

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> AH 323		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>															
<b>Course Full Title:</b> Arts in Context: Modernity and Modernism, 1850-1900 <b>Course Short Title:</b> Modernism, 1850-1900 <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts															
<b>Calendar Description:</b> Examines the development of the visual arts from 1850 to 1900. Major artistic movements from Realism, through Impressionism, to Symbolism, and Art Nouveau are explored.  Note: Students with credit for AH 314 cannot take this course for further credit.																	
<b>Prerequisites (or NONE):</b>		3 credits of 100- or 200-level Art History or 45 university-level credits.															
<b>Corequisites (if applicable, or NONE):</b>																	
<b>Pre/corequisites (if applicable, or NONE):</b>																	
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: <b>AH 314</b> Cross-listed with: Dual-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Special Topics</b> <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>															
		<b>Independent Study</b> If offered as an Independent Study course, this course may be repeated for further credit: <i>(If yes, topic will be recorded.)</i> <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit															
		<b>Transfer Credit</b> Transfer credit already exists: <i>(See <a href="#">bctransferguide.ca</a>.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Submit outline for (re)articulation: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>															
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>40</td> </tr> <tr> <td>Tutorials/workshops</td> <td>20</td> </tr> <tr> <td>Supervised laboratory hours</td> <td></td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar hours	40	Tutorials/workshops	20	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		<b>Total hours</b>	<b>60</b>	<b>Grading System</b> <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit	
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Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes		<b>Maximum enrolment (for information only):</b> 25 <b>Expected Frequency of Course Offerings:</b> Once every two years <i>(Every semester, Fall only, annually, etc.)</i>															
<b>Department / Program Head or Director:</b> Heather Davis-Fisch		<b>Date approved:</b> May 24, 2019															
<b>Faculty Council approval</b>		<b>Date approved:</b> October 19, 2019															
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> October 19, 2019															
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> February 21, 2020															
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> April 24, 2020															

**Learning Outcomes:**

Upon successful completion of this course, students will be able to:

- Explain the production, circulation, and reception of the visual arts and culture from 1850 to 1900.
- Apply the term Modernity and Modernism to cultural production.
- Articulate major themes, movements, and signal artists and artworks from 1850 to 1900.
- Analyze the visual culture of the era in relation to its social and political context.
- Use a specialized vocabulary to describe the visual imagery of the period.
- Engage critically in the analysis of visual communication.
- Demonstrate research, critical thinking, presentation, and writing skills.
- Source and contextualize images ethically.

**Prior Learning Assessment and Recognition (PLAR)**

☒ Yes      ☐ No, PLAR cannot be awarded for this course because

**Typical Instructional Methods** (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

Lectures, seminars, group and individual research and presentation, written assignments.

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Text(s) and Resource Materials** (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Frascina, Francis, ed.	<i>Modernity and Modernism</i>	<input type="checkbox"/>	Yale UP	1993
2. Malpas, James	<i>Realism – Movements in Modern Art</i>	<input type="checkbox"/>	Cambridge UP	1996
3. Thompson, Belinda	<i>Impressionism: Origins, Practice, Reception</i>	<input type="checkbox"/>	Thames & Hudson	2006
4. Madeline, Laurence, ed.	<i>Women Artists in Paris: 1850-1900</i>	<input type="checkbox"/>	Yale UP	2017
5. Facos, Michelle	<i>Symbolist Art in Context</i>	<input type="checkbox"/>	University of California Press	2009

**Required Additional Supplies and Materials** (*Software, hardware, tools, specialized clothing, etc.*)**Typical Evaluation Methods and Weighting**

Final exam:	20%	Assignments:	20%	Field experience:	%	Portfolio:	%
Midterm exam:	20%	Project:	40%	Practicum:	%	Other:	%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

**Details (if necessary):****Typical Course Content and Topics**

Week 1: Modernity and modernism – Theory, definition, socio-political context

Week 2: Modern media: Popular print and photography

Week 3: Realism and naturalism

Week 4: Industrialization and the modern metropolis

Week 5: From Barbizon School to impressionism

Week 6: Impressionism – Women, gender, and class

Week 7: Utopian visions and the development of neo-impressionism

Week 8: Developments in sculpture, architecture, and design

Week 9: British art between tradition and innovation – The arts and crafts movement pre-Raphaelites /aestheticism

Week 10: Primitivism and European colonialism

Week 11: Art nouveau and colour lithography

Week 12: Symbolism and the exploration of the self

Week 13: Paul Cézanne and his legacy