INSTRUCTOR: LAUREN CROSS  
OFFICE: ART 224E  
OFFICE HOURS: TU 2-3 P.M. & TH 3-5 P.M. and by appointment.  
EMAIL: EMAIL THROUGH BLACKBOARD

COURSE DESCRIPTION:  
2360 (ARTS 1304). Art History Survey II. 3 hours. Art from the 14th century to the present in Europe and America. Satisfies the Visual and Performing Arts requirement of the University Core Curriculum.

REQUIRED TEXTBOOK:  
Assigned articles/chapters/essays posted on Blackboard (Bb).

COURSE CONTENT:  
*ART 2360 Art History Survey II* will explore themes within art history from 1945 to the present, including important links to the influences of social, cultural, and philosophical development from the 14th century onwards. Our readings are also organized around class visits to museums and art galleries in the local area. In short, the course aims to help students understand the progression of art both linearly and non-linearly. Using a variety of resources, including historical exhibitions, film/video, and guest lecturers we will weave together a complex, historical narrative of art practices.

Over the course of the semester, students will be required to engage in fieldwork opportunities outside of the classroom that will equip students to better engage and interpret historically relevant art works and practices in person. 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 fieldwork requirement for the course aligns with the supposition that in order to truly analyze art one has to fully engage with it in all its various forms, from museums to performance art. Students should come to class prepared to engage the interpretive process assertively and reflect on their field experiences through connections to course readings.

COURSE OBJECTIVES LEARNING OUTCOMES:  
Students will:

2. Analyze and communicate key concepts and exhibitions in art since 1945, especially its relationship to historically relevant movements/periods in art.

3. Demonstrate knowledge of vocabulary, exhibition influences/implications, and developments in art since 1945 through written examinations.

4. Describe art experiences from a historical perspective as well as through the lens of art historical periods/movements.
5. Document and reflect on art viewing experiences while engaging with the local arts community in Denton, Dallas, and Fort Worth.
6. Collaborate on ideas and present new ways of viewing and understanding works through art historical methods.
7. 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:

In-Class Reflection & Discussion: Reflexive & discussion-based learning is one of the primary modes of teaching in this class, which will be prompted by brief lectures and reflection assignments. For this reason, you can expect that this course will prioritize discussion and reflection over extensive lecturing, though lectures will be provided during the beginning or at the end of class in order to review course concepts and to ensure that students feel comfortable with their understanding of course material. Students should come to class prepared for discussion, having read all assigned readings before our class session. I will occasionally call on students to initiate class topics. When provided reflection assignments, students will complete them and turned them in by the end of class.

Active Learning/Collaborative Learning Activities: As an 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. Pre-class assignments will be required in order to help students to evaluate key terms and concepts.

Experiential Learning (Fieldwork Requirement):
Throughout the course of the semester, students will be assigned experiential learning activities, which allow students to engage in field research and document their experiences within the local arts community in Denton, Dallas, and Fort Worth. Qualitative Researchers often use fieldwork as a way to gain experiential knowledge on their research topics. Student fieldwork will be located at various museums, art galleries, and cultural centers throughout the DFW area. Instructor-led trips will be organized for students that are available and appreciate more guidance. 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.

STUDENT EVALUATION (OR GRADING):
The grading system for the course is the following:
Participation (In-Class Activities) (10 per class session x 13)....130
Profound Impact Points (10 points each x 2).........................30
Photo-voice Journal (20 points per entry x 5).........................80
Midterm & Final Exam (100 x 2)........................................200
Analysis Paper & Presentation...........................................200
Total Possible Points 640
Extra Credit (up to 40 points)

READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. 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 AND PRE-CLASS ACTIVITIES) (up to 10 points per class session; Total of up to 130 points): 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 previously assigned and impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments. Missing in-class activities cannot be made up if you are absent, even for excused absences, or turned in electronically via email. Students missing in-class assignments must take advantage of the many extra credit opportunities offered in the course to make up missing points.

PROFOUND IMPACT POINTS (30 points): During Weeks 5, 9, and 14, students will present and turn in typed, profound impact points reflecting over past assigned readings they found impactful in understanding key terms and concepts. Profound Impact Points allow students to trace their learning and review over ideas that might be useful to them in future assignments and papers. For example, Profound Impact Points completed in Week 4 will cover readings from Weeks 1-4. Profound Impact Points should be brief and in bullet point format, and include:

1. Five quotes: At least five quotes from five different assigned readings that the student found insightful to understanding postmodernism, key terms, and concepts.
2. Explanation: Each quote should include 1-2 sentences explaining your reflections on each quote at the end of each bullet point
3. MLA formatting (i.e. in-text parenthetical citations and Works Cited)

Profound Impact Points are worth up to 10 points (up to 2 points per point)

PHOTO-VOICE JOURNAL (Up to 80 points): As a part of the fieldwork requirement for the course, students are required to document class visits to art museums and art galleries in the Denton/Dallas/Fort Worth area. In addition to engaging in art viewing experiences, fieldwork should be a time of reflection and analysis of theories covered in class. Photo-voice Journal entries of your field visits and reflections serve to document your progress and understanding of the complex theories explored in class.

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.

I. Journal Entries (40 points each; Total 80 points): Students will post entries for assigned trips to museums/galleries and assigned narratives based on theories explored in our readings. Students are assigned to visit The Kimbell Art Museum (Monet: The Early Years, October 16, 2016 to January 29, 2017), and Modern Art Museum of Fort Worth (KAWS Where The End Starts, Oct 20-Jan 2017 & FOCUS: Lorna Simpson, Nov 19-Jan 15, 2017). Students should keep exhibition dates in mind. Students can post two (2) additional independently initiated art experiences for extra credit (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 in a secure environment. Journal entries for your visits to art galleries/museums must include:

1. 3 photographs documenting your art experience (8 points)
2. Summary of your art experience (or theoretical framework) (8 points)
3. Interpretation and/or evaluation of the art that you viewed (or photographs you are using to describe theory) (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

**MIDTERM & FINAL EXAM (200 points):** During Weeks Students complete short essay exams cover course topics. Exams will be completed online through Turnitin.

**ANALYSIS PROJECT (200 points):**

**Part I: Topic Proposal (25 points):** Students will propose a related topic or artist to examine and receive approval or revision recommendations from instructor.

**Part II: Annotated Bibliography & Presentation (75 points):** Students will create an annotated bibliography paper on an approved topic or artist covering at least 5 sources that will be explored in analysis paper (up to 50 points). Students will present a summary of topic/artist covering in analysis paper and preliminary annotated findings with the rest of the class (up to 25 points).

**Part III & IV: Final Analysis Paper & Presentation (100 points):** Students will write a 3-5 page analysis paper on a approved topic or artist, and will use an initial Annotated Bibliography findings and additional sources to support their claims. The paper should be in MLA format. Worth up to 75 points for Analysis Paper and 25 points for Analysis Presentation. Instructor will provide more information and rubrics to the class for the analysis project.

**EXTRA CREDIT (up to 40 points):**
As mentioned above, attending and documenting additional art experiences in your Photovoice Journal beyond the required class visits can be counted as extra credit up to 40 points. Submit your extra credit entries by Wednesday, December 11th 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 Crowe 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 unexcused absences, before it starts negatively impacting your grade. Students will be deducted 15 grade points for each additional unexcused class session. Students who have been six or more unexcused absences will be automatically dropped from the course. Excused absences, such as as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.

AMERICAN DISABILITIES ACT:
The University of North Texas 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 you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You 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. Students are strongly encouraged to deliver letters of 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 see the Office of Disability Accommodation website at http://www.unt.edu/oda. You may also contact them by phone at 940.565.4323.

DISABILITIES ACCOMMODATION:
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

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.

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

### Weekly Class Schedule

**Week 1 (August 31): Up until the 20th Century**

*Wednesday, August 31: The Path to Modernism*

Introductions  
Lecture  
**Due:** In-Class Exercises

**Week 2 (September 7):**

*Wednesday, September 7: World War I*

**Assigned Readings:** Blackboard: Siegel, “Beginning and End” from SINCE ’45: America and the Making of Contemporary Art (Bb).  
**Due:** In-Class Exercises

**Week 3 (September 14): Armory Show, 1913**

*Wednesday, September 14: Pre-World War II*

**Assigned Readings:** Blackboard: Mancini, Premodernism: Art-World Change and American Culture from the Civil War to The Armory Show, “The Armory Show in Critical Perspective”(Bb); Altschuler, The Avant-Garde in Exhibition, Explosion at the Armory”(Bb); Stieglitz, “How Versus Why?”(Bb)  
**Due:** In-Class Exercises

**Week 4 (September 21): Exposition International Coloniale, 1931**

*Wednesday, September 21: Colonial Exposition, Paris/Interwar*

**Assigned Readings:** Morton, Hybrid Modernities: Architecture and Representation at the 1930 Samir Amin, Eurocentrism, selected chapter (Bb); Amin, Eurocentrism, “Preface”(Bb)  
**Due:** In-Class Exercises


*Wednesday, September 28 : Post-World War II/Cold War*

**Assigned Reading:** Tiampo, Gutai: Decentering Modernism, “International Contemporaneity and Gutai Exhibitions”(Bb); Yoshimoto, “Limitless World: Gutai’s Reinvention in Environment Art and Intermedia”(Bb); Yoshihara, “Gutai Art Manifesto”(Bb)  
**Due:** In-Class Exercises

Wednesday, October 5: Civil Rights Movement

Assigned Readings: Cotter, “What I Learned From a Disgraced Art Show on Harlem”(Bb); Cahan, “Performing Identity and Persuading a Public: The Harlem on My Mind Controversy”(Bb); Cooks, “Harlem on my mind”(Bb)

Due: In-Class Exercises

Midterm Short essay questions posted on Blackboard(Bb)

Week 7 (October 12): China Avant-Garde exhibition, National Art Gallery, Beijing, 1989

Wednesday, October 12: End of Cold War

Assigned Readings: Boyi, “A Single Spark Can Start a Fire--Chinese Avant-Garde Art since the 1990s” in China Now(Bb); Sorace, “China’s Last Communist: Ai Weiwei”(Bb); Huan, “Interview with Michele Robecchi”(Bb)

Due: In-Class Exercises

Due: Midterm submitted to Turnitin (Bb) by Wednesday, October 12th at 11:59 p.m.


Wednesday, October 19: Contemporary

Assigned Readings: Golden, Black Male: Representations of Masculinity in Contemporary American Art, selected chapter (Bb); Cooks, Exhibiting Blackness, “Black Male”(Bb)

Due: In-Class Exercises


Wednesday, October 26: Contemporary

Assigned Readings: Barrett, “Controversay Art”(Bb); Fraser, “A ‘Sensation’ Chronicle”(Bb); Smedley, “Saatchi, Sensation, and why contemporary art should not be conceded to the left”(Bb)

Website: Brooklyn Museum, Sensation: Young British Artists from the Saatchi Collection

Due: In-Class Exercises

Due: Photo-voice Journal Entry # 1 for The Kimbell Art Museum (Monet: The Early Years, October 16, 2016 to January 29, 2017)

Week 10 (November 2): Documenta 11, 2001-2002 [Vienna, New Dehli, Berlin, St. Lucia, Lagos, and Kassel]

Monday, November 2: Post-9/11

Assigned Readings: Enwezor, ed. Documenta 11, Platform 5: Exhibition Catalogue, selected essay(Bb); Enwezor and Okeke-Agulu, Contemporary African Art since 1980, selected chapter (Bb); Kapur, “Curating in a Heterogeneous Worlds”(Bb)

Due: In-Class Exercises

Week 11 (November 9): Frida Kahlo, [Tate Modern, London, 2005]

Monday, March 28: Contemporary
Assigned Readings: Dexter and Barson, “Exhibitions, Museums and Galleries: ‘Frida Kahlo’” (Bb); Zarzycka, “‘Now I Live on a Painful Planet’: Frida Kahlo Revisited” (Bb)

Website: Tate, “Frida Kahlo”

Due: In-Class Exercises

Week 12 (November 16): Anish Kapoor: Past, Present, Future, [Institute of Contemporary Art, Boston, 2008]

Monday, November 16: Contemporary

Assigned Readings: Blackboard: Selected Readings (Bb)

Website: ICA, “Anish Kapoor: Past, Present, Future”

Film: Kapoor, Poetic Laboratory

Due: In-Class Exercises

Week 13 (November 23): Thanksgiving Break

Thanksgiving (No class)

Week 14 (November 30): KAWS Where The End Starts & Lorna Simpson [Modern Art Museum of Fort Worth, October 20-Jan 2017]

Monday, April 18: Contemporary (Local/Regional)

Assigned Readings: Blackboard: Selected Readings (Bb)

Due: In-Class Exercises

Due: Profound Impact Points

Week 15 (December 7): Analysis Presentations

Monday, April 25: Analysis Presentations

Due: Analysis Presentations (Part I)


Note: Final Exam short essay questions posted on Blackboard (Bb)

Week 16 (December 14): Finals Week/Paper

Due: Turn in Analysis Paper

Due: Analysis Presentations (Part II)

Due: Final Exams submitted to Turnitin (Bb) by Wednesday, December 14th by 11:59 p.m.

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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