OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	November 1993
COURSE REVISED IMPLEMENTATION DATE:	September 2010
COURSE TO BE REVIEWED:	April 2014
(four years after UPAC approval)	*(month, year)*

OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

AH 314	Faculty of Arts – Visual Arts	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Arts in Context: Modernism
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

The primary objective of this course is to foster an understanding of how visual arts from between circa 1850 to 1945 demonstrate and contribute to the social and political phenomenon called Modernism. This course offers an investigation of the ways in which the arts in Europe participated in a redefinition of the past, present, and future in times of political and social upheaval. Modernism, as defined here, is a unique historical attitude, which deeply affects our current understanding of the world.

PREREQUISITES: One of the following: AH 102, or 9 credits of 100- and/or 200-level Art History, or 45 university-level credits and instructor's permission.
Note: 9 credits of 100- and/or 200-level Art History, or 45 university-level credits and instructor's permission, are strongly recommended and will be required for September 2012.

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces:
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(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:

OTHER:
Maximum enrolment: **25**
Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

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

Course designer(s):	**Jacqueline Nolte**		
Department Head:	**Tetsuomi Anzai**	Date approved:	**March 5, 2010**
Supporting area consultation (Pre-UPAC)		Date of meeting:	**March 26, 2010**
Curriculum Committee chair:	**John Carroll**	Date approved:	**April 9, 2010**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**April 9, 2010**
Undergraduate Program Advisory Committee (UPAC) approval		Date of meeting:	**April 23, 2010**

LEARNING OUTCOMES:

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

- Articulate a knowledge and understanding of developments in the production, circulation and reception of visual arts in Europe from c. 1848 to c. 1945.
- Demonstrate a critical understanding of the term Modernism as applied to cultural production and to differentiate between the meaning of this term in relation to European cultural production and in relation to the United States of America.
- Recognize art historical methodologies and demonstrate a familiarity with the origins of some of the most innovative ideas and trends in visual arts and culture of this time.
- Use a specialized vocabulary to describe the visual arts and culture of the period.
- Engage critically in the analysis of visual communication.
- Describe, interpret and analyze visual arts and culture in relation to its socio-political context.
- Demonstrate research, critical thinking, presentation and writing skills

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☒ Examination(s) ☒ Portfolio assessment ☐ Interview(s)

☐ Other (specify): ☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples 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:

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
Week 2. The Early Avant -Garde
Week 3. Interpretations of Impressionism
Week 4. 'Post-Impressionist' responses to modernity
Week 5. Arbitrary Relations- Primitivism, Cubism and Abstraction
Week 6. The Desire for Industrial Development: Italian and Russian Futurism**:** Futurism, Fascism and the Avant-Garde"
Week 7. Art as Liberating Vanguard: Revolution in Russia
Week 8. Revolutionary avant-gardes: Dada, Constructivism, Surrealism
Week 9. The Loss of Utopian Visions
Week 10. Profane Illumination : Surrealism, civilisation and its discontents
Week 11. Surrealism and misogyny
Week 12. .From Europe to America : Modernism in dispute
Week 13. Group Presentations