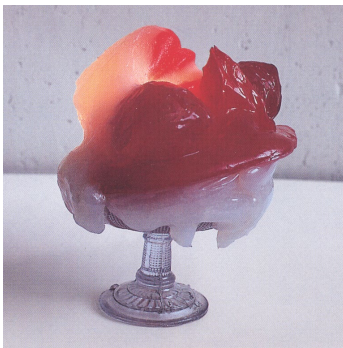




Marianne Werefkin (Russian, 1860–1938), *Autumn*, 1907. Tempera, cardboard, 55×74 cm. Municipal Museum of Modern Art, Ascona, Switzerland.



Alicja Szapocznikow (Polish, 1926–1973), *Dessert IV*, 1971. Colored polyester glass, height 15 cm (lost work).



Kata Kálmán (Hungarian, 1909–1978), *Smoking Woman*, 1935. Gelatin silver print. Hungarian Museum of Photography, Budapest.

## COURSE INFORMATION

*course name:* ART 4349 Twentieth Century Art & ART 5349 Graduate Studies in Twentieth Century Art

*meeting days, time, and location:* Monday & Wednesday, 11:00–12:25 pm, Fine Arts Complex (ARC) Rm 114

## INSTRUCTOR INFORMATION

*name:* Dr. Joanna Matuszak

*office location:* ARC 117

*office telephone number:* 903-566-7398

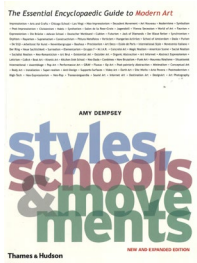
*e-mail address:* [jmatuszak@uttyler.edu](mailto:jmatuszak@uttyler.edu)

*office hours:* Monday and Wednesday, 4:00–5:30 am and by appointment.

## COURSE DESCRIPTION from the Course Catalog

Painting, sculpture and architecture in the twentieth century with special attention given to avant-garde movements such as Cubism, Dada, Surrealism, Abstract Expressionism, Pop and Op. Prerequisite: ART 1301, ART 2303, ART 2304 or Consent of Instructor.

## REQUIRED READINGS for Undergraduate and Graduate Students



Amy Dempsey. *Styles, Schools and Movements: The Essential Encyclopaedic Guide to Modern Art*. New and Expanded edition. Thames & Hudson, 2010. ISBN 978-0-500-28844-3



Additional readings and/or links to films will be posted in Canvas.

**REQUIRED READINGS for Undergraduate Students**

Karen Gocsik and Elizabeth Adan. *Writing About Art*. London: Thames & Hudson, 2019. ISBN 978-0-500-84181-5

**REQUIRED READINGS for Graduate Students**

Eric Hayot. *The Elements of Academic Style: Writing for the Humanities*. New York: Columbia University Press, 2014. [The e-book can be accessed with UT Tyler library login.](#)

**UNDERGRADUATE STUDENT LEARNING OUTCOMES**

**Identification of Art:** Students will be able to recognize salient properties (formal, iconographic, and thematic) of the movements (e.g., Constructivism versus Expressionism) and identify key artists and their works in the period circa 1900–1980s.

**Comprehension of Art History Literature:** Students will be able to discuss in speech and in writing scholarly literature (research articles) thus building up their knowledge and analytical capabilities.

**Contextual Analysis:** Student will be able to understand artworks in the historical context they were created and offer analysis of works by synthesizing knowledge and, if applicable, using theoretical approaches.

**Scholarly Research Methods:** Students will be able to conduct scholarly research utilizing standards and methods of the discipline.

**Scholarly Writing:** Based on the conducted scholarly research students will be able write research paper that demonstrate their ability to synthesize knowledge, analyze and contextualize art works, and offer intelligent analysis and interpretation, supported by scholarly sources.

**GRADUATE STUDENT LEARNING OUTCOMES:**

**Identification of Art:** Students will be able to recognize salient properties (formal, iconographic, and thematic) of the movements (e.g., Constructivism versus Expressionism) and identify key artists and their works in the period circa 1900–1980s.

**Analysis of Art History Literature:** Students will be able to analyze and evaluate in speech and writing scholarly literature (research articles and a scholarly book by a single author) thus building up their knowledge and analytical capabilities.

**Contextual Analysis and Interpretation:** Student will be able to understand artworks in the context they were created and offer their own analysis and interpretation of works synthesizing knowledge and using theoretical approaches.

**Scholarly Research Methods:** Students will be able to conduct scholarly research utilizing standards and methods of the discipline.

**Scholarly Writing:** Based on the conducted scholarly research, students will be able write a research paper that demonstrate their ability to synthesize knowledge, analyze and contextualize art works, and offer original interpretation, using scholarly sources and an applicable theoretical lens.

#### GRADE CATEGORIES AND THEIR PERCENTAGE WEIGHT IN THE FINAL GRADE

|    |  |     |
|----|--|-----|
| 1. | Class Attendance   | 10% |
| 2. | Class Participation and Graduate Students' Presentations   | 20% |
| 3. | Three Responses to Assigned Readings (submitted in Canvas, due at 8:00 am on the day of class)   | 20% |
| 4. | Weekly Reports (in writing, submitted in Canvas, due each Thursday, 11:59 pm)  | 20% |
| 5. | Research Paper (in Canvas; scaffolded assignment which consists of an annotated bibliography, a draft of the paper, a peer review of another student's draft, and a final version of your paper) | 30% |

#### GRADING SCALE

|           |          |          |          |         |
|-----------|----------|----------|----------|---------|
| A 90-100% | B 80-89% | C 70-79% | D 60-69% | F 0-59% |
|-----------|----------|----------|----------|---------|

#### COURSE ACTIVITIES AND ASSIGNMENTS

Participation in class discussions is graded after each class session. To ensure active participation in the discussions students need to read all assigned texts/watch assigned films and complete "Responses Assigned Readings" if such are assigned. **Graduate students:** Their participation grade requires an additional class presentation and leading a class discussion on a book of their choice, by a single author, related to the course topic and approved by the instructor.

Responses to Assigned Readings will be due at 8:00 am on the day of the class. This assignment will prepare students to participate actively in class discussions and receive good participation grades. It will allow students to engage critically with art history scholarly sources and understand their structure. List of readings and the rubric will be posted in Canvas. Each student is required to write 4 responses throughout the semester. **Graduate students** are expected to produce responses that manifest a high level of analysis, convincing comparisons/contextualization, application of theoretical standpoints, and exemplary structure.

Weekly Reports: By Thursday 11:59 pm, students submit in Canvas a one-page report on what they learnt in that week's classes. Instructions will be posted in Canvas. This is a low-key writing assignment in which students recapitulate what they remember from the week's classes and what, if anything, was unclear. The other goal of this assignment is for students to get into a rhythm of writing about art in an intelligent way, following standards of good writing in English language and practicing basic requirements of Chicago manual of Style. If time permits in the following week, the instructor will address issues that came up in students' reports, preserving students' anonymity. This will help all students to avoid similar mistakes in their future writing assignments and continue employing good writing models.

Research Paper: You will focus in your paper on a pre-WWII woman artist of your choice, who was associated with one of the avant-garde or modernist movements such as **Expressionism, Suprematism, Constructivism, Dada, or Surrealism**. It is a scaffolded, semester-long assignment. You will work on it in stages throughout the semester. After you choose a woman artist and the movement, then you can work in a group of max. 3 students who also need to research the same movement. You can research scholarly sources (books, articles, exhibition catalogs, etc.) together and submit the Annotated Bibliography as a group assignment. When further researching your own topics, you may need to find and add other scholarly sources to your final bibliography – sources that are specific to your paper's focus and argument. Apart from the Annotated Bibliography, the other parts of the Research Paper assignment are your individual work, not group work. The Research Paper assignment includes Annotated Bibliography (produced as a group), a draft of your paper, a peer-review of another student's draft, and the final text of your Research Paper. Rubrics will be posted in Canvas. **No** late submission of any of these assignments is accepted. **Graduate students** must demonstrate a master's level quality of writing that integrates history, analysis and contemporary scholarship into their own assessment of art and art history. Originality of thought is required.

- The Annotated Bibliography needs to be in [the Chicago Manual of Style](#) (CMOS). More guidance about CMOS can be found at the [Muntz Library webpage](#). All students: For help with writing, consult the [Writing Center](#) services.

## COURSE REQUIREMENTS AND POLICIES

**No** late submission of any of the assignments is accepted.

**No** extensions on any assignment will be offered in this course.

Attendance: Regular attendance is required at all class meetings. Attendance will be taken at the beginning of every class period. Late attendance and early departure will be marked at 50%.

If a student missed a class, it is their responsibility to find out what was covered and announced during the missed class—not by asking the instructor but through their own means—including but not limited to checking the class schedule in the syllabus, consulting other students, watching assigned films, reviewing the PowerPoint presentation, and reading the assigned material.

- 1 class absence will be dropped from your grade. This 1 absence can be used for personal emergencies.

Canvas: Students are required to check Canvas course site's Announcements daily before coming to class.

Classroom Etiquette: The class period lasts 85 minutes. Please plan accordingly as most days there will be no break.

Electronic devices must not be used in class for reasons other than related to the class.

College Email Etiquette: Email correspondence with the instructor is a professional correspondence and needs to adhere to certain standards.

<https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay>

To receive the instructor's response, please adhere to the following:

1. send an email to the instructor via Inbox on Canvas,
2. include a clear subject line,
3. use formal salutation such as, "Dear Dr. Matuszak" or "Dear Professor Matuszak,"
4. identify yourself and your course. Include specific information, such as the name of the assignment, and give details pertaining to your question.
5. write in complete and coherent sentences. Make sure there are no grammatical and spelling errors. Be clear and succinct.
6. follow common courtesy and sign off with a "Thank you" and your full name.

Individual study time: After each class, plan on spending about three hours to review notes and do the assigned homework. One "credit hour" is approximately an equivalent of one hour of classroom instruction and a minimum of two hours out of class student work each week. Useful

resources are listed at the [Library Research Guide for Art](#). Credible sources of information on the Internet include, for example, art museum websites, auction houses' videos, and [smarthistory](#) website.

**Academic Integrity:** All cheating and/or plagiarism will be treated with the utmost severity as per UT Tyler policy. Using artificial intelligence (A.I.), such as CHAT GPT (or any other AI chatbot), is considered plagiarism as it is not your own work. **DO NOT USE A.I.! THIS COURSE IS INTENDED TO DEVELOP CRITICAL THINKING AND RESEARCH SKILLS – THEREFORE YOU NEED TO DO THE WORK YOURSELF!** Please consult [Manual of Policies and Procedures for Student Affairs](#), Chapter 8. "Student Conduct and Discipline" for university regulations regarding academic dishonesty. According to Subchapter 8-800:

b. "Academic Dishonesty" includes, but is not limited to: cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable, in whole or in part, to another person without giving sufficient credit, taking an examination for another person, falsifying academic records, and any act designed to give unfair academic advantage to the student (such as, but not limited to: submission of essentially the same written assignment for two courses without the prior permission of the instructor, providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment), or the attempt to commit such an act.

2. "Plagiarism" is the appropriation of material that is attributable, in whole or in part, to another source without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one's own academic work being offered for credit or in conjunction with a program course or degree requirement(s).

It is unacceptable to copy something out of a book, newspaper, journal, Internet site or any printed source without citing your source. The most blatant example of this is directly copying something word for word. It does not matter if it is only a phrase. If it is not yours, you must either not use it or place it in quotes and reference it.

If you paraphrase another person's words or ideas, you still must cite them as a source. Do not put a paraphrase in quotes, but be sure to give the author's name, the text, and the page where you found the idea. For citing sources in this course use [The Chicago Manual of Style: Notes and Bibliography system](#).

**Student Resources and University Policies:** Please see the "Student Resources and Universities Policies Module" on our Canvas course site for links to the full list of student resources and university policies.

Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.

### SCHEDULE OF CLASSES

*green font—due dates*

| <b>Week 1 (Aug 26–Sept 1)</b>     |  |
|-----------------------------------|--|
| <b>1900–1918</b>                  |  |
| Mon, Aug 26                       | Introduction to the Course. Overview of the Syllabus.  |
| Wed, Aug 28                       | Fauvism and Expressionism (Die Brücke and Der Blaue Reiter)  |
| <b>Week 2 (Sept 2–Sept 8)</b>     |  |
| Mon, Sept 2                       | Labor Day Holiday: no classes held.  |
| Wed, Sept 4                       | Undergraduate students present on Karen Gocsik and Elizabeth Adan's <i>Writing About Art</i> and graduate students present on Eric Hayot's <i>The Elements of Academic Style: Writing for the Humanities</i> . |
| <b>Week 3 (Sept 9–Sept 15)</b>    |  |
| Mon, Sept 9                       | Expressionism—continued.   |
| Wed, Sept 11                      | Ashcan School  |
| <b>Week 4 (Sept 16–Sept 22)</b>   |  |
| Mon, Sept 16                      | Cubism and Jack of Diamond   |
| Wed, Sept 18                      | Futurism, Vorticism, and Pittura Metafisica  |
| <b>due</b> Sun, Sept 22, 11:59 pm | <b>Choose a woman artist and her work(s) as a topic for your Research Paper. Submit a preliminary thesis of your Research Paper.</b>   |
| <b>Week 5 (Sept 23–Sept 29)</b>   |  |
| Mon, Sept 23                      | Orphism and Rayonism   |
| Mon, Sept 25                      | Suprematism, Constructivism, and Hungarian Activism  |
| <b>Week 6 (Sept 30–Oct 6)</b>     |  |
| Mon, Sept 30                      | Dada and Duchamp   |
| Wed, Oct 2                        | Purism and De Stijl  |
| <b>1918–1945</b>                  |  |
| <b>Week 7 (Oct 7–Oct 13)</b>      |  |
| Mon, Oct 7                        | Arbeitsrat für Kunst and Bauhaus   |
| Wed, Oct 9                        | 1920s: Precisionism, Art Deco, and Ecole de Paris  |
| <b>due</b> Sun, Oct 13, 11:59 pm  | <b>Annotated Bibliography (a group assignment)</b>   |
| <b>Week 8 (Oct 14–Oct 20)</b>     |  |
| Mon, Oct 14                       | 1920s–1930: Neue Sachlichkeit and Surrealism   |
| Mon, Oct 16                       | 1930s: Concrete Art, Magic Realism, and American Scene   |
| <b>Week 9 (Oct 21–Oct 27)</b>     |  |
| Mon, Oct 21                       | 1930s: Social Realism and Socialist Realism  |
| <b>1945–1970s</b>                 |  |

|                                     |   |
|-------------------------------------|---|
| Wed, Oct 23                         | 1940s: Neo-Romanticism, Art Brut, and Existential Art   |
| <b>Week 10 (Oct 28–Nov 3)</b>       |   |
| Mon, Oct 28                         | 1940s–1950s: Organic Abstraction, Abstract Expressionism, Art Informel, Gutai.  |
| Wed, Oct 30                         | 1940s–1950s: Lettrism, CoBra, and Situationist International  |
| <b>Week 11 (Nov 4–Nov 10)</b>       |   |
| Mon, Nov 4                          | Graduate students' presentations  |
| Wed, Nov 6                          | 1950s–1960s: Neo-Dada, Combines, Assemblage, Funk Art, Arte Povera  |
| <b>due</b> Sun, Nov 10, 11:59 pm    | <b>An advanced and highly polished draft of your Research Paper</b>   |
| <b>Week 12 (Nov 11–Nov 17)</b>      |   |
| Mon, Nov 11                         | Late 1950s–1960s: Nouveau Réalisme, Happenings, Performance Art   |
| Wed, Nov 13                         | Late 1950s–1960s: Pop Art, Op Art, and Post-painterly Abstraction   |
| <b>due</b> Sun, Nov 17, 11:59 pm    | <b>Peer-review of your classmate's Research Paper draft</b>   |
| <b>Week 13 (Nov 18–Nov 24)</b>      |   |
| Mon, Nov 18                         | 1960s: GRAV and Fluxus.   |
| Wed, Nov 20                         | The instructor is at the conference. Watch in class <i>Troublemakers: The Story of Land Art</i> , dir. James Crump, 1h 12m, 2015. |
| <b>Week of THANKSGIVING HOLIDAY</b> |   |
| <b>Week 14 (Dec 2–Dec 4)</b>        |   |
| Mon, Dec 2                          | 1960s–1970s: Conceptual Art   |
| Wed, Dec 4                          | Late 1960s–1970s: New Media (performance art, installation, video art)  |
| <b>due</b> Fri, Dec 6, 11:59 pm     | <b>Research Paper (final version)</b>   |