UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: Nov 1993
COURSE REVISED IMPLEMENTATION DATE: Sept 2005
COURSE TO BE REVIEWED: Sept 2009
(Four years after implementation date) (MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **VISUAL ARTS**

AH 314		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

ARTS IN CONTEXT: MODERNISM
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course offers a study of the visual arts of the late 19th century to the second world war, with some reference to literary and musical form. The focus of the course will be on how the arts in Europe participated in a redefinition of the past and present in times of political and social upheaval. Gallery visits will supplement classroom experience. Students might be interested in taking related courses in History and English.

PREREQUISITES: **AH 102**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: **N/A** *(Course #)*
(b) Cannot take: **N/A** *(Course #)* for further credit.

SERVICE COURSE TO:
(Department/Program)
(Department/Program)

TOTAL HOURS PER TERM: **60**
STRUCTURE OF HOURS:

Lectures:	**40**	Hrs
Seminar:	**20**	Hrs
Laboratory:		Hrs
Field Experience:		Hrs
Student Directed Learning:		Hrs
Other (Specify):		Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE:
HOURS PER DAY:

MAXIMUM ENROLLMENT: **25**
EXPECTED FREQUENCY OF COURSE OFFERINGS: **Once every two years**

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☐ Yes	☒ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

AUTHORIZATION SIGNATURES:

Course Designer(s): JACQUELINE NOLTE
Chairperson: RAYMOND WELCH *(Curriculum Committee)*
Department Head: JACQUELINE NOLTE
Dean: VIRGINIA B. COOKE
PAC Approval in Principle Date:
PAC Final Approval Date: January 28, 2005

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of this course students will be familiar with developments in the arts in Europe from c. 1848 to c. 1945. Students will have a critical understanding of the term Modernism as applied to cultural production and will be able to differentiate between the meaning of this term in relation to European cultural production and in relation to the United States of America. Students will be exposed to art historical methodologies and will have improved their research, presentation and writing skills as they pertain to the discipline of art history

METHODS:

lectures, seminars, group and individual research, written assignments and field trip (optional)

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Portfolio or Challenge Exam

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Wood, P. *The challenge of the avant-garde,* Yale University Press, New Haven and London, 2000 ed.
Harrison, C. *Modernism,* Cambridge University Press, Cambridge, NY, 1997
Fer, B. *On abstract art* , Yale University Press, New Haven and London, 2000 ed.
Harrison, C., Frascina, F. and Perry, G *Primitivism, Cubism, Abstraction.: The Early Twentieth Century*, Yale University Press, New Haven and London, 1993
Clark, TJ *Farewell to an idea. Episodes from a History of Modernism,* Yale University Press, New Haven and London, 1999
Course Pack

SUPPLIES / MATERIALS:

none

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Written assignment 15%
Mid-term 20%
Term Project 30%
Final exam 30%
Participation 5%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1. The Gaze of Modernity
Analysis of Raymond Williams' "When was Modernism" and Charles Baudelaire's "The Painter of Modern Life"

Week 2. The Early Avant -Garde
Prep reading pp. 35-90, Wood, P. *The Challenge of the Avant-Garde*

Week 3. Interpretations of Impressionism
Prep reading pp.113-155, Wood; article on reserve: Pollock, G. "Modernity and the spaces of femininity"

Week 4. 'Post-Impressionist' responses to modernity
Prep. reading pp 156-181, Wood; readings on reserve: Bahr, H. "The Modern"; Nietzsche, F. extract from *Twilight of the Idols;* Hermand, J. "Artificial Atavism: German Expressionism and Blacks"

Week 5. Arbitrary Relations
Prep reading pp 183-203, Wood; Harrison, Frascina and Perry “Primitivism, Cubism and Abstraction” pp. 87-183

Week 6. The Desire for Industrial Development: Italian and Russian Futurism
Prep reading pp 204-225, Wood; Course Pack: Marinetti, F. “War, the World’s Only Hygiene”; Schafer “The First Futurists 1907-09”; Zamponi “The Artist to Power? Futurism, Fascism and the Avant-Garde”

Week 7. MID-TERM EXAM (based on Harrison’s *Modernism*)

Week 8. Art as Liberating Vanguard: Revolution in Russia
Follow up reading Marx, K. extract on ‘Alienation’ and ‘Base and Superstructure’; writings by Gan, Arvatov, Pertsov and Brik : TJ Clark Chpt. 5 “God is not cast down” pp225-297

Week 9. Revolutionary avant-gardes: Dada, Constructivism, Surrealism
Prep. reading pp. 226-256, Wood; Course Pack Bunuel/Dali “Un Chien Andalou”; Fer, B. *On Abstract Art*, pp. 7-31 and 55-91
Film : Bunuel/Dali **“**Un Chien Andalou”

Week 10. The Loss of Utopian Visions
Prep reading: pp. 257-272, Wood; Course Pack: Grosshans “The Exhibition of Degenerate Art” Kaes “Cinema and Modernity: On Fritz Lang’s Metropolis”
Film: **“**Metropolis”

Week 11. Profane Illumination
Prep reading: extract from Freud, S. *Civilisation and its Discontents;* Course Pack: Kuenzli, R. “Surrealism and Misogyny”
Film : Maya Deren “Meshes of the Afternoon”

Week 12. Group Presentations

Week 13. From Europe to America
Prep. reading : Fer, B. pp. 94-107; Wood and Frascina, *Modernism in Dispute*, pp. 42-74