AEAH 4813-003
POSTMODERNISM:
IDENTITY, SOCIAL JUSTICE AND ART PRACTICE
M 5-7:50 P.M.
Room 226

INSTRUCTOR: LAUREN CROSS, MFA
OFFICE: ART 224E
OFFICE HOURS: M 2-5 P.M. and by appointment
EMAIL: PLEASE EMAIL THROUGH BLACKBOARD

COURSE DESCRIPTION:
Explores the relationship of postmodernism in the visual arts, including the development, interpretation, and use of postmodern works, as well as historical, social and cultural conditions of "postmodernity" globally, ca. 1945 to the present. Prerequisite(s): ART 1200, 2350, and 2360; or consent of the instructor.

REQUIRED TEXTBOOK:
Art and Politics: A Small History of Art For Social Change Since 1945 by Claudia Mesch.
Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings by Stiles and Selz, 2nd edition
Additional assigned articles/chapters/essays posted on Blackboard (Bb).

RECOMMENDED READING:
Art since 1900:1945 to the present. vol 2. 2nd edition by Foster et al
Aesthetics in a Multicultural Age by Elliott et al.
Artists, Critics, Context: Readings in and Around American Art Since 1945 by Paul F. Fabozzi
SINCE ’45: America and the Making of Contemporary Art by Katy Siegel
The Anti-Aesthetic: Essays on Postmodern Culture by Hal Foster
The Photograph as Contemporary Art by Charlotte Cotton

COURSE CONTENT:
ART 4813 Postmodernism: Identity, Social Justice, and Art Practice will explore the philosophical, historical, social/cultural, and artistic impact of postmodernism as it relates to narratives of identity politics, social justice art-related movements, and art practice. The course will be intentionally organized in a non-linear method in order to both build and dismantle the assumption that postmodernism only exists within a chronological moment. Instead, the course will weave together theory, history, and artist’s writings in much more thematic ways and proposes students to consider questions about what postmodernism contributed to the visual arts. Postmodernism is a theoretical framework that has been difficult to pen by historians and scholars (and for some difficult to understand due to it’s reputation for dense writings); therefore, students will explore specifically the ways in which postmodernism impacted social justice and artistic practices within the art world.

Conceptually speaking, postmodernism is/was in part about repetition; therefore, it makes sense that the course will encourage a variety of overlapping ideas and threads that exist over time. My hope is that we can identify traces of postmodern thought both within the segment within history that it has been married to as well as essences of postmodern ideas that emerged at different moments but were perhaps named other things. By the end of the course,
students will be familiar with critical theories inspired by postmodern thought, such as feminism/womanism, queer theory/sexuality studies, and Critical Race Theory and learn its historical and artistic impact on what is now called contemporary art. As post-modernism challenged status quo assumptions of who can be an authority and who can speak the class will explore the ways in which artists used post-modern ideas not only as inspirations within their work but also as rationale for contributing their own documentation and historicizing of ideas. We will examine artist writings, exhibitions, and alternative platforms as post-modern products that expand the representation of the movement beyond canonized artworks. Most of all we will explore the reasons why postmodernism resonated so strongly with art historians, critics, and artists, and its implications within today’s art world.

Over the course of the semester, students will be required to engage in field opportunities outside of the classroom that will equip students to better engage examples from our text within contemporary art and the local art scene. Students taking this class should be prepared to immerse within the local Denton and DFW art scene over the course of the semester, and ensure that they are exploring every opportunity to view and interpret art for themselves. The field study requirement for the course aligns with the supposition that in order to truly appreciate art one has to fully engage with it in all its various forms, from museums to public art. Students should come to class prepared to engage the interpretive process assertively and reflect on their field experiences through connections to course readings.

Select Fridays throughout the semester will be set aside for fieldwork in local museums, galleries, exhibitions, lectures, and artist talks in Denton, Dallas, and Fort Worth to deepen the understanding of art in practical ways. It will be the student’s responsibility to arrange transportation during fieldwork days; a fieldwork schedule is included on the syllabus to provide ample time for students to make arrangements. Students will have opportunities to post travel options such as carpooling and group travel through public transportation through a discussion forum on Blackboard (Bb).

COURSE OBJECTIVES LEARNING OUTCOMES:
Students will:
1. Analyze, respond, and communicate key terms and concepts relating to postmodern art, history, and theory through in-class discussion and assignments.
2. Examine the development of postmodern thought in the visual arts, including themes of social change, artistic practice, and current trends in contemporary art.
3. Compose art historical narrative entries that compare the differences between modernism, postmodernism, and anti-modernism and cite artistic writings and art historical narratives.
4. Collaborate with other classmates on a class Art History WIKI project that traces the distinctions between, modernism, postmodernism, and anti-modernism.
5. Apply knowledge of course concepts, terms, and themes by documenting and reflecting on art viewing experiences in North Texas art museums, galleries, and non-profit artspaces.
6. Engage the local arts community by identifying and exploring opportunities to share in the work of art institutions, organizations, and artists in meaningful ways.

COURSE STRUCTURE:
Class Preparation: Students should come to class prepared to engage in class discussion by: 1) Reading all assigned course readings before class 2) Do visual research: Since many readings do not include illustrations for all works referenced in the text, be prepared to do visual research in preparation for class discussions. Web platforms that allow you to access representations of art works include Google Images, the Artstor database through UNT Libraries (http://libproxy.library.unt.edu:2325/library/#1), and Artsy (https://www.artsy.net/).
In-Class Discussion: Discussion-based learning will be the primary mode of teaching in this class, which will be prompted by brief presentations/lectures on assigned course readings and topics. Your participation in class discussion is required and vital to your success in the course. Students should come to class prepared to discuss course readings in order to receive credit for class participation.

Active Learning/Collaborative Learning Activities: As a extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways.

Fieldwork Requirement:
Starting in Week 2, select Fridays will be set aside for student field research and reflection within the local arts community in Denton, Dallas, and Fort Worth. Fieldwork trips will be located at various museums, art galleries, and cultural centers throughout the DFW area (See the syllabus schedule for dates of scheduled trips). Students will be required to keep an electronic Photo-voice journal to document and reflect on their field experiences, which will be hosted on Blackboard (Bb). Students will be assigned a selection of reflection questions to complete for each fieldwork trip in their Photo-Voice Journal. See the STUDENT EVALUATION section of the syllabus for more information about the Photo-voice Journal assignment.

Fieldwork trips are required. Students who are not able to travel with the rest of the class will need to make arrangements to visit the assigned exhibitions and artspaces independently and turn in Photo-voice Journal assignments by the class deadline. Fieldwork days are meant 1) to expose students to the presence of postmodern influences within the current contemporary art world, 2) to help students immerse into the local arts community 2) to give students opportunities to reflect on and critique art more regularly, 3) to introduce students to artists, art, and art institutions in Denton and the DFW area that can illuminate course topics, and 4) to give students opportunities to practice art interpretative methods.

Note: Students will be responsible for arranging their own transportation to art sites within the region. A discussion board forum will be dedicated to coordinating public transportation (i.e., DART, DCTA) and/or carpooling, which is recommended.

STUDENT EVALUATION (OR GRADING):
The grading system for the course is the following:
Participation (In-Class Activities) (20 per class session x 11)…220
Collaborative Art History WIKI Project (20 points each x 3)…. 60
Photo-voice Journal (40 points per entry x 3).........................120
Analysis Paper & Presentation........................................220
Total Possible Points 620
Extra Credit (up to 40 points)

BLACKBOARD: COMMUNICATION, READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute supplemental course materials, to collaborate online, to turn in course assignments and quizzes, and to access grades. Students should use the email tool in Blackboard to get in contact with the instructor. Under no circumstances are students allowed to send mass emails to the rest of the class. Direct all questions for the class to the instructor. You can access Blackboard at http://learn.unt.edu using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

PARTICIPATION (IN-CLASS ACTIVITIES) (up to 20 points per class session): An important component of the class will be active and collaborative learning exercises and discussion. Your attendance and participation in class exercises and discussions is required. Exercises allow opportunities for impromptu reflections on readings and
engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments and discussions.

**COLLABORATIVE ART HISTORY WIKI PROJECT (90 points):** Students will collaborate on an art history WIKI project based on a theme (or series of themes) related to postmodernism. Students will be given a series of themes to choose from in Week 3, then from Week 5-11 students will select and contribute three (3) entries on three different artists from Stiles and Selz’s *Theories and Documents of Contemporary Art*. Each entry is worth up to 30 points each. During Weeks 6, 10, 14 entries are due on Sundays at 11:59 p.m.

**PHOTO-VOICE JOURNAL (120 points):** As a part of the fieldwork requirement for the course, students are required to attend three class visits to art museums and art galleries in the Denton/Dallas/Fort Worth area. Select Fridays have been set aside as required fieldwork days to give students time to research, explore, and engage in art experiences. In addition to engaging in art viewing experiences, fieldwork should be a time of reflection and analysis.

Photo-voice is a critical method of research that allows the researcher or research participant to “show and tell” their experiences. Over the course of the semester students will be documenting their art view experiences in their own Photo-Voice Journal. These Photo-voice Journals will not be audio-based (despite the name), they will “show voice” to student art experiences and will be hosted in electronic journals located in Blackboard (Bb). Each entry is worth up to 40 points.

Students will post entries for all required class trips. If students post one (1) additional independently initiated art experiences, they can be counted as extra credit points (a total of 40 extra credit points). Extra credit opportunities can include art lectures, talks, art-making workshops, and art activities. Photo-voice journal entries can only be seen by the instructor and are an opportunity for students to practice their art analysis and interpretation skills. Journal entries must include:

1. 3 photographs documenting your art experience (8 points)
2. Summary of your art experience (8 points)
3. Interpretation and/or evaluation of the art that you viewed (8 points)
4. At least two direct quotes from our assigned readings that inform your interpretation (8 points).
5. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (8 points).

Total of up to 40 points per entry

**ART ANALYSIS PROJECT (220 points):** Students will write a 4–6 page analysis paper on an approved topic that assesses postmodern art, historicizing, and practice.

**Part I: Topic Proposal:** By Week 10 students should have proposed a topic and received approval from the instructor. A forum on the Discussion Board will be created for students to post their proposed topics (Topic Proposal worth up to 20 points).

**Part II: Critical Annotated Bibliography Paper:** During Week 13, students will turn in a Critical Annotated Bibliography Paper to begin responding to existing research related to their topic. A critical annotated bibliography requires the researcher to not only summarize the reading but to weight the value of the reading against your proposed topic and existing research (See the following guide to creating Critical Annotations at http://www.uleth.ca/lib/guides/research/display.asp?PageID=32). Also, read Bazerman's, "Reacting to Reading" for insight on creating annotated summaries. Essentially, students should create a Critical Annotated Bibliography that includes:

1) topic statement paragraph at the beginning of the paper that states the student’s thesis/key argument, 2)
2) A minimum of five critical annotated entries for five separate sources (at least 2-3 must be outside of course readings).
3) Citations for all sources referenced using MLA in-text parenthetical citations and a Works Cited section.

For a guide on how to format the entries in your Critical Annotated Bibliography Paper see the following Sample Annotated Bibliographies (focus on the MLA example): https://owl.english.purdue.edu/owl/resource/614/03/.

Critical Annotated Bibliography Paper is worth up to 75 points.

**Part III: Analysis Presentation:** During Weeks 15 and Week 16, students will give a brief 2-3 minute presentation summarizing their analysis project. Presentations should include:

1) At least three images of art works used for visual analysis. Images should include artist name, title, medium, and date of creation.
2) Summary of topic and thesis statement/guiding statement.
3) At least three direct quotes used to support analysis, using MLA in-text parenthetical citations.
4) Conclusion/Summary of Analytical Findings
5) Works Cited

**Part IV: Analysis Paper:** During Week 17, Students will turn in a final Analysis paper using Turnitin (Bb). Analysis papers can either be an analysis of a series of works by one artist or a few works by two to three artists that allow students to articulate the student’s personal position on one of the following prompts:

Prompt 1: How does periodization influence our perceptions of the ways that postmodern, social justice, and identity politics impact art history? Describe the advantages and limitations of this historical approach on analyzing postmodernism in artistic practice (See Douglas’ Periodizing the American Century: Modernism, Postmodernism, and Post-colonialism in the Cold War Context”

Prompt 2: Is postmodernism an extension of modernism, a historical layering or alternative of the modern period that leads to “contemporareity”? What artist (s) and/or historical moments help to confirm this historical layering in art? (See Mehl’s “Drawing Parelles With the Renaissance: Late-Moderism, Postmodernism, and the Possibility of Historical Layering” and Kamhi’s “Modernism, Postmodernism, or Neither: A Fresh Look at Fine Art”)

Analysis papers must:
1) have a thesis statement/guiding sentence in the first paragraph to frame the rest of your paper (see “Tips and Examples for Writing Thesis Statements” https://owl.english.purdue.edu/owl/resource/545/01/, and be written in MLA format (i.e., using in-text parenthetical citations and Works Cited to support your claims.)
2) incorporate at least one art historical analytic methods in Foster et al in *art since 1900* (Bb): psychoanalysis, social history of art, formalism and structuralism, and/or post-structuralism and deconstruction, which should be represented in your key argument/thesis statement
3) integrate a visual analysis of at least three artworks by one to three artists that illustrate your thesis. Thesis statement should reference the artist (s) and artworks that will be analyzed in the remainder of the paper.
4) reference selected artists’ writings from Stiles and Selz’s *Theories and Documents of Contemporary Art* to illustrate your claims (Note: Though your artists selected for analysis are not limited to artist (s) from the text
4) in addition to citing at least 3 sources from assigned course readings students should reference at least 3 credible outside sources to support your analysis (i.e., articles, books, audio recordings, interviews, video, etc).

Topic Proposal is worth up to 25 points, Annotated Bibliography Paper is worth up to 75 points, Analysis Presentation is worth up to 25 points, and Analysis Paper is worth up to 100 points. Rubrics for each assignment will be posted on Blackboard (Bb).
EXTRA CREDIT (up to 40 points):
As mentioned above, attending and documenting one additional art experience in your Photo-voice Journal beyond the required class visits can be counted as extra credit up to 40 points. Submit your extra credit entries by Sunday, April 30th by 11:59 p.m. to receive extra credit points.

ARTIST RESOURCES:
As you become more immersed in the local arts & culture community please be aware of the following resources as you are researching activities and artists for your assignments:

LOCAL ART MUSEUMS:
The Modern Art Museum of Fort Worth (www.themodern.org)
Amon Carter Museum of American Art (www.cartermuseum.org)
Kimbell Art Museum (www.kimbellart.org)
Dallas Museum of Art (www.dma.org)
Dallas Contemporary (www.dallascontemporary.org)
Ther Nasher Sculpture Center (www.nashersculpturecenter.org)
The Crow Collection of Asian Art (crowcollection.org)

GALLERIES & ART DEALER ASSOCIATIONS:
Fort Worth Art Dealers Association (www.fwada.com)
Contemporary Art Dealers of Dallas (www.caddallas.net)
Dallas Art Dealers Association (www.dallasartdealers.org)

ALTERNATIVE & NON-PROFIT EXHIBITION SPACES/ORGANIZATIONS:
Fort Worth Community Arts Center (www.fwcac.com)
The MAC (the-mac.org)
WoCA Projects (www.wocaprojects.com)
Fort Worth Public Art (www.fwpublicart.org)
Visual Arts Society of Texas in Denton (vastarts.org)
City of Denton Public Art (www.cityofdenton.com/departments-services/public-art)
Artist Organizations
Texas Artists Coalition (www.texasartistscoalition.org)
Greater Denton Arts Council (www.dentonarts.com)

NATIONAL RESOURCES:
College Art Association (www.collegeart.org)
Artsy (www.artsy.com)
Art21 (www.pbs.org/art21/artists)

ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two excused absences, before it starts negatively impacting your grade. Students will be deducted 20 grade points for each additional excused/unexcused class session (i.e., Missing in-class exercises/participation grades). Beyond the first two absences, students will need to make up missing in-class exercises/participation grades through extra credit. Keep in mind that students are only able to earn up to 40 points for extra credit. Students who have six or more unexcused absences will be automatically dropped from the course.
Excused absences, such as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.

**ACCEPTABLE STUDENT BEHAVIOR:** Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct).

**ACADEMIC INTEGRITY STANDARDS AND CONSEQUENCES:** According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

**ADA ACCOMMODATION STATEMENT:** UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (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](http://disability.unt.edu).

**ACCESS TO INFORMATION—EAGLE CONNECT:** Students’ access point for business and academic services at UNT is located at: [my.unt.edu](http://my.unt.edu). All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: [eagleconnect.unt.edu](http://eagleconnect.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.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**EMERGENCY NOTIFICATION & 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.

**SEXUAL DISCRIMINATION, HARRASSMENT, & ASSAULT**

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members
trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

**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](http://www.unt.edu/csrr) for further information.

### Weekly Class Schedule

**Week 1 (January 17-20): What is Postmodernism?**

**MLK Holiday/ No face-to-face class**

**Assigned Readings:** Blackboard: “Postmodernism” *The Stanford Encyclopedia of Philosophy* (Bb)

**Recommended Readings:** Habermas “Modernity—An Incomplete Project” from *The Anti-Aesthetic: Essays on Postmodern Culture* by Hal Foster (Bb); Stiles, “General Introduction to the Second Edition” (Bb)

**Fieldwork (Optional/Extra Credit)**


**Week 2 (January 23-27): Defining Postmodernism**

**Monday, January 23: Defining the postmodern framework**

**Assigned Readings:** *art since 1900* (Bb): ”Formalism and structuralism” (Bb); “Poststructuralism and deconstruction” (Bb)

Introductions

**Class Assignment:** (Possible) Definitions for Postmodernism

**Due:** In-Class Exercises/Participation

**Due:** Please read and bring a printed copy of the assigned *Stanford Encyclopedia of Philosophy* entry. In addition to this week’s readings (listed above), be prepared to discuss Habermas’ “Modernist—An Incomplete Project” (Bb)

**Week 3 (January 30-February 3): The Beginning and the End of Modernism**

**Monday, February 1: The Making of Modernism & Various Methods**

**Assigned Readings:** Blackboard: Siegel, “Beginning and End” from *SINCE ’45: America and the Making of Contemporary Art* (Bb); AP: Mesch, “Introduction” (Bb); *TDCA:* Stiles “Process” (686-699); Serra (713-717); Prince, “Michael Dean, Reviews” (Bb)

**Due:** In-Class Exercises/Participation

**Friday, February 3: Fieldwork Visit #1**

**Required Fieldwork Museum Visit: Nasher Sculpture Center @ 2 p.m.** Assigned exhibitions: Richard Sierra: Prints (January 28-April 30, 2017); Michael Dean (Through February 5, 2017)

**Week 4 (February 6-10): Language and Concepts**

**Monday, February 8: Creating New Language and Forms**

**Assigned Readings:** *TDCA:* Stiles “Language and Concepts” (955-970); Duchamp “The Creative Act” (972-973); Flynt “Concept Art” (974-976); Teasdale: “Focus: Michael Dean” (Bb)

**Due:** In-Class Exercises/Participation

**Week 5 (February 13-17): Material Culture and Everyday Life**
Monday, February 13: Material Influences

Assigned Readings: TDCA: Stiles “Material Culture and Everyday Life” (325-342); Flavin “Some Remarks”(147-148)

Due: In-Class Exercises/Participation

Due: Photovoice Journal #2- Nasher Visit by Friday, February 19th at 11:59 p.m.

Week 6 (February 20-24): Class Work Day

Monday, February 22: Work Day: No Class

Due: Photovoice Journal #2- Nasher Visit by Friday, February 19th at 11:59 p.m.

Week 7 (February 27-March 3): (Re)visiting the Figurative Tradition

Monday, February 29: Figuration

Assigned Readings: TDCA: “Figuration” (191-201); Kentridge, “Art in a State of Grace, Art in a State of Hope, Art in a State of Siege”(311-313); Bearden, “Interview with Henri Ghent” (245-248); Mutu, “Magnificent Monkey Ass Lies”(320); Hendricks, “Palette scrapings”(261-264)

Due: In Class Exercises/Participation

Week 8 (March 6-10): Gestural Abstraction

Monday, March 7: Gestural Abstraction

Assigned Readings: TDCA: Selz and Stiles “Gestural Abstraction”(13-23); Pollock (24-26); Motherwell (28-29); Odita, “Third Color—Third Space”/”Here is Now”(Bb)

Due: In Class Exercises/Participation

Friday, March 10: Fieldwork Visit # 2

** Required Fieldwork Museum Visit: Modern Art Museum of Fort Worth 2-4 p.m.**

Week 9 (March 13-17): Spring Break

No Class

Week 10 (March 20-24): Politics & Social Art History

Monday, March 20: Art & Political History

Assigned Readings: AP: Mesch, “State-sponsored art during the cold war”(15-43); “Post-colonial identity and civil-rights movement”(44-68); “The Anti-War and Peace Movements”(68-98)

Due: In Class Exercises/Participation

Due: Collaborative Art History WIKI Project Entry #2 by Sunday, March 26th at 11:59 p.m.

Due: Analysis Project Topic Proposal on Blackboard Discussion Board (Bb) by Sunday, March 26, at 11:59 p.m.

Week 11 (March 27-31): Gender-based Histories

Monday, March 27: Feminism and Womanism

Assigned Readings: AP: Mesch, “Feminisms” (99-124); Blackboard: Reilly, “Women Artists after the French Revolution” from Women Artists: The Linda Nochlin Reader (Bb); Owens “The Discourse of Others: Feminists and Postmodernism”(Bb); Farris, “Introduction”(Bb)

Due: In-Class Exercises/Participation
**Friday, March 31: Fieldwork Visit # 3**  
**Required Fieldwork Museum Visit: Dallas Museum of Art: México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde 1-3 p.m.**

**Week 12 (April 3-7): Alternative Spaces**

**Monday, March 7: Alternative Spaces for Art**

**Assigned Readings:** Allen, “The Magazine as an Alternative Space” (Bb); “Exhibitions, Galleries, and Alternative Spaces” from The Power of Feminist Art by Broude and Garrard (Bb); Crimp “On the Museum’s Ruins” from The Anti-Aesthetic: Essays on Postmodern Culture (Bb)

**Due:** In-Class Exercises/Participation

**Due:** Photovoice Journal Entry #2 Modern Art Museum of Fort Worth by Sunday, April 9th at 11:59 p.m.

**April 7-9: Fieldwork (Optional/Extra Credit)**

**Fieldwork Day: Dallas Art Fair, dallasartfair.com (Optional/Extra Credit). Post about your experience as a Photo-voice Journal entry by Sunday, April 30, 2017**

**Week 13 (April 10-14): Sexuality & Identity**

**Monday, April 11: Art & Sexuality**

**Assigned Readings:** AP: Mesch, “gay identity/queer art” (125-147); Blackboard: Gingeras, “Black-Sheep Feminist Artists”(Bb); “Body Talk: Feminism, Sexuality and the Body in the Work of Six African Artists” (Bb)

**Due:** In-Class Exercises/Participation

**Due:** Analysis Project: Annotated Bibliography Paper through Turnitin (Bb) by Sunday, April 16th at 11:59 p.m.

**Week 14 (April 17-21): Environments & Sites Art**

**Monday, April 17: Environments**

**Assigned Readings:** TDCA: Selz and Stiles, “Introduction” (588-600); AP: “environmental art” (148-174); Cotton, “Deadpan” from The Photograph As Contemporary Art (Bb)

**Due:** In-Class Exercises/Participation

**Due:** Collaborative Art History WIKI Project Entry #3 by Friday, April 1st at 11:59 p.m.

**Week 15 (April 24-28): Protest, Innovation & New Media**

**Monday, April 25:** AP: “anti-globalization”(175-199); TDCA: Stiles “Introduction” from “Art and Technology” (450-466); Vasulka “Notes on Installations”(506-508)

**Due:** Analysis Presentations

**Due:** Extra Credit Photo-voice Journal Entry by Sunday April 30, 2017

**Week 16 (May 1-5): Analysis Presentations**

**Due:** Analysis Presentations

**Week 17 (May 8-12): Finals Week/Paper**

**Due:** Turn in Analysis Paper through Turnitin(Bb)

**Note:** Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
STUDENT ACKNOWLEDGEMENT:

I ___________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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