

AH 315

 COURSE NAME / NUMBER

LEARNING OBJECTIVES / GOALS / OUTCOMES/ LEARNING OUTCOMES:

This course will trace developments in the arts after World War II. Emphasis will be placed on the brief triumph of American modernism and on the increasing diffraction of accepted cultural norms with the articulation of feminist and postmodernist views.

METHODS:

The course will use a combination of lectures, seminars, discussion, exercises, readings and optional field trips.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR YES X NO

METHODS OF OBTAINING PLAR:

Portfolio assessment.

TEXTBOOKS, REFERENCES, MATERIALS:

Janet Wolff, *The Social Production of Art*
 Roland Barthes, *Mythologies*
 Brian Wallis, ed., *Art after Modernism: Rethinking Representation*
 Tom Stoppard, *Rosencrantz and Guildenstern are Dead*
 Reserved Readings

SUPPLIES / MATERIALS:**STUDENT EVALUATION:**

Participation (including reading summaries)	15%
Seminar presentation	15%
Mid-term examination	20%
Paper (approximately 2500 words)	25%
Final examination	25%

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COURSE CONTENT:

The specific content of the course will vary from time to time because there are a number of ways the subject could be approached and a vast range of appropriate materials.

The Second World War was a threshold for the western arts. The optimism of modernism, that had been shaken by the grim industrialisms of the first war, was deeply undermined by the events of the second. Modernist assumptions of universality in music, architecture, and art, which had been translated from Germany to New York, continued to flourish for some decades in the great building programs and the New York school of abstraction championed by Clement Greenberg and others. Shortly after, however, there was a growing cynicism about the role of art-making in culture and how it contributed to a national and international hegemony that had disastrous consequences for minority cultures and politically marginalized groups. Postmodernism, for example, revisited the facades of buildings with architectural structures that had once been the signs of power, but in a random manner that exposed the role the language of architecture played in such traditional institutions that spoke of cultural differences as well as social control. Feminism too has actively rewritten history and, in the process, sensitized others to history and tradition as cultural tools. We will examine the arts as they participate in this discourse about culture.