

## Term Information

Effective Term Summer 2026  
*Previous Value* Autumn 2025

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

The department would like to add an option to teach the course as Distance Learning

**What is the rationale for the proposed change(s)?**

The department would like to expand upper-level distance learning offerings

**What are the programmatic implications of the proposed change(s)?**

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none

**Is approval of the request contingent upon the approval of other course or curricular program request?** No

**Is this a request to withdraw the course?** No

## General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4620
Course Title	Twentieth-Century European Art
Transcript Abbreviation	20 C. European Art
Course Description	Historical/Conceptual survey of European art of the twentieth century.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 8 Week
<i>Previous Value</i>	<i>14 Week, 12 Week</i>
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0703
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

Course goals or learning objectives/outcomes

- Historical/Conceptual survey of European art of the twentieth century.

Content Topic List

- The Legacy of Post-Impressionism, particularly Cézanne
- Matisse
- Picasso, Braque and Cubism at Large
- Abstraction: Kandinsky, Mondrian and Malevich
- Russian Constructivism and the Bauhaus
- Dada
- Duchamp
- Surrealism
- Surrealism and l'informe
- Post-War European and American Art

Sought Concurrence

No

## Attachments

- 4620 DL Syllabus Updated 11-3.docx: Updated DL Syllabus  
(Syllabus. Owner: Stephens, Gabrielle MARIE)
- HA 4620 Syllabus - Spring 2016.docx: In Person Syllabus  
(Syllabus. Owner: Stephens, Gabrielle MARIE)
- HISTART 4620 reviewed Bob Mick.pdf: Bob Mick DL Review  
(Other Supporting Documentation. Owner: Stephens, Gabrielle MARIE)

**COURSE CHANGE REQUEST**  
4620 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette  
Chantal  
11/24/2025

## Comments

- My apologies -- I accidentally deleted the submission that was in "revision requested" status and could not undo that action, so I have created a new request. The revision was requested for the addition of Bob's DL cover sheet, which is now attached. *(by Stephens,Gabrielle MARIE on 11/18/2025 10:20 AM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens,Gabrielle MARIE	11/18/2025 10:20 AM	Submitted for Approval
Approved	Whittington,Karl Peter	11/18/2025 01:14 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/24/2025 05:53 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	11/24/2025 05:53 PM	ASCCAO Approval



# Syllabus

## HISTART 4620

Twentieth-Century European Art

Spring 2026 (Full Term)

3 Credits

Synchronous Online

(Class held via Zoom, WF 9:35-10:55)

## Course overview

### Instructor

- Mia C. Kivel
- [Kivel.3@buckeyemail.osu.edu](mailto:Kivel.3@buckeyemail.osu.edu)
- Zoom Link for Class Sessions:  
<https://osu.zoom.us/j/2355510656?pwd=eHMrWkpFNkpWaldkWnl4SkRUeHVxQT09>. Passcode: 489225
- Office Hours by Appointment over Zoom

Odilon Redon, *The Cyclops*, 1914



**Note:** My preferred method of contact is email via the address provided above. I will answer messages sent through Carmen, but responses may take longer.

## Course Description

This synchronous, fully online course offers an in-depth survey of major developments in European art during the 20<sup>th</sup> century. Emphasis will be



placed on explicating the features of specific works of art as well as the complex mediations between those works and the contexts of their production and exhibition. Through careful visual analysis, students will learn to recognize the principal characteristics of important movements in 20<sup>th</sup>-century European art—including Dada, Surrealism, and Cubism, among others.

In addition, the course will examine both primary sources and scholarly texts to reveal the potential of artworks to function in an unfolding historical discourse. Students will analyze artworks as both social products and social agents, learning how they have worked to shape the terms of their own address just as they are shaped by the sociopolitical forces around them. In doing so, students will develop the skills to critically engage with theoretical frameworks that have been developed around art, assessing their strengths and their limitations to arrive at well-reasoned understandings of what artworks mean within the broader social world.

## **Course expected learning outcomes**

By the end of this course, students should successfully be able to:

1. Identify the key visual and stylistic qualities associated with significant movements in 20<sup>th</sup>-century European art.
2. Discuss and analyze the relationships between artworks and the social contexts that surround them.
3. Engage critically with both primary sources and scholarly texts, including evaluating their strengths, weaknesses, and potential biases.
4. Conduct independent art historical research, culminating in the production of a paper with a clearly articulated thesis



## How this online course works

### Mode of delivery

This course is 100% online. As a synchronous course, there are (generally) two sessions each week when students must be logged in to Carmen at a scheduled time.

### Pace of online activities

Students are expected to participate in two class sessions over Zoom each week at specified meeting times provided on the first page of this syllabus. These sessions will include both lecture and discussion and will largely mirror the routine and structure of an in-person class: material will be introduced, readings will be discussed, and questions will be answered. For these sessions, students will sometimes be broken into smaller groups to facilitate conversation.

The schedule below lays out how these synchronous classes will be conducted by date. Readings listed under a lecture date are to be read *before* that session begins. Throughout the duration of the course, your instructor will regularly reiterate expectations and be explicit about any changes made to the schedule or program. All changes to that schedule, as well as any reminders regarding due dates and other course obligations, will be communicated via the course page on CarmenCanvas.

### Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](https://go.osu.edu/credithours)), students should expect around 9 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.



## Participation requirements

Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

### Synchronous Zoom Classes

This class includes two live, synchronous zoom sessions each week, which students are expected to attend regularly just as they would an in-person class. Your instructor will take attendance at the beginning of each session, and students who are not present by the scheduled beginning of class will be marked as late or absent for session. In addition, synchronous classes can only feel collegial and collaborative if all participants feel present with one another—**you will be required to have your camera on to be marked as present for any given class.** If your specific circumstances make that requirement difficult, please reach out individually to your instructor; reasonable accommodations will be made. In addition to attendance, participation will be evaluated just as it would be in an in-person class: engaging with class discussions, asking questions, and contributing to visual analyses are expected elements of participation in upper-level coursework in History of Art.

## Course communication guidelines

### Writing style

Developing academic writing skills is one of the most important aspects of an undergraduate education in the humanities. Even if mechanics are not specifically included in the grading criteria for an assignment, it is important that submissions meet college-level standards for writing. Please be attentive to things like grammar and punctuation—these things make a big impact on how your argument is received by others! If you have concerns about your writing, do not hesitate to make an appointment with the [Writing Center](#), which offers both individual and group support for undergraduate students.



## Tone and civility

All communication in this course—whether during live classes, in online discussion boards, or in submitted assignments—should be professional and respectful. It is unavoidable and academically healthy that you may not always agree with other students (or your instructor, for that matter) regarding interpretations of course content, but disagreement is no reason for rudeness or personal attacks. When in doubt, make sure that your communication engages with the content of an argument, not with the personal qualities of the individual making it.

## Citing your sources

Unless otherwise stated in assignment descriptions, all submissions in which you quote words that were not originally your own **or in which you directly reference (without quoting) an idea or argument taken from another text** should include citations in Chicago (notes-bibliography) format. This is the disciplinary standard for professional writing in History of Art, and will be generally expected as you move into higher levels of study. Failing to properly cite sources is a form of plagiarism and will be taken seriously, including referral to the Committee for Academic Misconduct (as described below on this syllabus) if necessary.

## Protecting and saving your work

Technological mishaps are sometimes unavoidable. There's no way to anticipate when a computer might fail or unexpectedly disconnect from the internet. As a practical matter, all students are encouraged to ensure that their written assignments (and especially works in progress) are stored in a manner that is both regularly backed up and accessible from multiple devices. For instance, using a cloud storage service or external hard drive. Please note that loss of data due to technological malfunction is not in itself an acceptable excuse for turning in work late—it is **your responsibility** to make sure your files are protected.





## Course materials and technologies

### Textbooks

*Art Since 1900: Modernism, Antimodernism, Postmodernism*, Second Edition, 2011, by Hal Foster et al.

### Course technology

#### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available [at it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

#### Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))

#### Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication



## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen Access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass website for more information: <https://buckeyepass.osu.edu/>
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.



## Grading and instructor response

### How your grade is calculated

Assignment Category	Points and/or Percentage
Midterm Exam	20%
Research Essay Scaffolding (3 parts, 5% each)	15%
Research Essay	20%
Final Exam	20%
Attendance and Participation	25%
<b>Total</b>	<b>100%</b>

### Description of major course assignments

#### Midterm Exam (20%)

- **Description**

The open-book, open-note midterm exam will cover material from the first half of the course. It will be made available as an assignment on Carmen for three days at the beginning of Week 8. The midterm will consist of five questions of different types, each of which is to be answered with a response of the indicated length in well-written, complete sentences. These responses should be



written in a single document and uploaded as an assignment submission to Carmen in a .doc, .docx or .pdf file. Questions may include (but are not limited to):

- Visual Analysis
  - Comparison of two or more works of art
  - Interpretation of a primary-source text
  - Discussion of a particular movement or style and the historical context surrounding it
- **Academic integrity and collaboration guidelines**

Collaboration between students is not allowed for this assignment, and the use of generative AI is strictly prohibited. Students suspected of using generative AI may be required to attend a meeting with their instructor in which they will be asked to explain aspects of their answers in their own words.

## Research Essay Scaffolding (15%)

○ **Description**

In advance of submitting the research essay, students will be required to complete three short, scaffolded assignments intended to build up to the final submission. Think of these as stepping-stones to the final project! These will be:

- **Thesis Statement:** For the first scaffolded assignment, students will submit a short thesis statement that will guide their research. Note that this is not merely the *topic* of the essay but should include some sort of *argument* as well. The thesis isn't the *what*, it's the *why*.



- **Annotated Bibliography:** This assignment will require you to provide a list of 5 scholarly sources that you have consulted, as well as a short (2-3 sentence) explanation of their relevance to your thesis. Effectively, you are explaining where you're doing your research and how that research helps you build toward the final essay.
- **Sample Body Paragraph:** For the final scaffolded assignment, you will submit one body paragraph that you feel is especially important to your essay, for which the instructor will provide feedback. For instance, you could submit a visual analysis of an artwork that is central to your argument, or a paragraph in which you describe the significance of a particular movement or style.

- **Academic integrity and collaboration guidelines**

Collaboration between students is not permitted. The goal of these scaffolded assignments is to help you prepare for the final essay and allow you the opportunity to receive feedback from your instructor throughout the semester. Academic dishonesty here will only be a disservice to your long-term learning. **For the second assignment only (annotated bibliography), the use of generative AI is permitted with the following restrictions:** You are welcome to experiment with using generative AI to produce a list of sources that may be helpful in your research, but that annotations accompanying each should be your own. You are responsible for independently vetting the AI's work to ensure that the sources are both real (you'd be amazed at how often they aren't!) and relevant to your topic. **If you use generative AI for this assignment, please also include a one-paragraph response at the end of your bibliography reflecting on the process.**



## Research Essay (20%)

- **Description**

Throughout the semester, students will conduct research and produce an essay of 8-10 pages (approximately 2000-2,500 words) relating to an artwork, artist, or movement under the scope of this course. This essay should present a students' original, critical thinking about their topic, as reflected in a thesis statement that outlines their argument and is supported by argumentation and evidence throughout the body of the text. It is not enough to simply recount facts about the subject, rather, students will be expected to combine visual analysis with argumentation derived from other scholarly sources to arrive at an original conclusion.

- **Academic integrity and collaboration guidelines**

Collaboration between students is not allowed for this assignment, and the use of generative AI is strictly prohibited. Students suspected of using generative AI may be required to attend a meeting with their instructor in which they will be asked to explain aspects of their essay in their own words. Additionally, all sources should be cited in Chicago (notes-bibliography) style, with a bibliography included at the end of the text.

## Final Exam (20%)

- **Description**

The final exam is effectively identical in format to the midterm exam and will ask questions in the same general styles. Please note that the final exam is **not** cumulative—only material included in the second half of the course (after the midterm) will be covered in the final exam.

- **Academic integrity and collaboration guidelines**

Collaboration between students is not allowed for this assignment, and the use of generative AI is strictly prohibited. Students



suspected of using generative AI may be required to attend a meeting with their instructor in which they will be asked to explain aspects of their answers in their own words.

## Attendance and Participation (25%)

### ○ Description

Attendance and participation will be assessed much as it would be in an in-person course; students will be graded based on their attendance of synchronous zoom sessions as well as their engagement with the class (demonstrated by asking questions and participating in group discussions). Occasionally, your instructor may create a discussion board on Carmen for the discussion of some topic that couldn't be fully covered in class—these boards will offer students who are less confident in speaking up an opportunity to earn some participation credit but **should not be understood as a replacement for attendance and engagement in synchronous class sessions**. A rubric for attendance and participation is provided below:

Participation Grade	✓+ (participates often)	✓ (participates some)	✓- (rarely participates)
Absences			
0-2	25/25	22.5/25	20/25
3-4	20/25	17.5/25	15/25
5+	17.5/25	12.5/25	7.5/25



## Late assignments

While your instructor recognizes that student life sometimes comes with unexpected challenges, it is also important that all course work is submitted on time. All submissions will be marked down 1/3 of a letter grade for each day after the due date that passes before submission. For instance, a paper that would receive an “A” will receive an “A-” if it is submitted one day late, a “B+” if it is submitted two days late, and so on. Note that since there are relatively few graded assignments in this course, this deduction matters quite a bit!

## Grading Scale

- 93-100: A
- 90-92: A—
- 87-89: B+
- 83-86: B
- 80-82: B—
- 77-79: C+
- 73-76: C
- 70-72: C—
- 67-69: D+
- 60-66: D
- Under 60: E

## Instructor feedback and response time

### Grading and feedback

Grades will be returned no more than two weeks after the due date for each assignment. If feedback is needed more urgently, please contact your instructor and you will be accommodated if possible.

### Preferred contact method

Your instructor will make every effort to respond to all student communication within 48 hours (not including weekends). Please note





that you will likely receive responses more quickly if communication is sent via email on Microsoft Outlook. Carmen messages will be answered, but response time may be slower.

## Academic policies

### Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct:

<http://studentlife.osu.edu/csc/>

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))



## **Copyright for instructional materials**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## **Creating an environment free from harassment, discrimination, and sexual misconduct**

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office:

Online reporting form at <http://civilrights.osu.edu/>,

Call 614-247-5838 or TTY 614-688-8605,

Or Email [equity@osu.edu](mailto:equity@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting



responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.

The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## **Intellectual diversity**

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

## **Your mental health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential



mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## **Accessibility accommodations for students with disabilities**

### **Requesting accommodations**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](https://slds.osu.edu).

### **Religious accommodations**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known



accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Civil Rights Compliance: <https://civilrights.osu.edu/>

Policy: [Religious Holidays, Holy Days and Observances](#)



## Course Schedule

Refer to our Carmen course page for up-to-date assignment due dates.

### Week 1

- W 1/14    **Introduction**  
Required readings: none
- F 1/16    **Lecture: *Historical Parameters: Modernity, Modernism, Postmodernism***  
Required readings: none

### Week 2

- W 1/21    **Discussion: *Four Theoretical Approaches to Twentieth-Century Art***  
Required readings: *Art Since 1900*... 14-48; Jose Ortega y Gasset, "The Doctrine of the Point of View," in *The Modern Theme*, 86-96.
- F 1/23    **Lecture: *Late Nineteenth-Century Art; Problems in Painting – Fauvism and German Expressionism***  
Required readings: none

### Week 3

- W 1/28    **Discussion: *Fauvism and German Expressionism***  
Required readings: *Art Since 1900*... 2-12; 64-77; 100-105; 345-347; 52-56; 85-88
- F 1/30    **Lecture: *Problems in Painting – Cubism***  
Required readings: none  
Screen: Fernand Léger, *Ballet Mécanique*, 1924.

### Week 4

- W 2/4    **Discussion: *Cubism***  
Required readings: *Art Since 1900*... 78-84; 106-111; George Heard Hamilton, "Cézanne, Bergson, and the Image of Time."
- F 2/6    **Lecture: *Problems in Painting – Cubist Collage***  
Required readings: none  
**Scaffolded Assignment 1: Thesis Statement due on Carmen @ 11:59 PM**



## Week 5

- W 2/11 **Discussion: *Cubist Collage***  
**Required readings:** *Art Since 1900...* 112-117
- F 2/13 **Lecture: *Proclamations and Polemics – Futurism and Vorticism***  
**Required readings:** none

## Week 6

- W 2/18 **Discussion: *Futurism and Vorticism***  
**Required readings:** *Art Since 1900...* 90-97; 88-89; 290-294; SueEllen Campbell, "Wyndham Lewis, Henri Bergson, and Their Philosophies of Space and Time."
- F 2/20 **Lecture: *The Birth of Non-Objective Painting – Suprematism and de Stijl (Russia and the Netherlands)***  
**Required readings:** none

## Week 7

- W 2/25 **Discussion: *Malevich and Mondrian***  
**Required readings:** *Art Since 1900...* 130-134; 148-153; 154-159; 340-344
- F 2/27 **Review for Midterm**

## Week 8

- M 3/2 **Midterm AVAILABLE on Carmen @12:00 AM**
- W 3/4 **Midterm DUE on Carmen @11:59 PM**
- F 3/6 **Lecture: *The Play of the Irrational – Dada in Switzerland, the U.S.A., and Germany***  
**Required readings:** none  
**Screen:** Marcel Duchamp, *Anémic Cinéma*, 1926.



## Week 9

- W 3/11 **Discussion: *Dada***  
**Required readings:** *Art Since 1900...* 135-141; 160-165; 174-179; 214-219
- F 3/13 **Lecture: *Going Underground – Surrealism in France, Belgium, and Italy***  
**Required readings:** none  
**Screen:** Luis Buñuel and Salvador Dalí, *Un Chien Andalou*, 1929.  
**Scaffolded Assignment 2: Annotated Bibliography due on Carmen @11:59 PM**

## Week 10 Spring Break – No Classes

## Week 11

- W 3/25 **Discussion: *Surrealism***  
**Required readings:** *Art Since 1900...* 196-201; 224-227; 263-267; 268-272
- F 3/27 **Lecture: *Abstract Expressionism in the U.S.A., Canada, and Europe***  
**Required readings:** none  
**Screen:** Hans Namuth, *Pollock Painting*, 1951; Jan Vrijman, *The Reality of Karel Appel*, 1962.

## Week 12

- W 4/1 **Discussion: *Abstract Expressionism***  
**Required readings:** *Art Since 1900...* 329-333; 380-386; 387-391; 392-394; 400-405; 477-482
- F 4/3 **Lecture: *Minimalism and its Antipodes***  
**Required readings:** none  
**Screen:** Richard Serra, *Hand Catching Lead*, 1968  
**Scaffolded Assignment 3: Sample Body Paragraph due on Carmen @11:59 PM**





## Week 13

W 4/8

**Discussion: *Minimalism***

**Required readings:** *Art Since 1900...* 536-539; 544-548; 549-552; 559-564; 578-581; 436-441

F 4/10

**Lecture: *Pop Art***

**Required readings:** none

**Screen:** Jørgen Leth, "Andy Warhol Eating a Hamburger," from *66 Scenes from America*, 1982.

## Week 14

W 4/15

**Discussion: *Pop Art***

**Required readings:** *Art Since 1900...* 423-428; 442-448; 483-487; 488-493; 513-518; 530-535

F 4/17

**Lecture: *Conceptual and Performance Art***

**Required readings:** none

**Screen:** Bruce Nauman, *Walking in an Exaggerated Manner...*, 1967; John Baldessari, *Baldessari Sings LeWitt*, 1972; Chris Burden, *Shoot*, 1971.

**Final Research Essay Due on Carmen @11:59 PM**

## Week 15

W 4/22

**Discussion: *Conceptual and Performance Art***

**Required readings:** *Art Since 1900...* 571-577; 584-588; 589-592; 598-603; 604-608; 609-613; 494-501; 502-507

F 4/24

**Review for Final Exam**

## Week 16

M 4/27

**Final AVAILABLE on Carmen @12:00 AM**

W 4/29

**Final DUE on Carmen @11:59 PM**

# HA 4620: Twentieth-Century European Art

Spring 2016

WF 9:35am-10:55am/Scott Lab N048

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**Instructor: Steve Hunt**

email: [hunt.161@osu.edu](mailto:hunt.161@osu.edu)

Office: 303 Pomerene Hall

Office Hours: TBA

History of Art Office: 217 Pomerene Hall – 292-7481

## Required Text

***Art Since 1900: Modernism, Antimodernism, Postmodernism***, Second Edition, 2011. A copy of this text will be put on reserve in the Fine Arts Library, located in the **Wexner Center for the Arts**.

## Course Description and Objectives

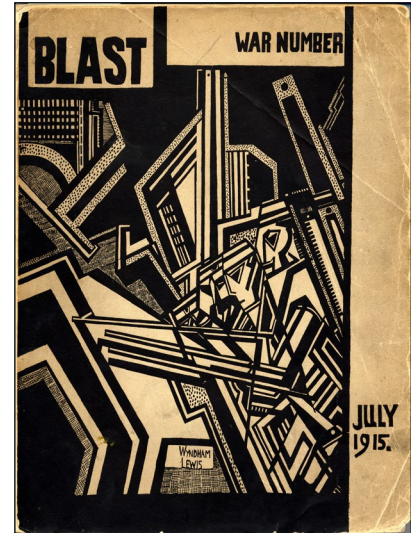
History of Art 4620 is an in-depth survey of the major developments in European art during the twentieth-century. Emphasis will be on explicating the features of specific works of art and examining the complex mediations between those works and the social and historical contexts in which they were produced and exhibited. By the end of the course it is expected that students will be capable of recognizing the principal characteristics of the most important movements in twentieth-century art and that they will have the requisite skills for analyzing the formal and stylistic aspects of the works that define those movements.

It is a central contention of this course, however, that works of art are important not just for the light they shed on the circumstances of their creation, but also for how they shape the **terms of their address** in the discipline of art history—how they configure the way art historians respond to them. This will be a significant focus of the course. Over the semester we will examine the work of several prominent art historians who reply to the promptings of twentieth-century European art with distinct and often contrasting methodologies and interpretive frameworks. Through a series of selected readings and written responses to those readings students will be given the opportunity to assess the cogency of those frameworks. The primary objective here is to emphasize the importance of reading and writing for the description and evaluation of works of art and to the discipline of art history as a whole.

We will begin each topic in the course with a lecture introducing students to major artists, works, and to the defining issues of a movement or style. This will usually comprise one class session. The following class session will be devoted to a discussion of a set of entries from the text in which the authors write about the artists, works, and issues that were introduced in lecture. These entries are to be read **prior to class** and students are required to write a brief (1-page **maximum**) abstract of/or commentary on **one** of these entries, which they will submit at the end of the class. These abstracts/commentaries will count toward a student's participation grade for the course.

## Attendance/Absence Policy

Regular attendance is essential to success in this course, not only because it would be difficult to do well on the exams without it, but also because a significant fraction of the final grade depends on that attendance and on participation. Attendance will be taken and with participation will count for 25% of the final grade for the course. If a student misses more than 4 classes without a legitimate, approved excuse they will receive a "0" for attendance. Legitimate excuses include serious illness, personal/family emergency, valid school activity, religious holiday, etc., and students are required to provide the instructor with **full and complete** documentation of the reason for their absence. Perfect attendance will guarantee an attendance/participation grade of B (85), and regular submission of abstracts/commentaries and active involvement in the discussions will raise the grade even higher. To receive the full 25% you must have an



impeccable attendance record, submit all abstracts/commentaries, and participate in class discussions on a regular basis.

### Course Requirements and Grade Distribution

Students are responsible for all assigned readings and for all material presented in class (i.e., lectures and PowerPoint presentations).

Midterm Exam	March 2	25%
Essay	April 6	20%
Final Exam	April 27	30%
Attendance/Participation		25%

NOTE: The final exam is **not** cumulative and will cover only the material presented after the midterm.

#### Scale:

A	93 - 100%	B+	87 - 89.9%	C+	77 - 79.9%	D+	67 - 69.9%
A-	90 - 92.9%	B	83 - 86.9%	C	73 - 76.9%	D	60 - 66.9%
		B-	80 - 82.9%	C-	70 - 72.9%	E	0 - 59.9%

**Images for Study:** The PowerPoint presentations for this class will be made available for online study through Carmen.

### Make-up Exams and Extensions

Make-up exams and extensions will only be offered to students who have missed an exam or a deadline due to a legitimate excuse (i.e., serious illness, personal/family emergency, valid school activity, religious holiday, etc.) and who can provide the instructor with **full and complete** documentation of the reason for their absence and/or missing a deadline. If you miss an exam that is **not excused**, that percentage of your grade will be averaged in as a zero. If you miss a deadline for an assignment you will be subject to a penalty of **5 percentage points** on that assignment each day it is late.

### Students with Disabilities

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu>.

### Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <http://studentlife.osu.edu/csc/>.

# Course Schedule

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**Note:** The following schedule of topics and readings is subject to change. The exam and essay due dates, however, will remain as scheduled below.

## Week 1

- W 1/13    **Introduction**  
Required readings: none
- F 1/15    **Lecture: *Historical Parameters: Modernity, Modernism, Postmodernism***  
Required readings: none

## Week 2

- W 1/20    **Discussion: *Four Theoretical Approaches to Twentieth-Century Art***  
Required readings: 14-48; Jose Ortega y Gasset, "The Doctrine of the Point of View," in *The Modern Theme*, 86-96.
- F 1/22    **Lecture: *Late Nineteenth-Century Art; Problems in Painting – Fauvism and German Expressionism***  
Required readings: none

## Week 3

- W 1/27    **Discussion: *Fauvism and German Expressionism***  
Required readings: 2-12; 64-77; 100-105; 345-347; 52-56; 85-88
- F 1/29    **Lecture: *Problems in Painting – Cubism***  
Required readings: none  
Screen: Fernand Léger, *Ballet Mécanique*, 1924.

## Week 4

- W 2/3    **Discussion: *Cubism***  
Required readings: 78-84; 106-111; George Heard Hamilton, "Cézanne, Bergson, and the Image of Time."
- F 2/5    **Lecture: *Problems in Painting – Cubist Collage***  
Required readings: none

## Week 5

- W 2/10    **Discussion: *Cubist Collage***  
Required readings: 112-117
- F 2/12    **Lecture: *Proclamations and Polemics – Futurism and Vorticism***  
Required readings: none

## Week 6

- W 2/17    **Discussion: *Futurism and Vorticism***  
Required readings: 90-97; 88-89; 290-294; SueEllen Campbell, "Wyndham Lewis, Henri Bergson, and Their Philosophies of Space and Time."
- F 2/19    **Lecture: *The Birth of Non-Objective Painting – Suprematism and de Stijl (Russia and the Netherlands)***  
Required readings: none

## Course Schedule, continued

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### Week 7

- W 2/24 **Discussion: *Malevich and Mondrian***  
**Required readings:** 130-134; 148-153; 154-159; 340-344
- F 2/26 **Review for Midterm**

### Week 8

- W 3/2 **MIDTERM**
- F 3/4 **Lecture: *The Play of the Irrational – Dada in Switzerland, the U.S.A., and Germany***  
**Required readings:** none  
**Screen:** Marcel Duchamp, *Anémic Cinéma*, 1926.

### Week 9

- W 3/9 **Discussion: *Dada***  
**Required readings:** 135-141; 160-165; 174-179; 214-219
- F 3/11 **Lecture: *Going Underground – Surrealism in France, Belgium, and Italy***  
**Required readings:** none  
**Screen:** Luis Buñuel and Salvador Dalí, *Un Chien Andalou*, 1929.

### Week 10 Spring Break – No Classes

### Week 11

- W 3/23 **Discussion: *Surrealism***  
**Required readings:** 196-201; 224-227; 263-267; 268-272
- F 3/25 **Lecture: *Abstract Expressionism in the U.S.A., Canada, and Europe***  
**Required readings:** none  
**Screen:** Hans Namuth, *Pollock Painting*, 1951; Jan Vrijman, *The Reality of Karel Appel*, 1962.

### Week 12

- W 3/30 **Discussion: *Abstract Expressionism***  
**Required readings:** 329-333; 380-386; 387-391; 392-394; 400-405; 477-482
- F 4/1 **Lecture: *Minimalism and its Antipodes***  
**Required readings:** none  
**Screen:** Richard Serra, *Hand Catching Lead*, 1968

### Week 13

- W 4/6 **ESSAY DUE**  
**Discussion: *Minimalism***  
**Required readings:** 536-539; 544-548; 549-552; 559-564; 578-581; 436-441
- F 4/8 **Lecture: *Pop Art***  
**Required readings:** none  
**Screen:** Jørgen Leth, "Andy Warhol Eating a Hamburger," from *66 Scenes from America*, 1982.

### Week 14

- W 4/13 **Discussion: *Pop Art***  
**Required readings:** 423-428; 442-448; 483-487; 488-493; 513-518; 530-535

## Course Schedule, continued

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- F 4/15 **Lecture: *Conceptual and Performance Art***  
**Required readings:** none  
**Screen:** Bruce Nauman, *Walking in an Exaggerated Manner...*, 1967; John Baldessari, *Baldessari Sings LeWitt*, 1972; Chris Burden, *Shoot*, 1971.

### Week 15

- W 4/20 **Discussion: *Conceptual and Performance Art***  
**Required readings:** 571-577; 584-588; 589-592; 598-603; 604-608; 609-613; 494-501; 502-507
- F 4/22 **Review for Final Exam**
- W 4/27 **FINAL EXAM – 10:00am in Scott Lab N048**

# Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences  
(Updated 2-1-24)

Course Number and Title:

## Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. See [Carmen: Common Sense Best Practices](#) and [Carmen Fast Facts for Instructors](#) for more on using CarmenCanvas

☐ A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

## Syllabus

☐ Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

☐ Syllabus is consistent and is easy to understand from the student perspective.

☐ Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

☐ If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional).



## Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

- ☐ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (**required**).

- ☐ Regular instructor communications with the class via announcements or weekly check-ins.
- ☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.
- ☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- ☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above).



## Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).

- ☐ The tools used in the course support the learning outcomes and competencies.
- ☐ Course tools promote learner engagement and active learning.
- ☐ Technologies required in the course have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- ☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

Which components of this course are planned for synchronous delivery and which for asynchronous delivery (**required**)? (For DH, address what is planned for in-person meetings as well)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning:



## Workload Estimation

For more information about estimating student workload, see [Workload Estimation](#).

- ☐ Course credit hours align with estimated average weekly time to complete the course successfully.
- ☐ Course includes regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate (**required**):

- ☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

## Accessibility

See [Creating an Accessible Course](#) for more information. For tools and training on accessibility: [Digital Accessibility Services](#).

- ☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- ☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

## Academic Integrity

For more information: [\*Promoting Academic Integrity\*](#).

- ☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- ☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

## Frequent, Varied Assignments/Assessments

For more information: [\*Designing Assessments for Students\*](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- ☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- ☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.
- ☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course or select methods above (**required**):

## Community Building

For more information: [Student Interaction Online](#) and [Creating Community on Your Online Course](#)

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- ☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- ☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- ☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above)

## Transparency and Metacognitive Explanations

For more information: [Increasing Transparency and Metacognition](#)

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- ☐ Instructor explanations about the learning goals and overall design or organization of the course.
- ☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

- ☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- ☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- ☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- ☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

## **Additional Considerations**

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by *Bob Mick* on *11/4/25*

**Reviewer Comments:**

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.

Attachment from ODE/Bob Mick

## History of Art 4620 – Twentieth Century European Art

I am returning the signed Distance Approval Cover Sheet after completing the review of the distance learning syllabus and cover sheet. Below are my comments regarding the syllabus.

### 1. Instructor Presence and Regular Substantiative Interaction (RSI):

Regular and substantiative interaction will exist on a regular weekly basis in the course between the instructor and students that includes:

- Direct instruction (Two, live synchronous sessions per week or 2 hr 40 mins per week)
- Instructor assessing and providing feedback on all student course work and assignments
- Facilitating group discussion (during live class sessions, occasional discussion board posts, and occasionally live break-out group discussions)
- Instructor providing opportunities to ask questions on content of course through email, discussion boards, and live class sessions or office hours

### 2. How this Online Course Works

This section provides clear direction for the students so they are aware of what they will be expected to complete each week and how they will interact with the instructor in this online course.

### 3. Credit hours and work expectations

The information in the syllabus and cover sheet states the total amount of time to be spent on this course with direct and indirect instruction is an average of 9 hours minimum per week. This is correct for a 3 cr hr, 14-week course.

### 4. Description of Major Assignments

All major assignments are clearly explained.