Instructor: Dr. Kurt Rahmlow
Office: ART 213
E-mail: Please use the messaging system on Canvas
Office hours (face-to-face): M 2:00-3:00 and W 5:00-6:00; also by appointment
Office hours (on-line): T 1:00-3:00 (please message me to set up an appointment)

**ARTH 4848.001: Art History Seminar—Impressionism, Modernism, Modernity**

COURSE DESCRIPTION: Introduction to research methodologies and practices of scholarship relevant to the study of a topic in art history. Delivered as a seminar consisting of assigned readings, class discussion, and oral and written presentations. Taught on rotating basis by art history faculty annually. Prerequisite(s): ART 2350, ART 2360, and ART 2370; AEAH 4800; 9 hours of advanced art history; senior status within major.

COURSE CONTENT: This course will consider the artists and artworks associated with Impressionist painting in France in the late-nineteenth and early-twentieth centuries, as well as related developments elsewhere in Europe and the United States. The content of the course will focus on essential themes related to the development of the style, including the emerging experience/s of modernity and important changes in gender identity and sexuality. We will consider a range of artists, beginning with important precursors, such as Courbet and Manet, but the bulk of our attention will be paid to the classic French impressionists—Monet, Morisot, Pissarro, Degas, Cassatt, and Renoir. Topics will include the rise of urbanism, the growth and redevelopment of Paris, landscape painting, the triumph of the bourgeoisie, the gendering of art, and the birth of the avant-garde. Class meetings will involve some lecturing, but as this is a seminar, students will be charged with contributing to the course content by leading and more informally participating in discussions. Students will be required to complete a significant amount of reading each week, post a response to the week’s reading on the course discussion board, and produce a substantial research project.

COURSE OBJECTIVES/LEARNING OUTCOMES:

1. To learn about the theories and histories of Impressionism in a range of media and national contexts.
2. To develop research skills at the levels expected of art-world professionals.
3. To develop skills of analysis and critical thinking at the levels expected of art-world professionals.
4. To develop advanced writing skills at a level appropriate to art-world professionals.
5. To develop the skills necessary to organizing and carrying through a significant research project.

**Course Textbooks**


**Using “Canvas”**

I will post a number of important documents to the course Website on “Canvas,” including this syllabus, informational sheets and handouts, and numerous reading assignments not contained in the course textbook. I will also post your grades on this site, and I will ask you to turn your writing assignments in electronically using its Turnitin function. You will be using the discussion board, as well. You can access “Canvas” by following these steps:

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

**Course Requirements**

Attendance/Participation—30% of final grade  
Presentation of Artist—10% of final grade  
Research Paper Proposal and Annotated Bibliography—20% of final grade  
First Draft of Research Paper—10% of final grade  
Final Draft of Research Paper—30% of final grade

**Attendance and Participation**

Attendance and timely arrival are mandatory, and I will be taking attendance. If you cannot commit to attending class, or if you believe you will regularly be late to class or need to leave early, please drop this course. Please understand this: I consider all of you professionals-in-training. I will be assuming a learning curve—that is, I recognize that you are in the process of acquiring the skills and information that will see you through your careers; I will not expect you to have mastered these at the beginning. However, I will be expecting all of you to be taking this course seriously, as a part of your professional preparation. 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 roll, you will receive partial credit for attendance (80%), and please understand that it will be your responsibility to speak with me before we adjourn for the day in order to correct the roll; otherwise, you will not receive credit for attendance. Students may miss one class meeting without incurring a penalty. Any absences thereafter will result in lowering of the student’s final attendance/participation grade by 10 points.

It is 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 in-class writing assignments and small-group discussion tasks. These will count toward your
participation grade. Please also note that I will periodically be assigning small-group exercises, to be completed in class; these will count toward the participation grade.

Class preparation will, in part, be staged on the discussion board on Canvas. During a week in which we have assigned course readings, students will be asked to post a response to those readings on the course discussion board on Canvas. This must be done by noon (12:00 pm) on Wednesday of the week to be counted for credit. Posts must run at least 200 words, and they must make direct reference to the readings for the week. In addition, any direct reference to the texts (whether as a quotation or a summary) must include a page number in parentheses. Students may miss one post without incurring a penalty. I will not require students to respond to their classmates’ posts, but I encourage you to do so, and I ask that you treat one another with respect in the process.

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. This is a particular point of emphasis for me in a seminar classroom. I’m expecting students to behave like professionals-in-training. As for the use of electronics, please refrain from using electronic devices, except in conducting course business—taking notes, looking up titles of art works that we are discussing, etc. If we begin to have problems with the use of electronics during a class meeting, I will change the course policy to ban them from the classroom.

If you are experiencing any symptoms of COVID-19 please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

Remote instruction may become necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students will need access to a webcam and microphone, as well as to a reliable internet connection during our regularly-scheduled class meeting times, to participate in fully remote portions of the class. Information on how to be successful in a remote learning environment can be found at https://online.unt.edu/learn.

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.

Presentation of Artist
Once during the course of the semester, each student will supplement class discussion by giving a formal 10-minute presentation on a single artist and that artist’s work. Students will sign up to present on a specific artist on the first day of class. Students will then be required to arrive
on their designated day prepared with a rough script and a series of professional-grade PowerPoint images designed to illustrate their discussions. Please take these assignments seriously; you will be graded on how knowledgeable you are about your artist, as well as on how polished your discussion and slides are. If you are concerned about preparing for this task, please see me; I will be more than happy to help you along.

**Formal Research Proposal and Annotated Bibliography**
At mid-term, each student will submit a formal, 300- to 500-word research proposal, complete with a working thesis and an annotated bibliography of 7-10 sources that you feel will be important to your project. Please note that proper bibliographic form is important here. You are, after all, putting together a bibliography. More specific instructions will be detailed on an assignment sheet, to be distributed as the course progresses.

**First Draft of Research Paper**
Each student will write a carefully-researched and well-argued essay of 7-10 pages on the topic of her or his choice, as dictated by her or his intellectual interests—with the single requirement that the topic relate closely to the focus of this course. The project must be object-driven (focused firmly on a specific work of art), and topics must be approved in consultation with the professor. Be prepared to submit a complete draft of your paper (with all the fixin’s) on the date listed below on the course schedule for First Draft of Research Paper. This will be graded as a complete essay, so please give it your best effort. Just to be clear on this: If you only turn in 3 1/2 pages, you cannot score above a 50. I will be circulating an assignment sheet later in the semester that will outline the specific requirements regarding this task.

**Final Draft of Research Paper**
Having received feedback on a complete first draft, students will revise their work and submit a new and improved final draft of their research papers on the date listed on the course syllabus. The requirements stipulated for the first draft, of course, still apply, with one exception: Expectations will be higher for the final draft. My concern in looking over the first draft is degree of completion. My concern in scoring the final draft is quality of work.

**Late and Missed Assignments**
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 two days after the posted deadline. However, once the link closes, late submissions will no longer be accepted. All late major assignments will be penalized 10 points for every calendar day they are late. If you miss a submission deadline for a major assignment for a legitimate and unexpected reason, and you have a legitimate, documented excuse (for example, you became seriously ill), 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. Because students will have a full week to post their responses to the discussion board, these postings may not be made up, if missed. Because of the scheduling difficulties relating to presentations, students may only be re-scheduled for this
assignment to accommodate extreme and unforeseen circumstances, and these circumstances will need to be formally documented.

Resubmission of Work Originally Done for Other Courses
All written and creative work must be original to this section of this course. That is, you may not submit a paper, discussion post, part of an essay, etc. that you originally wrote to submit to another course. If you do resubmit material, 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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<th>Grade</th>
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<td>A+</td>
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<td>A</td>
<td>94-96</td>
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<td>A-</td>
<td>90-93</td>
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<td>B+</td>
<td>87-89</td>
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<td>B</td>
<td>84-86</td>
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<tr>
<td>B-</td>
<td>80-83</td>
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<td>C+</td>
<td>77-79</td>
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<td>C</td>
<td>74-76</td>
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<td>C-</td>
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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 must acknowledge that you are borrowing them, usually by citing your source—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. 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 University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private
discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at https://studentaffairs.unt.edu/office-disability-access. You may also contact ODA by phone at (940) 565-4323.

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 Blackboard for contingency plans for covering course materials.

Course Schedule

Week 1

08/25: Course introduction; students sign-up for presentations; introduction to Impressionism; a review of how to productively and responsibly use source texts; readings:

Richard Schiff, “Defining ‘Impressionism’ and the ‘Impression’,” in Modernism and Modernity: The Vancouover Conference Papers, ed. Benjamin H. D. Buchloh, Serge Guilbaut, and David Solkin (Halifax, NS: Press of the Nova Scotia College of Art and Design, 1981), pp. 18-24 (this has been posted to Canvas, but I will also have hard copies to distribute in class).

Week 2

09/01: Defining Modernism; readings:


Presentation (Charles Baudelaire): _____________________________________________

Presentation (Edouard Manet): _______________________________________________
Week 3

09/08: Realism into Impressionism; readings:


Presentation (Claude Monet): ________________________________
Presentation (Camille Pissarro): ________________________________

Week 4

09/15: Modernism, Modernity, and the Emergence of the Modern City and Suburb; In-Class Formal Analysis Exercise; readings:


Presentation (Berthe Morisot): ________________________________

Week 5

09/22: Leisure and Entertainment; Research Paper Proposal and Annotated Bibliography Assigned; readings:


Presentation (Edgar Degas): ________________________________

Week 6

09/29: Gender and Sexuality, followed by a discussion of research tools and strategies; readings:


**Week 7**

10/06: Gender and Sexuality (cont.), followed by a public discussion of research topics (students must come to class prepared with a research topic—in other words, a specific work of Impressionist art—and a list of points of interest, as well as at least one research question); sign-up sheet for individual conferences circulated:


Nicole R. Myers, “'Extreme Novelty or Things of the Past’: Morisot and the Modern Woman,” in *Berthe Morisot: Woman Impressionist* (New York: Rizzoli Electa), 76-115.

**Week 8**

10/13: Individual student conferences to discuss research project and preliminary research, during our regular class meeting time, in my office (ART 213)—please come prepared with preliminary drafts of your Research Proposal and Annotated Bibliography.

10/15: Class does not meet, but **Research Paper Proposal and Annotated Bibliography due (on-line submission), by 5:00 pm.**

**Week 9**

10/20: American Impressionists; reading:


**Week 10**

10/27: Impressionism and the early avant-garde in literature; readings:

Presentation (Emile Zola): ______________________________________________

**Week 11**

11/03: The Crisis of Impressionism—the Late Works, followed by a review of footnote/endnote forms and uses; readings:


Presentation (Pierre Auguste Renoir): _________________________________

Presentation (John Singer Sargent): _________________________________

**Week 12**

11/10: Independent writing day; class does not meet as a group; **First draft of Research Paper Due, on-line submission, by 5:00 pm.**

**Week 13**

11/17: Peer Review Day—each student will read two classmates’ essays, as assigned by the instructor (please see the Peer Review Module on Canvas for more information); students sign up for individual conferences.

**Week 14**

11/22-11/24: Individual conferences—class does not meet as a group.

**Week 15**

12/01: Professional Development Day—we will be having an informal conversation about how best to prepare for a career in art history related fields, how to select a graduate program, how to put together an effective graduate school application, etc. Please bring a copy of a current resume/CV, as well as any related questions.

12/03: Class does not meet, but **Final Draft of Research Paper due (on-line submission), by 5:00 pm.**

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