Instructor: Dr. Kurt Rahmlow
E-mail: Please use the messaging system on Canvas (“Canvas Inbox”)  
Zoom office hours: By appointment; please contact me using the messaging system on Canvas

AEAH 4801-005:  
Topics in Art History—The Women of Modernism*

COURSE DESCRIPTION: Selected topics in the history of art. Prerequisite(s): ART 2350, ART 2360, and ART 2370; or consent of instructor.

This course, subtitled “The Women of Modernism,” will be a focused study of the role that women played in the development of Modern Art, 1845-1945. This is a surprisingly contested subject. Surveys of Modern Art, and the scholarship more generally, have tended to elide the major presence of female artists, writers, and patrons in the history of Modernism. Recent attempts to create a more inclusive canon have tended to result in the less than satisfactory pattern according to which many of these artists are included as a counterpoint, and an afterthought, to the largely formalist projects articulated by male artists of the period. Taking Virginia Woolf’s famous conception as our starting point, then, we will give these artists a “course of their own” and consider why this historiographic pattern has emerged. We will also consider how their addition challenges us to reformulate our assumptions about the nature of Modern Art. We will begin with Realism and Impressionism, and we will work through Surrealism. The primary focus will be on European Modernism, but we will also look at works by artists in the Americas. This will be a moderately interdisciplinary course—we will be reading a fair amount of poetry and fiction by experimental women writers, as well as art historical scholarship. Please note that this class is designed for students who have had substantial experience with art historical coursework—that is, it presupposes a good working familiarity with art historical terminologies, methodologies, and practices. In order to facilitate proper social distancing, I will be conducting this course using an asynchronous remote modality. I will be posting pre-recorded lectures on-line and requiring a series of assignments to be submitted using Canvas, UNT’s on-line course management platform. Students will have to keep up with weekly readings and written assignments, but they will have some flexibility regarding when they view the lectures and submit the assignments. In other words, I will not be requiring students to “attend” class by logging on to a scheduled class meeting at a specific time; I will only be requiring that students complete each week’s work by the end of the week.

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

Textbooks
(Recommended; available at the university bookstore.)

**On-Line Technology Requirements and Skills**

Since this course will be conducted exclusively on-line, you will need to be prepared with the proper equipment and abilities. In short, these will include:

- Regular access to a functional computer
- A stable internet connection
- The ability to navigate internet connections and websites, including Canvas

These requirements are spelled out in more detail on the “Online Course Technology Requirements & Skills” page on Canvas. Please look that over, if you have any questions.

**Using “Canvas”**

This semester, we will be conducting the course entirely on 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 video lectures, informational sheets, handouts, and the majority of the reading assignments. Finally, you will be able to track your grades on this site, and I will require you to submit your participation and formal writing assignments electronically using the Canvas interface. 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.

When submitting work on-line, please remember that it is your responsibility to (1) keep a copy of your submission, in case your submission fails to go through the first time, (2) submit the final version of your work before the deadline has passed (you will be able to revise and resubmit your work up until that point, but you will not be able to do so after), (3) upload your paper in a timely fashion in advance of the deadline (it is not an excuse that the system was slow or overloaded on the day the assignment was due; you will have adequate time in which to complete these assignments and submit them), and (4) confirm that your submission went through successfully. I will not accept a hard copy in lieu of an electronic submission; all submissions MUST go through the designated link on Canvas. If you are having difficulty uploading your submission, you must contact me in advance of the deadline.
Course Requirements

Participation—20% of final grade
Visual Analysis Essay—20% of final grade
Annotated Bibliography—20% of final grade
Online Mid-Term Exam—20% of final grade
Online Final Exam—20% of final grade

Participation
I will not be taking attendance in this course, and I will not be requiring students to be online at a specific time. However, in order to succeed in the class, students will need to (1) keep up with the weekly readings listed on the course schedule, (2) view the pre-recorded lectures in a timely fashion (each lecture will only be available on Canvas during the week for which it is assigned), and (3) complete and submit assignments/exams on time and in accordance with instructions. I have scheduled a series of informal Participation Assignments—short reading responses, for the most part. These will count toward your participation grade, and please note that the participation grade in this course is quite substantial. These will need to be submitted electronically, using the Participation Assignments module on Canvas, and these will often need to be completed before viewing the week’s lecture (completing these assignments will unlock the week’s lecture). There will be 12 of these assignments, in total, but I will be dropping the two lowest scores for each student.

Please be aware that I hold this class to appropriate standards of collegiality and decorum—sometimes referred to as “netiquette.” 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. However, I do require that all students treat other members of the classroom community with respect.

Visual Analysis Essay
As mid-term approaches, you will write a 600- to 750-word Visual Analysis Essay on a single work of art by a modern woman artist (dating c. 1848-1945). This work will also be the subject of your Annotated Bibliography (see below). The Visual Analysis Essay will not be research-based, but will be your response to a specific task, as outlined on an assignment sheet that I will post to Canvas 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 appropriate module on Canvas.

Annotated Bibliography
In lieu of a final research paper, I will be requiring you to assemble an annotated bibliography of 5 critical or theoretical texts that relate to your chosen work of art (that is, the work that you treated in your Visual Analysis Essay). I will describe this assignment in more detail as the term progresses. Unlike the Visual Analysis Essay, this assignment will be research based, and it will require students to dedicate a significant amount of time on their own to completing it, but it will not require students to physically visit the UNT libraries—students will be able to make exclusive use of scholarly on-line research. This assignment will receive a numerical grade.
ranging from 0 to 100. A corresponding letter grade will conform to the grading scale listed below. This assignment must be submitted electronically using the appropriate module on Canvas.

On-Line Mid-Term Exam and On-Line Final Exam
You will demonstrate your grasp of the material covered in the readings and in lectures by sitting two open-book, on-line exams (see the course schedule for the respective dates and times). These exams will be timed, but you will have some flexibility regarding when you take them. The format will consist entirely of short answer 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 appropriate assignment module on Canvas. Please note that each submission will be processed using Turnitin, which 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 and on Canvas. Any assignment submitted later than the time specified on the assignment sheet, even by one minute, will be counted late. Late submissions of major writing assignments will be accepted for 48 hours after the posted deadline. However, once that 48-hour period passes, late submissions will no longer be accepted for credit. All late submissions of major writing assignments will be penalized the equivalent of one full letter grade (10 points) for every calendar day they are late.

Participation assignments will not be accepted late, but as I have already mentioned, I will be dropping the two lowest scores for each student.

On-Line Exams must be completed during the window specified on the course syllabus; these will not be accepted late.

I expect that students will work toward completing coursework even when suffering from a minor illness (cold, flu, etc.). If you are in the military and have been deployed or have an illness that requires hospitalization or treatment that does not allow you to work on a computer, please contact the Dean of Students office (deanofstudents@unt.edu). That office will contact your instructors to make arrangements for missed work.

As for technological problems, I do understand that technology is fallible—internet connections can be unstable, for instance. However, all assignments and exams in this course can be completed in advance of the final deadline. Therefore, I will not accept technological problems as an excuse for late submission of work. I strongly recommend that students get started early and submit work well in advance of the deadline. That way, if technical difficulties crop up, those problems can be sorted and work can be submitted in a timely fashion.

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, a reading response, 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/Scoring of Work**

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

*Here is an explanation of my standards for evaluating written work:*

**A** = A grade of “A” indicates *outstanding* work (that is, it stands out from the crowd for its clarity, insight, organization, etc.). An “A” grade on an essay means that the introduction, body paragraphs, and conclusion were developed fully and persuasively, using convincing evidence and offering interesting ideas. It also means there were few errors in grammar/spelling. In short, an ‘A’ grade indicates that the submission provided exceptional responses to the questions/tasks posed in the assignment/exam guidelines.

**B** = A grade of “B” indicates work that ranges from *good* to *very good*. Such a grade suggests that the student met the minimum requirements of the assignment and that the submission stood out for certain of its qualities, but that the submission was uneven, underdeveloped, or flawed in some regard/s. A grade of ‘B’ also usually indicates that there were limited structural, spelling, or grammatical problems.

**C** = A grade of “C” indicates that the submission met the minimum requirements of the assignment *and* met minimum standards of organization, development, clarity, grammar, and spelling. This means that the response addressed the prompt to a substantial degree and with some degree of success, but that it did not distinguish itself in developing that response. Often, an essay scored as a “C” fails to offer a clear central argument or fails to develop detailed, focused analysis by following a clear train of thought.

**D** = A grade of “D” indicates that the submission did not meet the minimum requirements of the assignment—that it did a poor job in following the prompt and/or in answering questions to
complete the assignment/exam—or that it failed to meet minimum standards regarding organization, clarity, development, grammar, and spelling. Most typically, a “D” essay is very difficult to read and understand, but sometimes an essay is scored as a “D” because it is simply off-topic (it does not do the sort of work that has been required by the assignment sheet or question).

F = As with the grade of “D,” a grade of “F” indicates that a submission failed to meet the minimum requirements of the assignment or that it failed to meet acceptable standards of organization, clarity, development, grammar, and/or spelling. This may indicate that the assignment/exam was not done or was only partially completed, or that what was done was simply unacceptable for some reason. This may include instances of plagiarism.

**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—use your own ideas, and put them in all your own words, unless the use of sources is permitted/encouraged for a specific assignment.

**Students with Disabilities**
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of 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 accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

**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.
UNT Emergency 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

Course Introduction:
Recorded lecture: A Welcome to the Course, Followed by a Review of Course Policies
Reading: The Course Syllabus. Available for download on Canvas.
Participation Assignment #1: Due Tuesday, 08/25, by 11:59 pm

Week 1 (Aug 24-28):
Recorded lecture: Modernism, the Academic Tradition, and the Roles Deemed Appropriate for Women
Participation Assignment #2: Due Wednesday, 08/26, by 11:59 pm

Week 2 (Aug 31-Sept 04):
Recorded lecture: Feminism and the Canon
Participation Assignment #3: Due Wednesday, 09/02, by 11:59 pm

Week 3 (Sept 08-11):
Recorded lecture: Realism—Rosa Bonheur
Participation Assignment #3: Due Wednesday, 09/09, by 11:59 pm
Week 4 (Sept 14-18):
Recorded lecture: Impressionism—Berthe Morisot and Mary Cassatt
Participation Assignment #4: Due Wednesday, 09/16, by 11:59 pm

Week 5 (Sept 21-25):
Recorded lecture: Symbolism—Camille Claudel
Participation Assignment #5: Due Wednesday, 09/23, by 11:59 pm
Visual Analysis Essay assigned—please carefully review the Visual Analysis Essay Assignment Sheet, the Primer on Academic Writing, and the other associated materials posted to the Visual Analysis Essay Module on Canvas

Week 6 (Sept 28-Oct 02):
Recorded lecture: Women and early photography—Julia Margaret Cameron, Gertrude Käsebier, and Anne Brigman
Visual Analysis Essay: Due Friday, 10/09, by 11:59 pm—please upload your essay as a pdf file, using the Visual Analysis Essay Module on Canvas

Week 7 (Oct 05-09):
Recorded lecture: Expressionism—Paula Modersohn-Becker, Käthe Kollwitz, Gabriele Münter
Participation Assignment #6: Due Wednesday, 10/07, by 11:59 pm
On-Line Mid-Term Exam review materials become available—please read over the review sheet and instructions posted to the Mid-Term Exam Module on Canvas

Week 8 (Oct 12-16):
On-Line Mid-Term Exam: The On-Line Mid-Term Exam link will open on Monday, 10/12, at 12:00 am; responses will be due by Friday, 10/16, at 11:59 pm
Week 9 (Oct 19-23):
Recorded lecture: Cubism and Cubist Abstraction in Paris—Gertrude Stein, Sonia Delaunay
Participation Assignment #7: Due Wednesday, 10/21, by 11:59 pm

Week 10 (Oct 26-30):
Recorded lecture: The Cubist Circle in Paris—Marie Laurencin
Participation Assignment #8: Due Wednesday, 10/28, by 11:59 pm
Annotated Bibliography assigned—please carefully review the Annotated Bibliography Assignment Sheet and the associated materials posted to the Annotated Bibliography Module on Canvas

Week 11 (Nov 02-06):
Recorded lecture: The School of Paris—Suzanne Valadon
Participation Assignment #9: Due Wednesday, 11/04, by 11:59 pm

Week 12 (Nov 09-13):
Recorded lecture: American Experiments—Augusta Savage and Georgia O’Keeffe
Participation Assignment #10: Due Wednesday, 11/18, by 11:59 pm

Week 13 (Nov 16-20):
Recorded lecture: American Experiments in Photography—Imogen Cunningham, Margaret Bourke-White, Tina Modotti
Annotated Bibliography: Due Friday, 11/13, by 11:59 pm—please submit your project as a pdf file, using the Annotated Bibliography Module on Canvas
Week 14 (Nov 23-25):
Recorded lecture: Surrealism—Frida Kahlo
Participation Assignment 11: Due Wednesday, 11/25, by 11:59 pm

Week 15 (Nov 30-Dec 01):
Recorded lecture: Surrealism—Leonora Carrington
Participation Assignment #12: Due Wednesday, 12/01, by 11:59 pm
On-Line Final Exam review materials become available—please read over the review sheet and instructions posted to the Final Exam Module on Canvas

Final Exam Period (Dec 05-Dec 10):
On-Line Final Exam: The On-Line Final Exam link will open on Saturday, 12/05, at 12:00 am; responses are due by Tuesday, 12/08, at 10:30 am

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