Instructor: Dr. Kurt Rahmlow
Office: ART 213
Office phone: 940-369-7952
E-mail: Please use the “message” function on Canvas
Office hours: T, Th 12:50-1:50, Th 9:50-10:50 and by appointment

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

Ms. Virginia Cook (working with students whose last names begin with letters A-L; office: ART 225; office hours: Th 9:50-10:50 and by appointment; e-mail: please use the “message” function on Canvas.
Ms. Annalisa Giannotti (working with students whose last names begin with letters M-Z); office: ART 225; office hours: T 9:50-10:50 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 them. In addition, if you have a question about a grade, please first speak to the TA who evaluated your work, and please do this during his/her office hours, if possible. If you are not able to resolve your concern by meeting with your TA, then contact me. I will not address the issue with you until you have first met with your TA. This is a matter of professional courtesy. In addition, when attempting to contact someone, please direct your Canvas message to your specific TA, 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 works from a broad spectrum of historical and cultural settings—in other words, its purpose is to give students a sort of “visual vocabulary,” so that they will be able to contextualize and better understand works and/or concepts that they encounter in their upper-level CVAD coursework. 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, prepare two writing assignments of moderate length, participate in on-line group exercises, 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 pursued by a number of
contemporary artists, in particular. By remaining in this course, you are committing yourself to discussing and viewing 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.
5. Understand how architectural projects are designed to accommodate activities, beliefs, and values.
6. Understand and employ basic art historical terminologies and methodologies.
7. Enlist critical thinking and organizational skills in developing written assignments.

Course Textbooks


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. 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 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 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  
*Formal Interpretation Essay*—15% of final grade  
*Canon Essay*—15% of final grade  
*Exam #1*—15% of final grade  
*Exam #2*—15% of final grade  
*Exam #3*—15% 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, 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, but my experience suggests that those students who attend regularly will do better than those who do not. In addition, if I notice that attendance is particularly low on a given day, I will give in-class quizzes. These will be unannounced, and they may not be made up. These will count toward your participation grade.

I ask that you refrain from using **cellular phones, pagers, laptop computers, iPads, or recording devices** in this classroom. If you have a disability that 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 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
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.

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 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 readings in the course textbook, and they will be designed to help you review that material in preparation for larger exams. These will be open-book, and you will sit them outside the classroom, but you must complete them within a specific window of time. Please see the course schedule for due dates and times. Because you will have multiple opportunities to complete these assignments, **missed quizzes may not be made up.**

**Formal Interpretation Essay**
During the first part of the term, you will write a **750- to 1,000-word** formal interpretation essay treating a specific work of art or architecture from our textbook. The Formal Interpretation Essay 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 Canvas approximately 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. This assignment must be submitted electronically using the Turnitin function on Canvas.

**Canon Paper**
During the second half of the term, you will be required to submit a **750- to 1,000-word** essay treating a specific work of art or architecture NOT included in our textbook and that dates from the period covered by this course. This essay will be your response to a specific task, as outlined in an assignment sheet that I will post to Canvas approximately 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. This assignment must be submitted electronically using the Turnitin function on Canvas.

**On-Line Discussion Sessions**
At several points during the course of the semester, students will be required to participate in on-line discussion sessions using Canvas. Students will need to, first, do some preparatory reading (articles will be posted to Canvas), then students will need to respond to those readings by posting to their group’s discussion board on Canvas. Students will also be required to respond to their classmates’ posts. More detailed directions will be outlined in a formal assignment sheet,
available on the “Assignments” page on Canvas. Each “Part” (consisting of an original post and two replies) will be scored on a 0-5 scale. At the end of term, students’ discussion board scores for Parts I, II, and III will be averaged and converted into a percentage, which will then be used to calculate final grades.

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. 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 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 closed the link and 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. If you miss a deadline of any sort due to absence, and you have a legitimate excuse (due to unavoidable circumstances—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 by electronic message within 24 hours. You MUST also have proper documentation of your excuse. If you cannot document a legitimate excuse, then your work will be subject to late penalties. If you are experiencing difficulties that you believe will interfere with your ability to complete an assignment on time, please notify your TA in advance of the deadline so that you may discuss the situation. If you are going to be out of class to observe a religious holiday on the day a written assignment is due, we require advance notification of the absence. Students are encouraged to turn in assignments early in this case, but reasonable accommodation will be made for excused students who submit their work in a timely manner. As for exams, we only grant make-ups in extreme cases involving unavoidable circumstances, and we require formal documentation of hardship before we 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, we 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, 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 homework assignment, a part of an essay, etc. 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, 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
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 that the work is no longer substantially your own, you have cheated. Finally, 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
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 16.001, at https://policy.unt.edu/sites/default/files/16.001_DisabilityAccommodationStudents_2011.pdf, 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

01/14: Introductions; course overview; defining art.


01/21: Materials and Processes of Art Making, followed by Approaches to the Interpretation of Art; reading—Suzanne Hudson and Nancy Noonan, *The Art of Writing About Art*, pp. 16-22 *(posted to Canvas).*

01/23: Defining Modernism, followed by Realism and Impressionism; reading—Hunter, Jacobus, and Wheeler, *Modern Art* (hereafter referred to as HJW), pp. 9-22 *demonstration of how to take on-line quizzes*; On-Line Discussion Session #1 *(Discussion Links Become Available at 12:20 pm).*

01/28: Post-Impressionism and Symbolism; reading—HJW, pp. 23-53; On-Line Quiz #1 due by 11:00 am.

01/30: Art Nouveau; reading—HJW, pp. 54-60; On-Line Discussion Session #1 *(Original Posts Must Be Submitted by 11:00 am).*

02/04: Early Modernist Sculpture; reading—HJW, pp. 61-80; exam review sheet distributed; On-Line Discussion Session #1 *(Responses to Classmates Must Be Submitted by 11:00 am).*

02/06: Architecture at the turn of the Century; reading—HJW, pp. 81-100.

02/11: Fauvism and the Early Work of Henri Matisse, followed by German Expressionism; reading—HJW, pp. 101-131; On-Line Quiz #2 due by 11:00 am.

02/13: Exam #1.

02/18: A primer on formal interpretation, followed by Cubism; reading—HJW, pp. 132-147; Formal Interpretation Essay assigned.

02/20: Movements Emerging from Cubism; reading—HJW, pp. 148-162; On-Line Discussion Session #2 *(Discussion Links Become Available at 12:20 pm).*
02/25: Dada and Fantastic Art; reading—HJW, pp. 163-177, followed by a primer on academic writing and a demonstration of how to use Turnitin; **On-Line Discussion Session #2 (Original Posts Must Be Submitted by 11:00 am)**

02/27: Surrealism; reading—pp. 178-195; **On-Line Discussion Session #2 (Responses to Classmates Must Be Submitted by 11:00 am).**

02/28: Class does not meet, but **Formal Interpretation Essay due (on-line submission, by 5:00 pm).**

03/03: Modern Architecture of the Interwar Era; reading—HJW, pp. 196-214; **On-Line Quiz #3 due by 11:00 am; Canon Essay assigned.**

03/05: The School of Paris Between the Wars; reading—HJW, pp. 215-233.

03/10-02/12: Spring Break! (Class does not meet.)

03/17: International Constructivism; reading—HJW, pp. 234-246; **exam review sheet distributed.**

03/19: Research Day—class does not meet as a group today; use this time to identify potential sources to use in your Canon Essay project.

03/24: American Art of the Interwar Years; reading—HJW, pp. 247-264; **On-Line Quiz #4 due by 11:00 am.**

03/26: **Exam #2.**

03/31: Abstract Expressionism; reading—HJW, pp. 265-284.

04/02: European Art of the ‘50’s, followed by a primer on *Chicago Manual of Style* bibliography and footnote form; reading—HJW, pp. 285-297.

04/07: American Art of the ‘60s; reading—HJW, pp. 298-328.

04/09: European Art of the 1960s; reading—HJW, pp. 329-339; **On-Line Quiz #5 due by 11:00 am.**

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

04/14: Modern Architecture of the Post-War Period; reading—HJW, pp. 340-356; **On-Line Discussion Session #3 (Discussion Links Become Available at 12:20 pm).**

04/16: Trends of the 1970s; reading—HJW, pp. 357-387; **On-Line Discussion Session #3 (Original Posts Must Be Submitted by 11:00 am).**
04/21: Post-Modernism in the ‘80s; reading—HJW, pp. 388-412; **On-Line Discussion Session #3 (Responses to Classmates Must Be Submitted by 11:00 am)**.

04/23: Trends of the New Millennium; reading—HJW, pp. 413-438.

04/28: Post- and Neo-Modernism in Architecture; reading—HJW, pp. 439-452; **On-Line Quiz #6 due by 11:00 am; exam review sheet distributed**.

04/30: Pre-Finals Day—Movie Day (attendance is optional; this material will not be covered on the exam).

05/05: (Tuesday): **Final Exam, 10:30 pm-12:30 pm, in ESSC 255**.

*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 “0” 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 a “0” 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 or EUID

Note: The return of this syllabus agreement is required for continued enrollment in the course. Students who return a signed agreement without being issued a reminder will receive credit for a participation grade. If I have to remind you to return this form (by issuing e-mails, etc.), you will not receive credit for a participation grade.