-66
D-	60-63
F	0-59

The standards that I apply when assessing written submissions are as follows:

- A: Outstanding (excellent work; the student performs well above the minimum criteria)
- B: Good-to-very good (impressive work; the student performs above the minimum criteria)
- C: Satisfactory (college-level work; the student meets the criteria of the assignment)
- D: Unsatisfactory (below-average work; the student fails to meet the minimum criteria)
- F: Substantially unsatisfactory (well-below-average work; the student fails to complete the assignment or fails to meet the minimum criteria to an unusual degree)

University and Departmental Policies

Plagiarism and Cheating

Please note: I feel *very* strongly about this. *Please* do not do this in my course. It would embarrass us both, and it would make me feel stressed out, disappointed, and depressed. If I catch you cheating or plagiarizing, I will assign a “0” for the assignment, possibly failing you for the course, and report you to the Office of Academic Integrity for disciplinary action. Please take pride in your abilities and your work and give this class your best honest effort. If you are not sure what constitutes plagiarism or cheating, please see me. In general, if you use **someone else’s words or ideas**, you must acknowledge that you are borrowing them by citing your source—you may not pass them off as your own. (In other words, DO NOT copy passages from internet sources and paste them into your paper or discussion post!) In addition, if you accept so much assistance on a project (whether from a person or a computer program or “entity”) that the work is no longer substantially your own, you have cheated. Finally, as noted above, if you wish to receive credit for completing an assignment, you must complete that assignment for this course this semester—credit is awarded for labor performed. Please be aware that if you resubmit an essay or discussion post originally written for another course/section, that also constitutes academic misconduct, and I am required by university policy to report it. Regarding exams, all of these will be “closed book.” Accepting or seeking any assistance from, or seeking reference to, another person, piece of writing, or electronic source, constitutes cheating. For this reason, all electronic devices must be shut off and put away before an exam is distributed. If I see you using a phone, smart watch, etc. during an exam, I will take your exam and assign a 0. Put simply, just bear in mind that your responsibility in this course is to earn your score by virtue of your own best effort.

Regarding the use of **Artificial Intelligence (AI)** programs to complete assignments—this is **only acceptable when and how it is expressly permitted/required by a prompt or assignment sheet**. The university has provided faculty with an AI detection service, and I use it in this course. If a student submits work of any kind and that work shows up as having been written (or even just revised) by AI, and that use is not specifically permitted/required by the assignment instructions, I will treat this as evidence of cheating and assess a penalty according to my policy on Plagiarism and Cheating. The AI detection software that we use does not differentiate between something written by AI and something “revised” by AI. If the detection

service flags a passage, and the use is inappropriate, I will treat that passage as having been plagiarized.

Here is the UNT statement regarding academic integrity: “According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.”

Students with Disabilities

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time; however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu. **If you have requested accommodation, and your letter has come through, please see me during office hours as soon as possible—we will need to put together a plan of action that will work for both of us.**

Emergency Notification and Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the UNT Learning Management System (LMS) for contingency plans for covering course materials.

Course Schedule

01/13: Introductions; course overview.

01/15: Defining “art”; defining “modernism”; reading—David Cateforis, *Modern Art: A Global Survey from the Mid-Nineteenth Century to the Present* (hereafter referenced as “Cateforis”), “Introduction.”

01/20: Realism, early photography, and Impressionism; reading—Cateforis, “Chapter 1.”

01/22: Impressionism (cont.); **Syllabus Agreement Quiz must be completed (on-line) by 2:00 pm; discussion of how to take on-line reading quizzes.**

01/27: Post-Impressionism and Symbolism; reading—Cateforis, “Chapter 2.”

01/29: Expressionism in France, Germany, and Austria; reading—Cateforis, “Chapter 3”; **On-Line Quiz #1 due by 2:00 pm.**

02/03: Expressionism (cont.).

02/05: The Cubist revolution; reading—Cateforis, “Chapter 4.”

02/10: Modern architecture before WWI; reading—Cateforis, “Chapter 5”; **Exam #1 Study Guide posted to Canvas.**

02/12: The Russian Avant-Garde, De Stijl, and the Bauhaus; reading—Cateforis, “Chapter 6”; **On-Line Quiz #2 due by 2:00 pm.**

02/17: **Exam #1—in face-to-face, hard-copy format, in ART 223.**

02/19: Dada and the New Objectivity; reading—Cateforis, “Chapter 7”; **On-Line Discussion Session I: Originality and Ownership in the Age of AI begins (discussion links open at 3:30 pm).**

02/24: Surrealism; reading—Cateforis, “Chapter 8.”

02/26: Art in France and England between the wars; reading—Cateforis, “Chapter 9”; **On-Line Discussion Session I: Originality and Ownership in the Age of AI ends (posts must be submitted by 2:00 pm to receive credit); On-Line Discussion Session II: Responding to Your Classmates begins (discussion links open at 3:30 pm).**

03/03: Modern Art in the United States, Canada, and Latin America, c. 1900-1945; reading—Cateforis, “Chapter 10”; **On-Line Quiz #3 due by 2:00 pm.**

03/05: Modern Art in Asia: India, Japan, Korea, and China, c. 1900-1945; reading—Cateforis, “Chapter 11”; **On-Line Discussion Session II: Responding to Your Classmates ends (comments must be posted by 2:00 pm to receive credit).**

03/10: Spring break—class does not meet!

03/12: Spring break--class does not meet!

03/17: Postwar Art in the United States: Abstract Expressionism and the New American Sculpture and Photography; reading—Cateforis, “Chapter 12”; **Exam #2 study guide posted to Canvas.**

03/19: Postwar Art in Europe; reading—Cateforis, “Chapter 13”; **On-Line Quiz #4 due by 2:00 pm.**

03/24: **Exam #2—in face-to-face, hard-copy format, in ART 223.**

03/26: Between Art and Life: International Trends of the 1950s and 1960s; reading—Cateforis, “Chapter 14”; **Tableau Vivant Project assigned.**

03/31: Pop Art; reading—Cateforis, “Chapter 15.”

04/02: Abstraction in North America and Europe in the 1960s; reading—Cateforis, “Chapter 16.”

04/07: Mid-Century Modern Architecture, c. 1920-1970; reading—Cateforis, “Chapter 17.”

04/09: Modern Art in India, Africa, and the Middle East, Mid-Twentieth Century; reading—Cateforis, “Chapter 18”; **On-Line Quiz #5 due by 2:00 pm.**

04/10: Class does not meet, but **Tableau Vivant Project due (on-line submission, by 5:00 pm).**

04/14: Pluralism: Trends of the Late 1960s to Mid-1970s; reading—Cateforis, “Chapter 19.”

04/16: Pluralism (cont.).

04/21: Postmodernism: Art in Europe and the United States from the Late 1970s to Late 1980s; reading—Cateforis, “Chapter 20.”

04/23: Recent Architecture: From Postmodernism to Green Design; reading—Cateforis, “Chapter 21.”

04/28: The Global Contemporary: Themes in Art Since c. 1989; reading—Cateforis, “Chapter 22”; **On-Line Quiz #6 due by 2:00 pm; Exam #3 Study Guide posted to Canvas.**

04/30: Exam Prep Day—class does not meet; please use this time to begin preparing for Exam #3.

05/04: (Monday): **Exam #3, 3:00 pm-5:00 pm—in face-to-face, hard-copy format, in ART 223.**

***The instructor reserves the right to alter this syllabus at his discretion.**