

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; also by appointment

The teaching assistants for this course, and their contact information, are as follows:

Ms. Bailey Bark (working with students whose last names begin with the letters A-K); office: ART 225; office hours: T 3:30-4:30 and by appointment; e-mail: please use the “message” function on Canvas.

Ms. Isabel Saldivar (working with students whose last names begin with the letters L-Z); office: ART 225; office hours: M 1:00-2:00 and by appointment; e-mail: please use the “message” function on Canvas.

Please avail yourselves of their assistance. They are here to help you. If you have questions, or if you need help revising an essay, please contact your T.A. In addition, if you have a question about a grade, please first speak to the T.A. who evaluated your work, and please do this during her 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 a small-group research 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

Dempsey, Amy. *Styles, Schools and Movements: The Essential Encyclopedic Guide to Modern Art*, new and expanded edition. New York: Thames and Hudson, 2010. (Required; available at the university bookstore). ISBN-13: 978-0-500-28844-3.

Supplementary readings (available for download on Canvas or through links posted to Canvas).

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 your formal writing assignments electronically using its Turnitin function 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 use the **Turnitin** function to submit your work, simply click on the appropriate assignment 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!** 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**” number), (2) remember that your Turnitin submissions are final once the deadline passes (you will be able to revise your paper up to that time, but not after, so please format it properly before that date passes), 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 assignment 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 Canvas. If you are having difficulty uploading your paper, you must see your TA during office hours in advance of the deadline, and that person will help you.

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

Small-Group Research 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—the exceptions to this rule are the In-Class Research Day, on 04/18, and the In-Class Writing Day, on 05/02. If you have a disability that forces 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 quizzes may not be made up**; however, I will be **dropping the lowest quiz grade** for each student at the end of the term.

On-Line Discussion Sessions

In the final month of the semester, students will be required to participate in on-line discussion sessions using the Canvas “Discussion” page. The purpose of these discussions will be to begin preparing the final small-group research projects. The first session will be focused on proposing a topic. The second will be focused on selecting a topic. The third will be focused on collecting research. More detailed directions will be outlined on the discussion board prompt for each discussion session, and I will review those instructions in class. Each of the sessions will be scored on a 0-5 scale. 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.

Small-Group Research Project

In the final weeks of the term, students will be required to collaborate with a group of classmates to draft a **1,000- to 1,250-word** essay treating a specific work of art or architecture NOT included in the course textbook and that dates from the period covered by this course. The requirements for this project will be outlined in an assignment sheet that I will post to Canvas and review in class. This document will be drafted collaboratively, using the Canvas discussion board titled “Small-Group Research Project: Drafting the Document.” Each member of the group will receive the same score for the submitted document itself, unless a group member fails to actively participate in drafting it—students who fail to participate will receive a score of 0. However, a portion of the overall project grade for each student (10%) will be based on participation—students will be scored based on their work in planning and drafting the document, as indicated by their activity on the aforementioned discussion board, so there will be

some variation in overall project grades. **Please note: In order to receive full credit for your efforts, all collaborative activity must be documented on the aforementioned official Canvas discussion board for this project—I will not review any other bulletin boards, chat rooms, or messages of any sort when scoring this project.** Projects will receive a numerical grade ranging from 0 to 100, based on the criteria outlined on the assignment sheet. A corresponding letter grade will conform to the grading scale below. This assignment must be submitted electronically using the Turnitin function on Canvas. Each group will be required to designate a single group member to submit the final draft of the project for the entire group.

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 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. 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 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. Because these projects are collaborative, and because students will have multiple opportunities to complete these assignments, I will not accept work submitted once those deadlines have passed. 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 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**, 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 an essay, 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.

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) 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. The UNT policy on academic integrity may be viewed here:

http://policy.unt.edu/sites/default/files/untpolicy/pdf/7-Student_Affairs-Academic_Integrity.pdf.

Regarding the use of **Artificial Intelligence (AI)** programs to complete assignments—don't do it. 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, I will treat this as evidence of cheating and assess a penalty according to my policy on Plagiarism and Cheating. If a portion/aspect of a group assignment is identified as having been prepared by AI, and I am unable to identify the student/s responsible, I will be forced to assign a penalty to the entire group. The simple rule of thumb is this, then—*don't use AI for any aspect of any assignment in this course*. 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, I will treat that passage as having been plagiarized.

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 Canvas for contingency plans for covering course materials.

Course Schedule

08/22: Introductions; course overview.

08/24: Defining “art”; defining “modernism”; reading—Parme Giuntini, “Becoming Modern, an Introduction” (available at <https://smarthistory.org/becoming-modern-an-introduction/>).

08/29: Realism and Impressionism; reading—Beth Gersh-Nesic, “A Beginner’s Guide to Realism” (available at <https://smarthistory.org/a-beginners-guide-to-realism/>); Beth Harris and

Steven Zucker, “Gustave Courbet, *The Stonebreakers*” (available at <https://smarthistory.org/courbet-the-stonebreakers/>); Beth Harris and Steven Zucker, “Rosa Bonheur, *Plowing in the Nivernais*” (<https://smarthistory.org/rosa-bonheur-plowing-in-the-nivernais-the-first-dressing/>); Musée d’Orsay, “*Le Déjeuner sur l’herbe*” (available at <https://www.musee-orsay.fr/en/artworks/le-dejeuner-sur-lherbe-904>); Amy Dempsey, *Styles, Schools and Movements* (hereafter referred to as *SSM*), pp. 14-18.

08/31: Post-Impressionism and Neo-Impressionism; reading—*SSM*, pp. 45-48, 49-50, 26-30; **Syllabus Agreement Quiz must be completed (on-line) by 11:00 am; discussion of how to take on-line reading quizzes.**

09/05: Symbolism; reading—*SSM*, pp. 41-44, 53-55, 50-52, 30-32.

09/07: The Secession Movements, the Arts and Crafts Movement, Art Nouveau; reading—*SSM*, pp. 59-61, 25-26, 19-22, 33-37, 57-58; **On-Line Quiz #1 due by 11:00 am.**

09/12: Architecture at the turn of the Century (the Chicago School, Modernisme) and Fauvism, including the early work of Henri Matisse; reading—*SSM*, pp. 23-24, 38-40, 66-69; **Exam #1 study guide posted to Canvas.**

09/14: German Expressionism; reading—*SSM*, pp. 70-77, 94-97.

09/19: Cubism, Futurism, Orphism, and Vorticism; reading—*SSM*, pp. 83-87, 88-91, 99-101, 111-112; **On-Line Quiz #2 due by 11:00 am.**

09/21: **Exam #1.**

09/26: Rayonism, Suprematism, Constructivism, and Socialist Realism; reading—*SSM*, pp. 102-109, 168-170.

09/28: The Metaphysical School, Dada, and De Stijl; reading—*SSM*, pp. 109-111, 115-119; 121-123.

10/03: The Bauhaus and the School of Paris Between the Wars; reading—*SSM*, pp. 130-133, 140-141.

10/05: The Ash Can School, Precisionism, Art Deco; reading—*SSM*, pp. 78-80, 134-135, 135-139; **On-Line Quiz #3 due by 11:00 am.**

10/10: American Scene painting, Social Realism, and the Harlem Renaissance; reading—*SSM*, pp. 163-165, 166-167; National Gallery of Art, “The Harlem Renaissance” (available at <https://www.nga.gov/learn/teachers/lessons-activities/uncovering-america/harlem-renaissance.html>); MOMA, “One Way Ticket: Jacob Lawrence’s Migration Series” (available at <https://www.moma.org/interactives/exhibitions/2015/onewayticket/panel/1/introduction/>).

10/12: The International Style in Architecture and Major Mexican Artists of the Interwar Era; reading—SSM, pp. 142-145; Doris Maria-Reina Bravo, “Mexican Muralism” (available at <https://smarthistory.org/mexican-muralism-los-tres-grandes-david-alfaro-siqueiros-diego-rivera-and-jose-clemente-oro-zco/>); Doris Maria-Reina Bravo, “The Two Fridas” (available at <https://smarthistory.org/kahlo-the-two-fridas-las-dos-fridas/>).

10/17: Surrealism and Modernism in Africa; reading—SSM, pp. 151-154, 161-162; Chika Okeke, “Modern African Art” (supplementary reading posted to Canvas); **Exam #2 study guide posted to Canvas.**

10/19: Abstract Expressionism and Kinetic Sculpture; reading—SSM, pp. 188-191, 197-199; **On-Line Quiz #4 due by 11:00 am.**

10/24: **Exam #2.**

10/26: European Art following WWII (Art Brut, Existential Art, Art Informel, CoBrA), followed by a primer on research tools; reading—SSM, pp. 174-176, 176-179, 184-187, 193-195; **Small-Group Research Project assigned; On-Line Discussion Session I: Proposing a Topic begins (discussion links open at 12:30 pm).**

10/31: Modern Japanese Art, Modern China, and Postwar Art in the Arabic World; reading—Sonia Coman, “A Brief History of the Arts of Japan: The Meiji to Reiwa Periods” (available at <https://smarthistory.org/japan-meiji-to-reiwa/>); National Museum of Asian Art, Smithsonian Institution, “Modern China (1912–present), an Introduction” (available at <https://smarthistory.org/modern-china-intro/>); Megan Lorraine Debin, “Ai Weiwei, *Kui Hua Zi* (*Sunflower Seeds*)” (available at <https://smarthistory.org/ai-weiwei-kui-hua-zi-sunflower-seeds/>); Salwa Mikdadi, “West Asia: Between Tradition and Modernity” (available at https://www.metmuseum.org/toah/hd/trmd/hd_trmd.htm).

11/02: The Turn toward Pop Culture (Neo-Dada, Nouveau Réalisme, Pop Art); reading—SSM, pp. 201-204, 205-206, 210-213, 215-216, 217-221; **On-Line Discussion Session I: Proposing a Topic ends (posts must be submitted by 11:00 am to count for credit); On-Line Discussion Session II: Selecting a Topic begins (discussion links open at 12:30 pm).**

11/07: Funk Art, Organic Abstraction, New Brutalism; reading—SSM, pp. 208-210, 181-183, 206-207; **On-Line Discussion Session II: Selecting a Topic ends (comments must be posted by 11:00 am to count for credit); On-Line Discussion Session III: Assembling Research begins (discussion links open at 12:30 pm).**

11/09: Op Art, Post-Painterly Abstraction, Conceptual Art, Minimalism; reading—SSM, pp. 230-232, 232-233, 240-243, 236-239; **On-Line Quiz #5 due by 11:00 am.**

11/14: A primer on *Chicago Manual of Style* bibliography and footnote form, followed by In-Class Research Day—electronics are permitted in class today. **On-Line Discussion Session III: Assembling Research ends (submissions must be posted by 5:00 pm to count for credit).**

11/16: Performance Art, Fluxus, Body Art, Installation Art; reading—*SSM*, pp. 222-225, 228-229, 244-246, 247-250; **discussion board for Small-Group Research Project: Drafting the Document opens (discussion links open at 12:30 pm).**

11/21: Thanksgiving Break—class does not meet!

11/23: Thanksgiving Break—class does not meet!

11/28: Super-Realism, Video Art, Earth Art, Site-Specific Art; reading—*SSM*, pp. 251-254, 257-259, 260-262, 263-266.

11/30: Postmodernism, Neo-Pop, Neo-Expressionism, followed by a primer on academic writing and a discussion of how to use Turnitin; reading—*SSM*, pp. 269-273, 281-282, 276-280; **Exam #3 study guide posted to Canvas; On-Line Quiz #6 due by 11:00 am.**

12/05: In-Class Writing Day—attendance is optional, but we will be available in the classroom to assist students with their projects; **discussion board for Small-Group Research Project: Drafting the Document closes (links close at 5:00 pm); Small-Group Research Project due (on-line submission, by 5:00 pm).**

12/07: Pre-Finals Day—informal exam review; attendance is optional; students will need to come prepared with questions/topics for review.

12/12 (Tuesday): **Exam #3**, 10:30 am-12:30 pm, ESSC 255.

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