

ARTS 3353 - Art Since 1945

Fall 2024 Syllabus, Section 101, CRN 15164

Instructor Information

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Assistant Professor of Art History

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Office: FPA 233-B

Office Hours:

Wednesdays and Thursdays, 12:30pm - 3:30pm

Office Phone: 956-326-3041

Times and Location

MW 4:25pm-5:45pm in Fine/Performing Arts Center 121

Course Description

Selected areas of study concerning movements, artists, and critical concepts associated with recent and contemporary art. Prerequisite: ARTS 1301 or 1304; ARTS 3352 strongly recommended.

Fine&Performing Arts Department, College of Arts & Sciences

Additional Course Information

This syllabus is the main roadmap and resource for the course and the instructor may update it when needed based upon overall class progress or any other event requiring a change. If this occurs, students will be notified.

Dr. Z's Email Policy:

Please email me anytime directly at my school email or message via Blackboard. I will primarily be contacting the class through Blackboard.

I usually respond to emails within 24 hours. If you message me after 5pm on Friday, I may not respond until the following Monday. If I will be unavailable for any reason, I will let you know ahead of time. I do not respond to emails on academic holidays.

Keep email etiquette in mind - all messages should include a greeting ("Dear Dr. Z"), complete sentences, and a sign-off ("Best" "Sincerely").

Course Content Advisory:

As an art history class, this course examines works of art from the past and present that are often tied to weighty and complex subject matter, histories, and ideologies. Lectures will treat these topics and themes, histories, and ideologies with the upmost respect and full consideration. This class shows and discusses artworks containing nudity and adult themes such as death, harm, illness, trauma, war, violence, etc. Students must have an open mind and willingness to engage with these subjects and related artworks - **if this is not possible, it is strongly advised to withdraw from the course.**

This course examines major global modern art movements from 1945 to the present day. Topics we will be discussing in this class include – but not limited to – abstraction, popular art, minimalism, postminimalism, conceptualism, installation and performance art, earthworks and land art, appropriation, and institutional critique. We will place considerable focus on how social contexts (political, ecological, cultural, environmental, etc.) have impacted and continue to influence art made during epochs defined by “modernity,” “postmodernity,” and “the contemporary.” In addition, we will emphasize the intersection between artistic practice and issues of race, class, gender, sexuality, and nationality. All lectures, readings, discussions, and

assignments will address the multifaceted aesthetic, critical, geopolitical, historical, and personal components that undergird artworks made during the 20th and 21st centuries. Students will gain experience and comfortability with multiple methodologies used by artists and art historians as well as develop close reading and visual analysis skills.

Student Learning Outcomes

Student Learning Outcomes:

1. Students will gain analytical reasoning of some of the major conceptual, stylistic, and thematic frameworks for the production of modern and contemporary art from a global perspective.
2. Students will learn how to discuss important conceptual, stylistic, artistic, and chronological terms such as knowing artists' names, artworks, dates, and different terms relating to artistic practices. Additionally, students will learn about different theoretical methods or frameworks for approaching art historical analysis.
3. Students will develop critical thinking and visual analysis skills through comparing and contrasting artworks and art-theoretical concepts central to modern and contemporary art history.
4. Students will gain experience in expressing oneself and ideas orally and in writing.

Important Dates

Visit the Academic Calendar ([tamui.edu](https://www.tamui.edu)) (<https://www.tamui.edu/academiccalendar/>) page to view the term's important dates.

Other Course Materials

Required Readings & Other Media:

There is no physical textbook for this class - all readings and other required multimedia material (videos, podcasts, online interviews, etc.) will be supplied to students by the instructor via Blackboard, which include journal articles and book chapters. Critical writings from artists and art historians will be supplemented by readings from the open-source art history textbook **Smarthistory** (smarthistory.org). Please see the attached Course Schedule for the list of assigned readings and required page numbers on Smarthistory and Blackboard during each week.

Course Assignments and Points Breakdown

Out of 145 points

Lecture Attendance (27 points total; 1 point each meeting day) and Participation (13 points; 1 point for Week 2-Finals)

Total – 40 points

- Attendance is required for each class period and is a critical part of the student's success in this class. Roll will be taken at the beginning of each class period and one point is provided for each lecture day per week. **You are allowed 2 penalty-free absences for the entire semester without excuse (so use them wisely!)**. Each unexcused absence beyond two will result in the lowering of your final grade by a full letter grade. If an absence falls on an in-class assignment deadline without being turned in prior or that same day, the assignment is counted as late.
- Three "late to class" or "leave class early" (15 minutes) equals one full absence. Arriving late and leaving early is disruptive and disrespectful to the instructor and your fellow students, so don't do it! **Dr. Z does not provide detailed notes or recordings from lecture for missed classes - I recommend finding a classmate and exchanging notes.**
- Participation is based upon individual interaction as well as being an active audience during all activities and discussion. This is based upon quality of overall discussion, not necessarily quantity (or how often each student talks). In terms of grading, you are all in this together as a class to get an overall participation "score" for each meeting. One point for a lively discussion and meaningful engagement with lecture, readings, and in-class activities - not everyone needs to talk every time, but students should plan to at least once a week. Zero point for a clear lack of preparation to discuss and engage with lecture material, readings, and in-class activities - this also includes relying on the same students to generate discussion. In addition, Dr. Z counts coming to office hours for feedback on student performance or with pertinent questions about the class as part of participation.

Weekly Lecture and Reading Engagement Journals (11 total; 5 points each)

Total – 55 points

- Starting Week 2, students will complete and submit lecture and reading journals.
- This assignment will cumulatively help with studying each week, the in-class discussion activities, the midterm exam, and final oral presentation.

- A detailed prompt and rubric for these assignments will be presented and dispersed **Wednesday Sept. 4th, Week 2**.
- **DUE DATES These will be due by the start of class on end of class the second meeting time each week on Blackboard or during class.**

Midterm Exam (10 points) + Visual Analysis Field Work (10 points)

Total – 20 points

- A detailed prompt and rubric for this assignment will be presented and dispersed **Week 4**.
- There are two elements to this assignment.
 - The online Midterm Exam component will be a more traditional exam consisting of multiple choice, fill-in-the blank, and identifications (based on an image).
 - The Visual Analysis Field Work element will be conducted outside of class by students and turned in electronically (or physically) the day of the in-class Midterm date. Students should plan to start working on this part as soon as the prompt is made available.
- **DUE DATE: Wednesday, October 9th by 4 pm on Blackboard.**

Final Oral Presentation (10 points)

Total – 10 points

- A detailed prompt and rubric for this assignment will be presented and dispersed **Week 11**.
- Students will present a 2-minute “flash talk” to the rest of the class in response to Dr. Z’s semester-long course question “Are We Still Postmodern?” (she will present this in detail to the class Week Two). These will occur over the course of several days and attendance is mandatory even for those not presenting (the Q&A from the audience is included in the assignment).
- Dr. Z will schedule student presentations/preferences starting Week 11.
- Students will turn in their flash-talk outline and supplemental materials to Dr. Z in addition to the oral presentation.
- Proposals for the presentation are due the last class day during **Week 14** before the Thanksgiving Break.
- Oral Presentations will be conducted **Monday, Dec. 2 and Thursday, Dec. 4**.

Final Project - “Are We Still Postmodern?” Exhibition Didactics (20 points)

Total – 20 points

- For this project, students will organize images and write from the position of curator of an upcoming hypothetical exhibition in the University Gallery housed in the FPA Center investigating the question “Are We Still Postmodern?”
- A detailed prompt and rubric for this assignment will be presented and dispersed **Monday, Week 11**.
- The project serves as a continuation of students’ flash-talks given at the end of the semester as well as a culmination of ideas and concepts discussed in the course.
- **Final Projects are due on Blackboard, December 8th 2024 by 11:59pm.**

Grading Criteria

Grades are recorded from “A” to “F.”

You earn your grades based on the quality of work you do. You will be able to track your progress in class by looking at Blackboard. If you are concerned about your progress, I would be happy to chat with you at any time to discuss ways in which you could improve your work.

- **As (90-100):** This grade reflects EXCELLENT work, reflecting superior understanding of the material and exceptional growth in knowledge.
- **Bs (80-89): GOOD WORK.** This grade is earned when one demonstrates hard work in all areas of the course, reflecting an excellent understanding and apparent growth in knowledge.
- **Cs (70-79): AVERAGE WORK.** This grade is earned when one demonstrates some work in all areas of the course and some growth in knowledge, but effort or understanding may be inconsistent and/or lacking. This is the grade a student earns when one does the minimum work required for the course.
- **Ds (60-69): BELOW AVERAGE.** this grade is earned when there is little or no apparent work in any area of the course, and when there is little growth of knowledge or lack of effort on the part of the student. This grade is earned when the student does not consistently meet the minimum requirements for the course.
- **Fs (below 60): failing.**

Late Work:

A deduction of a letter grade will be given for each day they are late. After 3 days, the assignment will no longer be accepted, and you will receive an automatic ZERO.

If you have a personal problem that is keeping you from submitting assignments by the deadline, please try to let me know ASAP.

Extra Credit:

Opportunities for gaining extra credit will occur through the semester – Dr. Z will let you know when these arise and the specific requirements.

GRADE	PERCENTAGE
A	91-100
B	80-90.9
C	70-79.9
D	60-69.9
F	Below 60

Expectations and Responsibilities

This syllabus is the main roadmap and resource for the course and the instructor may update it when needed based upon overall class progress or any other event requiring a change. If this occurs, students will be notified.

Expectations and Responsibilities:

Students are required to work through in a timely manner every component of this class (lectures, readings, assignments, and class preparation). This course offers both structure (concrete lecture times and due dates) as well as flexibility (outside studying and field work) for students to decide how best to manage their time according to your schedule. I highly recommended that you try and set specific and regular times for class readings and assignments each week so that you keep up with the requirements as well as stay aware of upcoming due dates.

All readings required for each lecture should be completed **before** the scheduled meeting time - in other words, come to every class prepared to answer questions and be asked about the readings and/or other material due for that day. Regular on-time attendance and active participation in class are graded elements of the class.

But really Dr. Z, how do I succeed in this course?

At least 6 hours to each week need to allocated by students in order to completely cover the content presented, including the lectures, readings, assignments, and class preparation.

NOTE: You will need to set aside extra time to study and complete assignments and projects.

Students are expected to take notes and maintain the time commitment for the course. Keeping up with the work is important to your success; if you keep up with the work in a timely manner, engage fully and comprehensively with course ideas and concepts in and outside of class, and come to class prepared to discuss the material - you will do well in the course.

No Use of Generative AI Permitted for Assignment Content. This course assumes that all work submitted by students will be generated by the students themselves, working individually or in groups. Students should not have another person/entity do the writing of any substantive portion of an assignment for them, which includes hiring a person or a company to write assignments and using AI tools. Students using outside sources and/or AI in this manner will receive zero credit for the assignment and could be reported for academic dishonesty if it demonstrates plagiarism infringement.

Of course, AI is now a part of our lives and it does have good use as a tool. For instance, feel free to use it to help with grammar and syntax (like Grammarly, etc.) because even Professors do this! But problems arise when it is employed to replace your unique ideas, hard work, and individual voice. Furthermore, I have been teaching (human) university undergraduates for over a decade and can tell when a robot is writing something for my class. If you are unsure about your use of AI as a tool, just ask me!

Dr. Z has important responsibilities to all of you too. As a professor, I seek to instill in my students a sense of creativity and fun in everything we will be learning and doing for the class. In addition, I value student voices and create a classroom where everyone is heard and feels included. From class start to finish, I actively work to expand student understanding of the course material - and make it relevant to your lives.

To facilitate student success, I will always grade assignments promptly - typically, with a week turnaround, but if that schedule changes I will always notify students. In relation to communication, I will keep students apprised of any anticipated changes to the course schedule and/or deadlines. I

respond to student emails very fast as I value your time as well as mine. My door is always open to students, please come to me to discuss anything that comes up that could impede with success in the class. I can be very flexible, but need students to communicate with me ahead of time!

With this, I have high expectations for my students to meet the rigor of the class and, in kind, I anticipate that students make efforts to meet the expectations of the course. For this class, you get what you put into it.

Finally, be respectful with fellow classmates and have an open mind regarding the subject matter and ideas discussed in this course.

Technology:

We will be using technology in this class during lecture and discussion (and outside of class for assignments). Students must be able to access their Weekly Lecture and Reading Engagement Journals during class and for other in-class activities in addition to work for the course outside of the classroom. On campus, computer labs are in Cowart Hall, Killam Library, Academic Innovation Center, Pellegrino Hall, and the Student Center. The Office of Information Technology also offers a Loaner Laptop Program for students which requires an application process online. **No texting or social media use during class; all computer work must relate to in-class activities and/or notetaking.**

Schedule of Topics and Assignments

Day	Date	Agenda/Topic	Reading(s)	Due
Mon	8/26	General Introductions and Review of Syllabus, Assignments, and Course Expectations.	No Readings this Week. Look over the syllabus again and make sure you are familiar with the expectations of the class.	
Wed	8/28	Why 1945? Looking Back and Forward at Modernism(s).		
Mon	9/2	Competing Modernism(s): Postwar Ideology and the Use of Art - International Style, European Expressionism, and Socialist Realism	(Long video version) Dr. Steven Zucker and Dr. Beth Harris, "Jacob Lawrence, The Migration Series," in Smarthistory, https://smarthistory.org/jacob-lawrence-the-migration-series/ . Christine Zappella, "Edward Hopper, Nighthawks," in Smarthistory, August 9, 2015, https://smarthistory.org/hopper-nighthawks/ . Dianne Pierce, "The modern home," in Smarthistory, September 24, 2018, https://smarthistory.org/seeing-america-2/american-modern-sa-periods/ . Erika Doss, "Ch. 5: A New Deal for the Arts - Great Depression," pp. 97-118.	
Wed	9/4	Modern Art for Society: The Bauhaus Diaspora, Gutai Art Association, Zero Group, Tachisme/Art Informel		Engagement Journal 1 (Discussion Activity) Due in-class Wednesday, 9/4.



Mon	9/9	The Making of a 'New' American Art during the Cold War: Globalization, Abstract Expressionism, Clement Greenberg, and Jackson Pollock.	<p>Dr. Virginia B. Spivey, "Abstract Expressionism, an introduction," in Smarthistory, August 9, 2015, https://smarthistory.org/abstract-expressionism-an-introduction/.</p> <p>Oxford University Press, "The Impact of Abstract Expressionism," in Smarthistory, August 9, 2015, https://smarthistory.org/the-impact-of-abstract-expressionism/.</p> <p>Dr. Beth Harris and Dr. Steven Zucker, "Jackson Pollock, Autumn Rhythm," in Smarthistory, December 3, 2020, https://smarthistory.org/autumn-rhythm/.</p> <p>Clement Greenberg, "Modernist Painting," 1965, in Battcock, pp.100-111.</p> <p>Jackson Pollock Guggenheim Application and Interview with William Wright, in Stiles, 24-26.</p> <p>Helen Frankenthaler, Interview with Henry Geldzahler, in Stiles, pp. 29-31.</p>	
Wed	9/11	Artists Interpreting AbEx: Action Painting, Color Fields, and Hard-Edges.		Engagement Journal 2 Due via Blackboard Wednesday, 9/11 by 4pm.
Mon	9/16	The Return of the Real: Nouveau Réalisme and Assemblage.	<p>Dr. Charles Cramer and Dr. Kim Grant, "Dada Readymades," in Smarthistory, March 24, 2020, https://smarthistory.org/dada-readymades/.</p> <p>The Museum of Contemporary Art, "Assemblage," in Smarthistory, September 15, 2021, https://smarthistory.org/assemblage/.</p> <p>Sunanda K. Sanyal, "Betye Saar, Liberation of Aunt Jemima," in Smarthistory, January 3, 2022, https://smarthistory.org/betye-saar-liberation-aunt-jemima/.</p> <p>Pierre Restany, "The Nouveaux Réalistes' Declaration of Intention," and "Forty Degrees Above Dada," in Stiles, pp. 352-553.</p> <p>Allan Kaprow, "Guidelines for Happenings," in Stiles, pp. 833-837.</p>	Midterm Exam + Visual Analysis Field Work Prompt Circulated
Wed	9/18	Language, Ideas, Conceptualism: Neo-Dada, Fluxus, and Happenings.		Engagement Journal 3 (Discussion Activity) Due in-class Wednesday, 9/18.



Mon	9/23	Objecthood and Specific Objects: Fabrication and Theatricality.	<p>Dr. Virginia B. Spivey, "Frank Stella, The Marriage of Reason and Squalor," in Smarthistory, September 10, 2016, https://smarthistory.org/stella-marriage/.</p> <p>Dr. Virginia B. Spivey, "An introduction to Minimalism," in Smarthistory, August 9, 2015, https://smarthistory.org/an-introduction-to-minimalism/.</p> <p>The Art Assignment, "The Case for Minimalism," in Smarthistory, August 2, 2017, https://smarthistory.org/case-for-minimalism/.</p> <p>The Art Assignment, "The Case for Land Art," in Smarthistory, April 9, 2018, https://smarthistory.org/the-case-for-land-art/.</p> <p>Erika Doss, "Ch. 8: Minimalism and Conceptual Art," pp. 161-181.</p> <p>Donald Judd, "Specific Objects," in Stiles, pp. 138-39.</p>	
Wed	9/25	Process and Anti-Form: Arte Povera, Earth Works, Land Art, and Site Specificity.		Engagement Journal 4 Due via Blackboard Wednesday, 9/25 by 4pm.
Mon	9/30	Art, Science, and Technology: Op Art, Network Theory, Industry Collaboration.	<p>Dr. Thomas Folland, "Jean Tinguely, Homage to New York," in Smarthistory, October 12, 2020, https://smarthistory.org/tinguely-homage-new-york/.</p> <p>Sal Khan and Dr. Steven Zucker, "Why is this art? Andy Warhol, Campbell's Soup Cans," in Smarthistory, December 8, 2015, https://smarthistory.org/why-is-this-art-andy-warhol-campbells-soup-cans/.</p> <p>Artspace, "You Won't Believe Your Eyes: The Dizzying History of Op Art," August 5, 2016, https://www.artspace.com/magazine/art_101/in_focus/you-wont-believe-your-eyes-a-dizzying-history-of-op-art-54072-54072</p> <p>Jennifer Farrell, "Expanding Possibilities: Stanley William Hayter and Atelier 17," The Met, December 6, 2016, https://www.metmuseum.org/articles/workshop-and-legacy-stanley-william-hayter</p> <p>Dr. Allison Young, "Richard Hamilton, Just What is It That Makes Today's Homes So Different, So Appealing?," in Smarthistory, December 6, 2021, accessed August 23, 2024, https://smarthistory.org/richard-hamilton-just-what-is-it/.</p> <p>Lawrence Alloway, "Notes on Op Art," 1965, in Battcock, 83-91.</p> <p>Billy Klüver, "Theater and Engineering," in Stiles, pp. 480-482.</p>	
Wed	10/2	Matters of Taste: Debates and Critiques over "High" and "Low" at the Midcentury.		Engagement Journal 5 (Discussion Activity) Due in-class Wednesday, 10/2.



Mon	10/7	POPism(s): British and American Pop Art Aesthetics.	<p>Tina Rivers Ryan, "Andy Warhol, Marilyn Diptych," in Smarthistory, August 9, 2015, https://smarthistory.org/warhol-marilyn-diptych/.</p> <p>Dr. Doris Maria-Reina Bravo, "Alfredo Jaar, A Logo for America," in Smarthistory, September 13, 2018, https://smarthistory.org/alfredo-jaar-a-logo-for-america/.</p> <p>Dr. Virginia B. Spivey, "A-Level: Pop Art," in Smarthistory, July 27, 2017, https://smarthistory.org/pop-art-2/</p> <p>Green, "Andy Warhol," 1965, in Battcock, pp. 229-234.</p> <p>Erika Doss, "Ch. 7: Neo-Dada and Pop," pp. 139-160.</p>	Midterm Exam + Visual Analysis Field Work Midterm DUE via Blackboard 10/9 by 4 pm.
Wed	10/9	Variations on Pop Art		
Mon	10/14	Pinpointing Postmodernism: Art and the Civil Rights Movement in the 1960s to the 1970s.	<p>Victoria and Albert Museum, London, "Postmodernism," in Smarthistory, November 19, 2021, accessed August 24, 2024, https://smarthistory.org/postmodernism/.</p> <p>Robyn Farrell, The Art Institute of Chicago and Dr. Beth Harris, "Identity and civil rights in 1960s America," in Smarthistory, February 8, 2018, https://smarthistory.org/seeing-america-2/benny-andrews-flag-day-2/.</p> <p>Dr. Mya Dosch, "Protesting the Vietnam War, with lipstick," in Smarthistory, September 25, 2018, https://smarthistory.org/seeing-america-2/lipstick-ascending-sa/.</p> <p>Tate, "Guerrilla Girls, 'You Have to Question What You See' (interview)," in Smarthistory, April 16, 2021, https://smarthistory.org/guerrilla-girls-you-have-to-question-what-you-see-interview/.</p> <p>Erika Doss, "Ch. 10: Culture Wars – the 1980s," pp. 203-227.</p> <p>Felix Gonzales-Torres, "Being a Spy," in Stiles, pp. 1056-1058.</p>	
Wed	10/16	Pinpointing Postmodernism: Art, Activisms, and Other Moments in the 1970s-1990s.		Engagement Journal 6 Due via Blackboard Wednesday, 10/16 by 4pm.



<p>Mon 10/21</p>	<p>The Art of Appropriation and Pastiche: Pictures Generation, Death of the Author, Simulacra</p>	<p>Dr. Asa Simon Mittman, "Art Appreciation: Copying as innovation and resistance," in Smarthistory, June 7, 2021, https://smarthistory.org/copying-as-innovation-and-resistance/. Portland Art Museum, "Will Wilson interview about The Critical Indigenous Photographic Exchange," in Smarthistory, March 18, 2021, https://smarthistory.org/will-wilson-interview-about-the-critical-indigenous-photographic-exchange/. Lauren Haynes, Crystal Bridges Museum of American Art and Dr. Steven Zucker, "Carrie Mae Weems, Untitled (Woman Feeding Bird), from The Kitchen Table Series," in Smarthistory, September 12, 2018, https://smarthistory.org/carrie-mae-weems-untitled-woman-feeding-bird-from-the-kitchen-table-series/. Dr. Thomas Folland, "Barbara Kruger, Untitled (Your gaze hits the side of my face)," in Smarthistory, June 27, 2020, https://smarthistory.org/barbara-kruger-untitled-your-gaze-hits-side-face/ Erika Doss, "Ch. 9: Feminist Art and Black Art," pp. 181-203. William Pope L., "One Thing After Another," in Stiles, pp. 942-943. Cindy Sherman, "Statement" and "Interview with Els Barents," in Stiles, pp. 926-927.</p>	
<p>Wed 10/23</p>	<p>Identity and Representation: The Body as Battleground</p>	<p>Engagement Journal 7 (Discussion Activity) Due in-class Wednesday, 10/23.</p>	
<p>Mon 10/28</p>	<p>Art and Institutional Critique: Societal Structures as Medium</p>	<p>Patricia Hickson, Wadsworth Atheneum Museum of Art and Dr. Beth Harris, "Maintenance art," in Smarthistory, January 6, 2019, https://smarthistory.org/seeing-america-2/cleaning-the-museum-maintenance-art/. Dr. Kimberly Kutz Elliott, "The problem of picturing slavery," in Smarthistory, March 2, 2022, https://smarthistory.org/seeing-america-2/civil-war-in-art/causes-problem-of-picturing-slavery/ SFMOMA, "An interview with Fred Wilson about the conventions of museums and race," in Smarthistory, December 22, 2020, https://smarthistory.org/fred-wilson-interview-2/. Dr. Gretchen Gasterland-Gustafsson, "Catherine Opie, Self-Portrait/Cutting," in Smarthistory, August 29, 2021, https://smarthistory.org/catherine-opie-self-portrait-cutting/. Jenny Holzer, "Language Games," in Stiles, pp. 1036-1039. Orlan, "This is My Body... This is My Software," in Stiles, pp. 584-587.</p>	
<p>Wed 10/30</p>	<p>The Body and Performance Art: Multidisciplinary Perspectives.</p>	<p>Engagement Journal 8 Due via Blackboard Wednesday, 10/30 by 4pm</p>	



Mon	11/4	Being "With" Time: What is Contemporary Art? Art of the Millennium.	Dr. Virginia B. Spivey, "Contemporary Art, an introduction," in Smarthistory, September 7, 2018, https://smarthistory.org/contemporary-art-an-introduction-3/ . Dr. Gabrielle Moser, "Stan Douglas, Every Building on 100 West Hastings," in Smarthistory, March 14, 2022, https://smarthistory.org/stan-douglas-every-building-on-100-west-hastings/ . Erika Doss, "Ch.11: Contemporary Art," pp. 227-249.	Oral Presentation and Final Project Prompt Circulated Engagement Journal 9 (Discussion Activity) Due in-class Monday, 11/4.
Wed	11/6	Class Speaker: TBA		
Mon	11/11	Art as Protest: National Identity and Global Politics	Part One) Tate, "The Black Atlantic: What is the Black Atlantic?," in Smarthistory, November 7, 2022, accessed August 24, 2024, https://smarthistory.org/the-black-atlantic-what-is-the-black-atlantic/ . (Part Two) Tate, "The Black Atlantic: Identity and Nationhood," in Smarthistory, November 7, 2022, https://smarthistory.org/the-black-atlantic-identity-and-nationhood/ . Dr. Thomas Folland, "Felix Gonzalez-Torres, "Untitled" (billboard of an empty bed)," in Smarthistory, August 9, 2015, https://smarthistory.org/felix-gonzalez-torres-untitled-billboard-of-an-empty-bed/ . Dr. Mya Dosch, "The Culture Wars and Richard Serra's Tilted Arc," in Smarthistory, September 24, 2018, https://smarthistory.org/seeing-america-2/tilted-arc-sa/ . Ai WeiWei, "Making Choices," in Stiles, pp. 1069-1070.	
Wed	11/13	Interactivity and Community: Public and Installation Art		Engagement Journal 10 Due via Blackboard Wednesday, 11/13 by 4pm



Mon	11/18	Precarious Life: Art Responds to Illness, Mortality, Slow Violence	Wendy Red Star at Portland Art Museum and Dr. Steven Zucker, "Wendy Red Star, 1880 Crow Peace Delegation," in Smarthistory, September 7, 2018, https://smarthistory.org/wendy-red-star-1880-crow-peace-delegation/ . Dr. Beth Harris and Dr. Steven Zucker, "Maya Lin, Vietnam Veterans Memorial," in Smarthistory, December 11, 2015, https://smarthistory.org/maya-lin-vietnam-veterans-memorial/ . Art21, "Kara Walker, A Subtlety, or the Marvelous Sugar Baby," in Smarthistory, January 14, 2021, https://smarthistory.org/kara-walker-a-subtlety-or-the-marvelous-sugar-baby/ Art21, "Rafael Lozano-Hemmer, Border Tuner," in Smarthistory, January 6, 2021, https://smarthistory.org/rafael-lozano-hemmer-border-tuner/ Carrie Mae Weems, Interview with Susan Canning, in Stiles, pp. 1044-1046. Kara Walker, "What Obama Means to Me," in Stiles, pp. 419	
Wed	11/20	Art, Science, and Technology Revisited: Artificial Intelligence, Social Media, and Relational Aesthetics		Engagement Journal 11 (Discussion Activity) Due in-class Wednesday, 11/20.
Mon	11/25	Are we still Postmodern? Image Collusions Since 1945	Introducing Oral Presentation Theme	Thanksgiving Break Nov. 27th - 29th Oral Presentation Proposals Due 11/25 via Blackboard by 4 pm.
Mon	12/2	Student Presentations: Round One		Due Oral Presentations for Group 1 (in-class)
Wed	12/4	Student Presentations: Round Two		Due Oral Presentations for Group 2 (in-class)
Mon	12/9			Final Projects DUE: December 8th 2024 via Blackboard by 11:59pm

University/College Policies

Please see the University Policies below.

COVID-19 Related Policies

If you have tested positive for COVID-19, please refer to the Student Handbook, Appendix A (Attendance Rule) for instructions.

Required Class Attendance

Students are expected to attend every class in person (or virtually, if the class is online) and to complete all assignments. If you cannot attend class, it is your responsibility to communicate absences with your professors. The faculty member will decide if your excuse is valid and thus may provide lecture materials of the class. According to University policy, acceptable reasons for an absence, which cannot affect a student's grade, include:

- Participation in an authorized University activity.
- Death or major illness in a student's immediate family.
- Illness of a dependent family member.
- Participation in legal proceedings or administrative procedures that require a student's presence.
- Religious holy day.
- Illness that is too severe or contagious for the student to attend class.

- Required participation in military duties.
- Mandatory admission interviews for professional or graduate school which cannot be rescheduled.

Students are responsible for providing satisfactory evidence to faculty members within seven calendar days of their absence and return to class. They must substantiate the reason for the absence. If the absence is excused, faculty members must either provide students with the opportunity to make up the exam or other work missed, or provide a satisfactory alternative to complete the exam or other work missed within 30 calendar days from the date of absence. Students who miss class due to a University-sponsored activity are responsible for identifying their absences to their instructors with as much advance notice as possible.

Classroom Behavior (applies to online or Face-to-Face Classes)

TAMU encourages classroom discussion and academic debate as an essential intellectual activity. It is essential that students learn to express and defend their beliefs, but it is also essential that they learn to listen and respond respectfully to others whose beliefs they may not share. The University will always tolerate different, unorthodox, and unpopular points of view, but it will not tolerate condescending or insulting remarks. When students verbally abuse or ridicule and intimidate others whose views they do not agree with, they subvert the free exchange of ideas that should characterize a university classroom. If their actions are deemed by the professor to be disruptive, they will be subject to appropriate disciplinary action (please refer to Student Handbook Article 4).

TAMU Honor Code: Plagiarism and Cheating

As a TAMU student, you are bound by the TAMU Honor Code to conduct yourself ethically in all your activities as a TAMU student and to report violations of the Honor Code. Please read carefully the Student Handbook Article 7 and Article 10 available at <https://www.tamtu.edu/scce/studenthandbook.shtml> (<https://www.tamtu.edu/scce/studenthandbook.shtml>).

We are committed to strict enforcement of the Honor Code. Violations of the Honor Code tend to involve claiming work that is not one's own, most commonly plagiarism in written assignments and any form of cheating on exams and other types of assignments.

Plagiarism is the presentation of someone else's work as your own. It occurs when you:

1. Borrow someone else's facts, ideas, or opinions and put them entirely in your own words. You must acknowledge that these thoughts are not your own by immediately citing the source in your paper. Failure to do this is plagiarism.
2. Borrow someone else's words (short phrases, clauses, or sentences), you must enclose the copied words in quotation marks as well as citing the source. Failure to do this is plagiarism.
3. Present someone else's paper or exam (stolen, borrowed, or bought) as your own. You have committed a clearly intentional form of intellectual theft and have put your academic future in jeopardy. This is the worst form of plagiarism.

Here is another explanation from the 2020, seventh edition of the Manual of The American Psychological Association (APA):

"Plagiarism is the act of presenting the words, idea, or images of another as your own; it denies authors or creators of content the credit they are due. Whether deliberate or unintentional, plagiarism violates ethical standards in scholarship" (p. 254). This same principle applies to the illicit use of AI.

Plagiarism: Researchers do not claim the words and ideas of another as their own; they give credit where credit is due. Quotations marks should be used to indicate the exact words of another. Each time you paraphrase another author (i.e., summarize a passage or rearrange the order of a sentence and change some of the words), you need to credit the source in the text. The key element of this principle is that authors do not present the work of another as if it were their own words. This can extend to ideas as well as written words. If authors model a study after one done by someone else, the originating author should be given credit. If the rationale for a study was suggested in the discussion section of someone else's article, the person should be given credit. Given the free exchange of ideas, which is very important for the health of intellectual discourse, authors may not know where an idea for a study originated. If authors do know, however, they should acknowledge the source; this includes personal communications (p. 11). For guidance on proper documentation, consult the Academic Success Center or a recommended guide to documentation and research such as the Manual of the APA or the MLA Handbook for Writers of Research Papers. If you still have doubts concerning proper documentation, seek advice from your instructor prior to submitting a final draft.

TAMU has penalties for plagiarism and cheating.

- **Penalties for Plagiarism:** Should a faculty member discover that a student has committed plagiarism, the student should receive a grade of 'F' in that course and the matter will be referred to the Honor Council for possible disciplinary action. The faculty member, however, may elect to give freshmen and sophomore students a "zero" for the assignment and to allow them to revise the assignment up to a grade of "F" (50%) if they believe that the student plagiarized out of ignorance or carelessness and not out of an attempt to deceive in order to earn an unmerited grade; the instructor must still report the offense to the Honor Council. This option should not be available to juniors, seniors, or graduate students, who cannot reasonably claim ignorance of documentation rules as an excuse. For repeat offenders in undergraduate courses or for an offender in any graduate course, the penalty for plagiarism is likely to include suspension or expulsion from the university.
 - *Caution:* Be very careful what you upload to Turnitin or send to your professor for evaluation. Whatever you upload for evaluation will be considered your final, approved draft. If it is plagiarized, you will be held responsible. The excuse that "it was only a draft" will not be accepted.

- **Caution:** Also, do not share your electronic files with others. If you do, you are responsible for the possible consequences. If another student takes your file of a paper and changes the name to his or her name and submits it and you also submit the paper, we will hold both of you responsible for plagiarism. It is impossible for us to know with certainty who wrote the paper and who stole it. And, of course, we cannot know if there was collusion between you and the other student in the matter.
- **Penalties for Cheating:** Should a faculty member discover a student cheating on an exam or quiz or other class project, the student should receive a “zero” for the assignment and not be allowed to make the assignment up. The incident should be reported to the chair of the department and to the Honor Council. If the cheating is extensive, however, or if the assignment constitutes a major grade for the course (e.g., a final exam), or if the student has cheated in the past, the student should receive an “F” in the course, and the matter should be referred to the Honor Council. Additional penalties, including suspension or expulsion from the university may be imposed. Under no circumstances should a student who deserves an “F” in the course be allowed to withdraw from the course with a “W.”
 - **Caution:** Chat groups that start off as “study groups” can easily devolve into “cheating groups.” Be very careful not to join or remain any chat group if it begins to discuss specific information about exams or assignments that are meant to require individual work. If you are a member of such a group and it begins to cheat, you will be held responsible along with all the other members of the group. The TAMIU Honor Code requires that you report any such instances of cheating.
- **Student Right of Appeal:** Faculty will notify students immediately via the student’s TAMIU e-mail account that they have submitted plagiarized work. Students have the right to appeal a faculty member’s charge of academic dishonesty by notifying the TAMIU Honor Council of their intent to appeal as long as the notification of appeal comes within 10 business days of the faculty member’s e-mail message to the student and/or the Office of Student Conduct and Community Engagement. The Student Handbook provides more details.

Use of Work in Two or More Courses

You may not submit work completed in one course for a grade in a second course unless you receive explicit permission to do so by the instructor of the second course. In general, you should get credit for a work product only once.

AI Policies

Your instructor will provide you with their personal policy on the use of AI in the classroom setting and associated coursework.

TAMIU E-Mail and SafeZone

Personal Announcements sent to students through TAMIU E-mail (tamiu.edu or dusty email) are the official means of communicating course and university business with students and faculty –not the U.S. Mail and no other e-mail addresses. Students and faculty must check their TAMIU e-mail accounts regularly, if not daily. Not having seen an important TAMIU e-mail or message from a faculty member, chair, or dean is not accepted as an excuse for failure to take important action.

Students, faculty, and staff are encouraged to download the SafeZone app, which is a free mobile app for all University faculty, staff, and students. SafeZone allows you to: report safety concerns (24/7), get connected with mental health professionals, activate location sharing with authorities, and anonymously report incidents. Go to <https://www.tamiu.edu/adminis/police/safezone/index.shtml> for more information.

Copyright Restrictions

The Copyright Act of 1976 grants to copyright owners the exclusive right to reproduce their works and distribute copies of their work. Works that receive copyright protection include published works such as a textbook. Copying a textbook without permission from the owner of the copyright may constitute copyright infringement. Civil and criminal penalties may be assessed for copyright infringement. Civil penalties include damages up to \$100,000; criminal penalties include a fine up to \$250,000 and imprisonment. Copyright laws do not allow students and professors to make photocopies of copyrighted materials, but you may copy a limited portion of a work, such as article from a journal or a chapter from a book for your own personal academic use or, in the case of a professor, for personal, limited classroom use. In general, the extent of your copying should not suggest that the purpose or the effect of your copying is to avoid paying for the materials. And, of course, you may not sell these copies for a profit. Thus, students who copy textbooks to avoid buying them or professors who provide photocopies of textbooks to enable students to save money are violating the law.

Students with Disabilities

Texas A&M International University seeks to provide reasonable accommodations for all qualified persons with disabilities. This University will adhere to all applicable federal, state, and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal education opportunity. It is the student’s responsibility to register with the Office of Student Counseling and Disability Services located in Student Center 126. This office will contact the faculty member to recommend specific, reasonable accommodations. Faculty are prohibited from making accommodations based solely on communications from students. They may make accommodations only when provided documentation by the Student Counseling and Disability Services office.

Student Attendance and Leave of Absence (LOA) Policy

As part of our efforts to assist and encourage all students towards graduation, TAMIU provides

LOA's for students, including pregnant/parenting students, in accordance with the Attendance Rule (Section 3.07) and the Student LOA Rule (Section 3.08), which includes the "Leave of Absence Request" form. Both rules can be found in the TAMIU Student Handbook (URL: <http://www.tamiau.edu/studentaffairs/StudentHandbook1.shtml> (<http://www.tamiau.edu/studentaffairs/StudentHandbook1.shtml/>)).

Pregnant and Parenting Students

Under Title IX of the Education Amendments of 1972, harassment based on sex, including harassment because of pregnancy or related conditions, is prohibited. A pregnant/parenting student must be granted an absence for as long as the student's physician deems the absence medically necessary. It is a violation of Title IX to ask for documentation relative to the pregnant/parenting student's status beyond what would be required for other medical conditions. If a student would like to file a complaint for discrimination due to his or her pregnant/parenting status, please contact the TAMIU Title IX Coordinator (Lorissa M. Cortez, 5201 University Boulevard, KLM 159B, Laredo, TX 78041, TitleIX@tamiau.edu, 956.326.2857) and/or the Office of Civil Rights (Dallas Office, U.S. Department of Education, 1999 Bryan Street, Suite 1620, Dallas, TX 75201-6810, 214.661.9600). You can also report it on TAMIU's anonymous electronic reporting site: <https://www.tamiau.edu/reportit> (<https://www.tamiau.edu/reportit/>).

TAMIU advises a pregnant/parenting student to notify their professor once the student is aware that accommodations for such will be necessary. It is recommended that the student and professor develop a reasonable plan for the student's completion of missed coursework or assignments. The Office of Equal Opportunity and Diversity (Lorissa M. Cortez, lorissam.cortez@tamiau.edu) can assist the student and professor in working out the reasonable accommodations. For other questions or concerns regarding Title IX compliance related to pregnant/parenting students at the University, contact the Title IX Coordinator. In the event that a student will need a leave of absence for a substantial period of time, TAMIU urges the student to consider a Leave of Absence (LOA) as outlined in the TAMIU Student Handbook. As part of our efforts to assist and encourage all students towards graduation, TAMIU provides LOA's for students, including pregnant/parenting students, in accordance with the Attendance Rule and the Student LOA Rule. Both rules can be found in the TAMIU Student Handbook (<https://www.tamiau.edu/scce/studenthandbook.shtml> (<https://www.tamiau.edu/scce/studenthandbook.shtml/>)).

Anti-Discrimination/Title IX

TAMIU does not discriminate or permit harassment against any individual on the basis of race, color, sex, religion, national origin, age, disability, genetic information, veteran status, sexual orientation or gender identity in admissions, educational programs, or employment. If you would like to file a complaint relative to Title IX or any civil rights violation, please contact the TAMIU Director of Equal Opportunity and Diversity/Title IX Coordinator, Lorissa M. Cortez, 5201 University Boulevard, Killam Library 159B, Laredo, TX 78041, TitleIX@tamiau.edu, 956.326.2857, via the anonymous electronic reporting website, ReportIt, at <https://www.tamiau.edu/reportit> (<https://www.tamiau.edu/reportit/>), and/or the Office of Civil Rights (Dallas Office), U.S. Department of Education, 1999 Bryan Street, Suite 1620, Dallas, TX 75201-6810, 214.661.9600.

Incompletes

Students who are unable to complete a course should withdraw from the course before the final date for withdrawal and receive a "W." To qualify for an "incomplete" and thus have the opportunity to complete the course at a later date, a student must meet the following criteria:

1. The student must have completed 90% of the course work assigned before the final date for withdrawing from a course with a "W", and the student must be passing the course;
2. The student cannot complete the course because an accident, an illness, or a traumatic personal or family event occurred after the final date for withdrawal from a course;
3. The student must sign an "Incomplete Grade Contract" and secure signatures of approval from the professor and the college dean.
4. The student must agree to complete the missing course work before the end of the next long semester; failure to meet this deadline will cause the "I" to automatically be converted to an "F"; extensions to this deadline may be granted by the dean of the college. This is the general policy regarding the circumstances under which an "incomplete" may be granted, but under exceptional circumstances, a student may receive an incomplete who does not meet all of the criteria above if the faculty member, department chair, and dean recommend it.

WIN Contracts

The Department of Biology and Chemistry does not permit WIN contracts. For other departments within the college, WIN Contracts are offered only under exceptional circumstances and are limited to graduating seniors. Only courses offered by full-time TAMIU faculty or TAMIU instructors are eligible to be contracted for the WIN requirement. However, a WIN contract for a course taught by an adjunct may be approved, with special permission from the department chair and dean. Students must seek approval before beginning any work for the WIN Contract. No student will contract more than one course per semester. Summer WIN Contracts must continue through both summer sessions.

Student Responsibility for Dropping a Course

It is the responsibility of the student to drop the course before the final date for withdrawal from a course. Faculty members, in fact, may not drop a student from a course without getting the approval of their department chair and dean.

Independent Study Course

Independent Study (IS) courses are offered only under exceptional circumstances. Required courses intended to build academic skills may not be taken as IS (e.g., clinical supervision and internships). No student will take more than one IS course per semester. Moreover, IS courses are limited to seniors and graduate students. Summer IS course must continue through both summer sessions.

Grade Changes & Appeals

Faculty are authorized to change final grades only when they have committed a computational error or an error in recording a grade, and they must receive the approval of their department chairs and the dean to change the grade. As part of that approval, they must attach a detailed explanation of the reason for the mistake. Only in rare cases would another reason be entertained as legitimate for a grade change. A student who is unhappy with his or her grade on an assignment must discuss the situation with the faculty member teaching the course. If students believe that they have been graded unfairly, they have the right to appeal the grade using a grade appeal process in the Student Handbook and in the Faculty Handbook.

Final Examination

All courses in all colleges must include a comprehensive exam or performance and be given on the date and time specified by the Academic Calendar and the Final Exam schedule published by the Registrar's Office. In the College of Arts & Sciences all final exams must contain a written component. The written component should comprise at least 20% of the final exam grade. Exceptions to this policy must receive the approval of the department chair and the dean at the beginning of the semester.

Mental Health and Well-Being

The university aims to provide students with essential knowledge and tools to understand and support mental health. As part of our commitment to your well-being, we offer access to Telus Health, a service available 24/7/365 via chat, phone, or webinar. Scan the QR code to download the app and explore the resources available to you for guidance and support whenever you need it. The Telus app is available to download directly from TELUS (tamiu.edu) (<https://www.tamiu.edu/counseling/telus/>) or from the Apple App Store and Google Play.