Instructor: Dr. Kurt Rahmlow  
Office: Art Building, Room 229  
Office phone: 940-369-7952  
E-mail: Please use the messaging system on Blackboard  
Office hours: M, W 1:15-2:45

**A EAH 4801-003: Topics in Art History—The Women of Modernism**

**COURSE DESCRIPTION:** Selected topics in the history of art. Prerequisites: ART 1200, 2350, and 2360.

This course, subtitled “The Women of Modernism,” will be a focused study of the role that women played in the development of Modern Art, 1845-1945. This is a surprisingly contested subject. Surveys of Modern Art, and the scholarship more generally, have tended to elide the major presence of female artists, writers, and patrons in the history of Modernism. Recent attempts to create a more inclusive canon have tended to result in the less than satisfactory pattern according to which many of these artists are included as a counterpoint, and an afterthought, to the largely formalist projects articulated by male artists of the period. Taking Virginia Woolf’s famous conception as our starting point, then, we will give these artists a “course of their own” and consider why this historiographic pattern has emerged. We will also consider how their addition challenges us to reformulate our assumptions about the nature of Modern Art. We will begin with Realism and Impressionism, and we will work through Surrealism. The primary focus will be on European Modernism, but we will also look at works by artists in the Americas. This will be a moderately interdisciplinary course—we will be reading a fair amount of poetry and fiction by experimental women writers, as well as art historical scholarship. Please note that this class is designed for students who have had substantial experience with art historical coursework—that is, it presupposes a good working familiarity with art historical terminologies, methodologies, and practices. Class meetings will involve PowerPoint lectures and roundtable discussions of critical texts and artworks.

Please also be advised that there are recommended prerequisites for this course: AEAH 4810: Nineteenth-Century Art and AEAH 4812: Modernism and the Visual Arts, 1890-1945. This is a focused topics course, so I will be assuming a basic familiarity with the movements and issues covered in the aforementioned period survey courses.

**COURSE OBJECTIVES/LEARNING OUTCOMES:**
1. To learn about modern women artists and the ways historians have treated them.
2. To develop and hone research skills.
3. To develop and hone skills of analysis and critical thinking.
4. To develop advanced writing skills.

**Textbooks**


**Using “Blackboard”**

Students are required to check the course Website on Blackboard on a regular basis. I will be using the Blackboard 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. I will post a number of reading assignments to that Website that are not contained in the required course textbooks, too. Finally, you will be able to track your grades on this site, and I will require you to turn in your formal writing assignments electronically using its Turnitin function. You can access “Blackboard” by following these steps: (1) Go to the UNT homepage. (2) Click on the Blackboard link. (3) Log into the system.

To use the Turnitin function to submit your work, simply click on the appropriate assignment link on the “Course Content” portion of the course Website on Blackboard (it will be labeled clearly). The software will lead you through the submission process, but be sure that your submission actually goes through! If you do not receive a message telling you that the submission was successful and giving you a submission ID number, your paper was not submitted properly.

When using the Turnitin function, please remember that it is your responsibility to (1) keep a copy of your submission, as well as proof of submission (your “digital receipt” paper ID number), (2) remember that your Turnitin submissions are final (you will not be able to revise your paper once you submit it, so please format it properly the first time), and (3) upload your paper in a timely fashion in advance of the deadline—it is not an excuse that the Turnitin link was slow or overloaded at 3:29 on the day the paper was due (you will have several weeks to complete these assignments and submit them). I will not accept a hard copy in lieu of an electronic submission; all submissions MUST go through the designated Turnitin link on Blackboard. If you are having difficulty uploading your paper, you must see me during office hours in advance of the due date.

**Course Requirements**

*Attendance*—5% of final grade  
*Participation*—5% of final grade  
*Textual Analysis Papers*—20% of final grade  
*Formal Analysis Paper*—15% of final grade  
*Annotated Bibliography*—15% of final grade  
*Mid-Term Examination*—20% of final grade  
*Final Examination*—20% of final grade
Attendance and Participation

Attendance and timely arrival are mandatory. If you cannot commit to attending lectures, or if you believe you will regularly be late to class, please drop this course. I will take attendance five times during the course of the term, on random dates. If you should miss more than half a class meeting, you will be counted absent. If you arrive late or leave early and are not present when I call attendance, it is your responsibility to speak with me before we adjourn for the day; otherwise, you will not receive credit for attendance. If you are absent for a legitimate reason on one of these days and wish to receive credit for the class, (1) you will have to provide me with proper documentation of your excuse, and (2) you will have to make up the work for that day by writing a short response paper reviewing the material we covered in class. Please see me for details. If you cannot document a legitimate reason for missing class (illness, a death in the family, military duty, a religious holiday, for instance), you may not make up an absence. If you are going to be absent in order to observe a religious holiday, I ask that you notify me in advance, by e-mail, during the first two weeks of the term.

It is also mandatory 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 materials that we have covered, etc. While in class, I expect students to draw from their preparation and participate in the classroom community—that is, I expect all students to get involved in the conversation. If the conversation flags noticeably, I reserve the right to give unannounced quizzes or assign discussion questions or in-class writing assignments. These will count toward your participation grade, and they may only be made up in cases of documented excused absence. On occasion, I will collect informal assignments—discussion questions, for example, or work produced during small group discussion. These will also count toward your participation grade.

I do not allow the use of cellular phones, pagers, laptops, iPads, or recording devices in this classroom, except by special permission. If you have a disability that forces you to use a laptop or a recording device, please provide me with the proper documentation (see below), and I will gladly make an exception in your case. If you are in the midst of a personal emergency that requires you to keep your telephone active, please notify me at the beginning of class. Otherwise, all cell phones and laptops MUST be shut off and put away before the start of class. If you do not adhere to this requirement, I will ask you to leave the classroom.

Finally, 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 other students, 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.

Textual Analysis Papers

As the semester progresses, you will write two 1- to 2-page essays treating the passages posted to Blackboard. The purpose of these exercises is to encourage you to consider those readings
more closely and thoughtfully, since we will not always have time to discuss them in lecture. Assignment sheets for these papers will be posted to Blackboard. These assignments will receive numerical grades ranging from 0 to 100. Corresponding letter grades will conform to the grading scale below. These assignments must be submitted electronically using the Turnitin function on Blackboard. Please see the note below regarding the formatting of written assignments.

**Formal Analysis Paper**
As mid-term approaches, you will write a 3-4 page formal analysis paper on a specific work of art by a modernist female artist. This work will also be the subject of your annotated bibliography (see below). The Formal Analysis Paper will not be research-based, but will be your response to a specific task, as outlined in an assignment sheet that I will post to Blackboard two weeks before the essay is due. This assignment will receive a numerical grade ranging from 0 to 100. A corresponding letter grade will conform to the grading scale below. The notes on paper format offered below also apply in this case. This assignment must be submitted electronically using the Turnitin function on Blackboard.

**Annotated Bibliography**
In lieu of a final paper, I will be requiring you to assemble an annotated bibliography of 5 to 7 critical or theoretical texts that relate to your chosen work of art (that is, the work that you treated in your Formal Analysis Paper). I will describe this assignment in more detail as the term progresses. Unlike the Formal Analysis paper, this assignment will be research based, and it will require students to dedicate a significant amount of time on their own to completing it. This assignment will receive a numerical grade ranging from 0 to 100. A corresponding letter grade will conform to the grading scale listed below. This assignment must be submitted electronically using the Turnitin function on Blackboard.

**Mid-Term and Final Examinations**
You will demonstrate your grasp of the material we have covered in class by sitting two in-class examinations (see the course schedule for respective dates and times). The format will be multiple choice. 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 major written assignments must be submitted in electronic form using the Turnitin function on Blackboard—Turnitin is the plagiarism detection software used by UNT. These projects are due on the dates and at the times noted on their respective assignment sheets. Any assignment submitted later than the time specified on the assignment sheet, even by one minute, will be counted late. Late submissions of major assignments will be accepted for several days after the posted deadline. However, once I have closed the link and begun grading, late submissions will no longer be accepted. All late major assignments will be penalized one full letter grade for every calendar day they are late. Any assignments due in hard copy in class are due at the beginning of class. These will generally be homework of some sort and will NOT be accepted late without documentation of hardship. If you miss class on a day when an in-class participation grade was assigned and collected, or if you fail to complete any participation assignment on time, you may NOT make up that assignment without documentation of hardship. If you miss a deadline of any sort due to absence, and you have a legitimate excuse (for example, you were seriously ill, or your car exploded in the parking lot of McDonald’s while you were inside
getting breakfast on the way to class), then you MUST notify me within 24 hours. If you are experiencing difficulties that you believe will interfere with your ability to complete an assignment on time, please notify me in advance of the due date so that we can discuss the situation. Regarding exams, I only grant make-ups in extreme cases, 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 require advance notification. Additionally, no matter what the cause of your absence, you MUST contact me no more than 24 hours after the exam concludes, either by phone or by e-mail 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.

**Formatting Papers**
A page requirement ALWAYS refers to FULL pages. Include a title page with the title of your paper, your name, the course name and number, and the date (this is the only place this information should appear; do NOT include this information again at the beginning of your text). All papers should have 1” margins all around, 12-point font, double spacing (NOT triple spacing), and single returns (there should not be any double returns anywhere on a paper). Pages must also be numbered. Include a title page, as well as endnotes and a bibliography, when appropriate. Use *Chicago Manual of Style, 16th* edition, endnote and bibliographic formatting for the humanities to document your use of source texts. Include “figures” (images of the works you discuss), as necessary, at the end of each paper (not spliced into the text), and identify them by artist, title, and date in a caption. The Annotated Bibliography is an unusual assignment that necessitates certain exceptional formatting considerations—please see the example posted to Blackboard and use it as a model when finalizing this particular project. Papers that do not conform to these requirements will be penalized. When submitting a hard copy of homework assignments, always staple and number your multi-page submissions.

**Grading Scale**
Your final grade in this course will appear on your transcript as a straight letter grade, without a “+” or a “-.” However, 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
University and Departmental Policies

Plagiarism and Cheating
I shouldn’t have to talk about such things at this level, but 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 certainly fail you for the assignment, possibly for the course, and report you 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 much acknowledge that you are borrowing them—you may not pass them off as your own. In addition, if you accept so much assistance on a project that the work is no longer substantially your own, you have cheated. Regarding quizzes and 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. Put simply, just bear in mind that your responsibility in this course is to earn your score by virtue of your own best effort.

Students with Disabilities
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940-565-4323.

Course Risk Factor
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Building Emergency Procedures
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.
Center for Student Rights and Responsibilities
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

Course Schedule

Week 1

01/17: Introductions; overview of course material

01/19: The academy and the roles permitted to women in academic training and practice


Week 2

01/24: Framing questions


01/26: Defining Modernism


Week 3

01/31: Realism


02/02: Realism (cont.); Formal Analysis Paper assigned

Week 4

02/07: Impressionism—Berthe Morisot, Mary Cassatt, Marie Bracquemond, Eva Gonzales


02/09: Impressionism (cont.); a primer on academic writing


Week 5

02/14: Impressionism (cont.); thesis statement workshop—if you would like to get feedback on your thesis statement during class, you must send it to me BEFORE class meets


02/16: Symbolism—Jeanne Jacquemin, Camille Claudel; Formal Analysis Paper due


Week 6

02/21: Symbolism (cont.); TA Paper #1 assigned


02/23: Pictorialist photography—Gertrude Käsebier and Anne Brigman

Week 7

02/28: Expressionism—Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter


03/01: Expressionism (cont.); on the use and abuse of source texts


Week 8

03/06: Cubism and Cubist Abstraction in Paris—Gertrude Stein, Sonia Delaunay; TA Paper #1 due; exam review materials distributed

03/08: Cubism and Cubist Abstraction in Paris (cont.)


Week 9

03/13: Cubism and Cubist Abstraction in Paris (cont.); come prepared with discussion questions; Annotated Bibliography assigned


03/15: Mid-Term Exam

Week 10

03/20: Spring break!

03/22: Spring break!

Week 11

03/27: Dada—Sophie Taeuber, Hannah Höch, Baroness Elsa von Freytag-Loringhoven


03/29: Dada (cont.); research tools and strategies


**Week 12**

04/03: The Russian avant-garde—Natalya Goncharova, Varvara Stepanova, Lyubov Popova


04/05: The Bloomsbury Group


**Week 13**

04/10: The Bloomsbury Group; come prepared with discussion questions


4/12: Figurative Art and the School of Paris—Suzanne Valadon, Marie Laurencin; TA Paper #2 assigned

Week 14

04/17: Figurative Art and the School of Paris; CMOS bibliographic form


04/19: American experiments—Djuna Barnes, Augusta Savage, Imogen Cunningham;

Annotated Bibliography due


Week 15

04/24: American experiments (cont.)—Georgia O’Keeffe


04/26: Museum visit day (we will not be meeting as a class today; instead, I ask that you visit a museum or gallery that features the work of women artists); TA Paper #2 due; exam review materials distributed

Week 16

05/01: Surrealism—Barbara Hepworth, Leonora Carrington, Meret Oppenheim, Claude Cahun, Dorothea Tanning, Frida Kahlo


05/03: Surrealism (cont.)


05/08: Final Exam, 1:30-3:30
*The instructor reserves the right to alter this syllabus at his discretion.
AEAH 4801-003:
Topics in Art History—The Women of Modernism

I have read this syllabus. I agree to comply with all of the provisions it describes. I understand the course structure, grading and attendance policies, as well as the risk factor rating. I understand that this class includes a substantial amount of reading and discussion. I understand the attendance and late policies, and I am aware that absences and late work will result in a lowered final grade. By taking this course, I agree not to commit acts of academic dishonesty, including plagiarism, cheating, and failing to cite sources. I understand that, at a minimum, any act of academic dishonesty will result in a grade of “F” for the assignment. I further understand that Dr. Rahmlow will pursue disciplinary actions against me with the University of North Texas should I commit any act of academic dishonesty. These disciplinary actions may range all the way from an “F” for the assignment to an “F” for the course, even to suspension or expulsion from the University. I acknowledge that Dr. Rahmlow reserves the right to alter his syllabus at his discretion during the course of the semester.

Signature

Printed name ____________________________ Date

Student ID Number ______________________________

The return of this syllabus agreement is required for continued enrollment in the course.