Instructor: Dr. Kurt Rahmlow  
Office: ART 213  
Office phone: 940-369-7952  
E-mail: Please use the e-mail messaging system on Canvas  
Office hours: M, T, W 3:00-4:00, and by appointment  

Teaching assistant: Ms. Virginia Cook  
Office: ART ____________  
E-mail: Please use the e-mail messaging system on Canvas  
Office hours: M 9:00-10:00, and by appointment  

AEAH 4813-001:  
Postmodernism and the Visual Arts, 1945-present*  

COURSE DESCRIPTION: Considers the emergence of “postmodernism” in the visual arts, exploring the development, interpretation, and use of postmodern works, while examining the historical, social, and cultural conditions of “postmodernity” globally, ca. 1945 to the present. Prerequisite(s): ART 1200 or 1301, 2350, and 2360; or consent of the instructor.  

This course surveys important developments in art and architecture from 1945 to the present day. More properly, the class will focus on late Modernism, Postmodernism, and current trends within avant-garde or experimental artistic production. We will begin by considering Abstract Expressionism, and we will end by examining projects recently on view at major international exhibitions and currently on display at galleries around the world. In the process, we will explore such movements, schools, and strains as Minimalism, Post-Painterly Abstraction, Pop Art, Conceptual Art, Performance Art, installation art, video art, digital art, and works influenced by significant political and theoretical positions, including feminism, identity politics, post-structuralism, and post-colonialism. This class is designed for students who have had some experience with art historical coursework—that is, it presupposes a basic familiarity with art historical terminologies and methodologies. I will be conducting this course primarily in a lecture format, but I will regularly require small-group work and I hope you will be comfortable asking questions and engaging other members of the classroom community in dialogue.  

Please bear this in mind: Some of you may find this material disturbing. Graphic violence and explicit sexuality are themes pursued by a number of contemporary artists. 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 quite challenging. The art of the post-war period tends to be, intellectually speaking, extremely sophisticated. We will be reading a series of critical and theoretical texts that will be very difficult to understand. It is by no means impossible to excel in this course, but if you are looking for that “easy A,” you may want to look elsewhere. This is not an “introductory” course.  

COURSE OBJECTIVES/LEARNING OUTCOMES:  
1. To learn about post-war art and artists, as well as the theoretical and philosophical principles that inform post-war artworks.
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 “Canvas”**

Students are required to check the course Website on Canvas on a regular basis. I will be using the Canvas e-mail style messaging system to communicate with the class rather than my UNT e-mail account, so please keep on top of your Canvas Inbox. In addition, I will post a number of important documents to the website, including this syllabus, but also including informational sheets, handouts, and several reading assignments that are not contained in the required course textbook, too. Finally, you will be able to track your grades on this site, and I will require you to submit your formal writing assignments electronically using its Turnitin function. 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.

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 Canvas (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 Canvas e-mail 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 once the due date has passed (you will be able to revise and resubmit your paper up until that point, but you will not be able to do so after), 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 on the day the paper was due (you will have adequate time in which 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 Canvas. If you are having difficulty uploading your paper, you must see me (or the T.A.) during office hours in advance of the due date.
Course Requirements

Attendance—5% of final grade
Participation—5% of final grade
Textual Analysis Paper #1—15% of final grade
Textual Analysis Paper #2—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 mandatory. If you cannot commit to attending lectures, or if you believe you will regularly be late to class or leave early, please drop this course. I will take attendance at least 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 role, 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. Finally, I may assign short homework assignments designed to get you thinking about the course material before attending class. These, too, will 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 term progresses, you will write two **400- to 600-word** essays treating readings not contained in the survey text (note: this word count does not include footnotes). 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 Canvas. 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 Canvas. Formatting requirements will be specified on the assignment sheets.

**Examinations**
You will demonstrate your grasp of the material we have covered in class by sitting **three in-class examinations** (see the course schedule for the respective dates and times). The format will consist of multiple choice and short essay questions. 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 Canvas—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 we have begun grading, late submissions will no longer be accepted. All late major assignments will be penalized **ten points 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 for **unavoidable circumstances**, 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. Please note: I do not give exams early. If you are going to be leaving campus before the final exam is scheduled to be given, you will either need to rearrange your schedule or take a 0 on that exam.

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 paper that you originally submitted for credit in another course or another version of this course (whether taught by another instructor OR by myself). If you do so, you will receive a 0 for the assignment.

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:

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<tr>
<th>Grade</th>
<th>Score Range</th>
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<tr>
<td>A+</td>
<td>97-100</td>
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<tr>
<td>A</td>
<td>94-96</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>84-86</td>
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<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<td>C</td>
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<td>C-</td>
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<tr>
<td>D-</td>
<td>60-63</td>
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<td>F</td>
<td>0-59</td>
</tr>
</tbody>
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University and Departmental Policies

Plagiarism and Cheating
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 must acknowledge that you are borrowing them, usually by citing your source—you may not pass them off as your own. In other words, you may not copy and paste material written by someone else, even if you change the wording in places. 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—use your own ideas, and put them in all your own words.

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 167 of Sage Hall. 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.

Financial Aid Satisfactory Academic Progress
Please be advised of the following university policy: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit “http://financialaid.unt.edu/satisfactory-academic-progress-requirements” for more information about financial aid.
Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**Course Schedule**

**Week 1**

06/03: Introduction/s; overview of course material.

    Modernism before WWII—Arnason and Mansfield, pp. xiii-xxxii.


06/05: Abstract Expressionism (Color Field Painting); reading—Arnason and Mansfield, pp. 392-400.


06/06: Trends in American Sculpture and Photography; reading—Arnason and Mansfield, pp. 401-410.


**Week 2**

06/10: Postwar European Art (cont.); reading—Arnason and Mansfield, pp. 431-443; a primer on academic writing, including thesis statements; **T.A. Paper #1 assigned.**

06/11: **Exam #1.**

06/12: Pop Art in England and Neo-Dada; reading—Arnason and Mansfield, pp. 456-466; Richard Hamilton, “For the Finest Art, Try Pop,” in *AIT*, pp. 742-743.

    Happenings and Environments; reading—Arnason and Mansfield, pp. 466-471; Allan Kaprow, from *Assemblages, Environments and Happenings*, in *AIT*, pp. 717-722.

06/13: Pop Art in America; reading—Arnason and Mansfield, pp. 471-487.

Week 3

06/17: Europe’s New Realism; reading—Arnason and Mansfield, pp. 444-455.


06/18: Post-Painterly Color Field Abstraction and Hard Edge Painting; reading—Arnason and Mansfield, pp. 490-503.

Op Art and trends in sculpture, including kinetic sculpture and light and space art; reading—Arnason and Mansfield, pp. 503-510.

International Style architecture and other developments in international architecture; reading—Arnason and Mansfield, pp. 527-557; exam review sheet distributed.

06/19: Minimalism; reading—Arnason and Mansfield, pp. 510-526.


06/20: Conceptual Art; reading—Arnason and Mansfield, pp. 558-566.


Week 4

06/24: Exam #2


Postmodernism in Architecture; reading—Arnason and Mansfield, pp. 629-657.

982-989; Barbara Jones-Hogu, “The History, Philosophy, and Aesthetics of AFRICOBRA,” on Canvas; **T.A. Paper #2 assigned.**


06/27: Monuments and public sculpture; reading—Arnason and Mansfield, pp. 606-610.


**Week 5**


Neo-Expressionism and Neo-Geo; reading—Arnason and Mansfield, pp. 666-686.

Graffiti Art and Commodity Art; reading—Arnason and Mansfield, pp. 687-700; exam review sheet distributed; **T.A. Paper #2 due.**

07/02: Installation Art, and British and American Abstract Sculpture in the ‘80s and ‘90s; reading—Arnason and Mansfield, pp. 701-710; Donald Judd, “from ‘… not about master-pieces but why there are so few of them,’” in *A/IT*, pp. 1139-1143.


The 1990s to the present; reading—Arnason and Mansfield, pp. 741-760.

07/03: **Exam #3**—1:00-2:50, ART 288.

*The instructor reserves the right to alter this syllabus at his discretion, with or without notice.*
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/EUID

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