



**DEPARTMENT OF FINE ARTS**

**COURSE OUTLINE – AR 2810 A2**

**Twentieth Century Art 1 3 (3-0-3) UT**

**FALL 2015: SEPTEMBER 4 – DECEMBER 8**

**TUESDAY AND THURSDAY, 1:00 P.M. TO 2:20 P.M., L123**

**INSTRUCTOR:** Edward Bader

**PHONE:** 780 539 2013

**OFFICE:** L217

**E-MAIL:** ebader@gprc.ab.ca

**OFFICE HOURS:** Monday and Wednesdays: 10:00 - 11:20 a.m. By appointment

**PREREQUISITE(S)/COREQUISITE:** None

**REQUIRED TEXT/RESOURCE MATERIALS:**

H. H. Arnason, *History of Modern Art*, 7<sup>th</sup> Edition, ISBN-10: 0205259472

**CALENDAR DESCRIPTION:**

This course will cover the major developments in painting and sculpture which occurred during the final decades of the nineteenth century and the first half of the twentieth century.

**CREDIT/CONTACT HOURS:** 3 (3-0-3) UT 15 weeks, 45 hours

**DELIVERY MODE(S):** Lecture

**COURSE CONTENT:**

The course will cover the major developments in Western Art during the final decades of the nineteenth century and early twentieth century. The development of “modernism” will be examined within the context of changing social, political and philosophical ideas of the time. Lectures will explore different stylistic movements and may examine realism, impressionism, post-impressionism, fauvism,

expressionism, cubism, futurism, dada, surrealism and constructivism. The lectures will explore multiple and diverse perspectives and cover a range of visual culture among which may include painting, sculpture, photography, architecture, museum display and exhibition practices.

**LEARNING OUTCOMES:** By the end of this s course, students will be able to:

1. Be familiar with basic terms and concepts used to talk about “modernism” as a philosophical worldview.
2. Identify key examples of art and architecture of Western Art from late nineteenth century to mid- twentieth century (artist, title/description, date and medium).
3. Compare and contrast examples of art or architecture from these movements/periods.
4. Discuss these examples *in context* (geographical, historical, cultural, economic political).

**TRANSFERABILITY:** UA, UC, UL, AU, AF, CU, CUC, KUC

**\*\* Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability**

## **ASSESSMENT AND GRADING:**

**Research Paper** 30%: December 3<sup>rd</sup>, 2015

**Mid Term Exam** 25%: October 22<sup>nd</sup>, 2015

**Final Exam** 35%: TBA

**Participation** 10%

### **Assessment Criteria:**

In grading the exams and quizzes, the instructor will evaluate the students’ knowledge of the material presented in the course lectures/readings. The questions may address the following topics: stylistic definitions, geographic locations, historical dates, social historical analysis, thematic content and cultural context. The instructor will not only assess students’ understanding of the information covered in the course, but s/he will also ask them to identify key art works, artists’ names, titles of pieces

and dates of stylistic movements.

### **Exams:**

The will test students' knowledge of the material covered in the course. To prepare for the exams and quizzes students should keep detailed notes on the lectures and readings throughout the semester. The questions will focus on the content, form, technique and materials of Modern art. Additional questions may also focus on the social, historical and political significance of particular works and require students to identify important religious and cultural practices surrounding processes of art making.

### **Participation:**

Students will be asked to sign in every class. They must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should respect and remain sensitive to other people's opinions and ideas. The instructor will not allow disruptive and intolerant behavior. ***If you are unable to attend class for health or other reasons please let your instructor know.***

### **RESEARCH PAPER:**

The research paper provides a student an opportunity to develop their analytical skills. Students will prepare a 1000 word that critically examines the subject matter they have selected. In discussing works of art, students must reflect upon the ideas/concepts explored in the course readings/lectures. This is not a summary, but rather an opportunity for students to link the readings/ questions/themes/theories addressed in class.

You can select from the following topics:

- 1. Art for Social Change: Constructivism, Futurism and The Bauhaus.**
- 2. 20thc. Avant-garde's Impact upon Graphic Design: Dada, Constructivism, De Stijl and The Bauhaus**
- 3. The Collage Aesthetic in Early Modern Art: Cubism, Dada and Surrealism.**
- 4. Social commentary in early 20thc. Art; Expressionism, Dada and The New Objectivity.**

5. **Select an artist from the textbook active between 1850 - 1930 and write an essay about their work discussing their life, influences, social and philosophical ideas present in their work. Discuss why they are important in the history of modern art. The instructor must approve your choice of an artist.**

Please refer to the articles on reserve in the library on how to write an effective essay.

Your essay must be typewritten and include a bibliography, footnotes. Also a photocopy of all sources of quotes and source material used in your essay must be submitted. Your essay should follow academic formats: Chicago or APA.

<http://www.chicagomanualofstyle.org>

<http://www.apastyle.org>

**Bibliography:** Your references will have to include at least 4 books, one maybe the textbook, 4 journal articles and 3 web sources. **No online or print encyclopedias can be used as primary resource** i.e. Wikipedia, Encyclopedia Britannica, etc.

You should begin your research early, as much of the information is challenging to locate. I will ask you to submit a working bibliography by the end of the first month of classes to be sure that you are working diligently on this research.

#### **RESEARCH PAPER GRADING:**

The Paper is worth 30% of Final Course Grade.

#### **RESEARCH PAPER DATES:**

**Outline:** Thursday, September 17<sup>th</sup>, 2015

**Bibliography:** Thursday, September 29<sup>th</sup>, 2015

**Final Draft:** Thursday, December 3<sup>rd</sup>, 2015

Your essay must be typewritten and include a bibliography, footnotes.

**STATEMENT ON PLAGIARISM AND CHEATING:**

Refer to the Student Conduct section of the College Admission Guide at <http://www.gprc.ab.ca/programs/calendar/> or the College Policy on Student Misconduct: Plagiarism and Cheating at [www.gprc.ab.ca/about/administration/policies/\\*\\*](http://www.gprc.ab.ca/about/administration/policies/**)

**NO LATE PAPERS WILL BE ACCEPTED.**

**GRADING CRITERIA:**

<b>GRANDE PRAIRIE REGIONAL COLLEGE</b>			
<b>GRADING CONVERSION CHART</b>			
<b>Alpha Grade</b>	<b>4-point Equivalent</b>	<b>Percentage Guidelines</b>	<b>Designation</b>
<b>A<sup>+</sup></b>	<b>4.0</b>	<b>90 – 100</b>	<b>EXCELLENT</b>
<b>A</b>	<b>4.0</b>	<b>85 – 89</b>	
<b>A<sup>-</sup></b>	<b>3.7</b>	<b>80 – 84</b>	<b>FIRST CLASS STANDING</b>
<b>B<sup>+</sup></b>	<b>3.3</b>	<b>77 – 79</b>	
<b>B</b>	<b>3.0</b>	<b>73 – 76</b>	<b>GOOD</b>
<b>B<sup>-</sup></b>	<b>2.7</b>	<b>70 – 72</b>	
<b>C<sup>+</sup></b>	<b>2.3</b>	<b>67 – 69</b>	<b>SATISFACTORY</b>
<b>C</b>	<b>2.0</b>	<b>63 – 66</b>	
<b>C<sup>-</sup></b>	<b>1.7</b>	<b>60 – 62</b>	
<b>D<sup>+</sup></b>	<b>1.3</b>	<b>55 – 59</b>	<b>MINIMAL PASS</b>
<b>D</b>	<b>1.0</b>	<b>50 – 54</b>	
<b>F</b>	<b>0.0</b>	<b>0 – 49</b>	<b>FAIL</b>
<b>WF</b>	<b>0.0</b>	<b>0</b>	<b>FAIL, withdrawal after the deadline</b>

## **STUDENT RESPONSIBILITIES:**

You are expected to arrive on time and remain for duration of class and related activities. See GPRC Admissions Guide 2011-12 p. 49.

## **NOTE: NO LECTURES WILL BE POSTED ON MOODLE!**

If you miss a class you will have to consult a fellow student for notes.

## **ELECTRONIC DEVICES IN THE CLASSROOM:**

No IPOD or MP3 players allowed in the classroom. All cell phones must be turned off and put away. **Failure to do so will result in you being asked to leave the class.**

## **COURSE SCHEDULE/TENTATIVE TIMELINE:**

Students will be expected to invest a minimum of four hours a week out of class. Assignments will be expected on the date required.

### **Th Sept 3 Introduction to the course:**

Text, Assessment, Expectations.

#### **Research paper: Questions to consider when writing about Art.**

**Readings:** *IN BRIEF: HOW TO WRITE AN EFFECTIVE ESSAY* by Sylvan Barnet, *A Short Guide to Writing About Art*, 5<sup>th</sup> ed., 1997, pp. 121 – 135.  
*MANUSCRIPT FORM* by Sylvan Barnet, *A Short Guide to Writing About Art*, 5<sup>th</sup> ed., 1997, pp. 154 – 186.

#### **Lecture 1: Origins of Modern Art**

*Chapter 1: The Sources of Modern Painting, pp. 1 -14*

### **T Sept 8 Lecture 2: Modernism: and the Avante-Garde**

**Readings:** Chapter 2: *Realism, Impressionism and Early Photography, pp. 15 – 42*

### **Th Sept 10 Lecture 3: Modernism: Part 2**

Last Day to Add Drop Classes

### **T Sept 15 Lecture 4: Romanticism.**

### **Th Sept 17 Lecture 5: New Modes of Vision: Impressionism and Early Photography**

*Last Day to opt out-new students.*

**Outline Due**

- T Sept 22    **Lecture 6: Realism**
- Th Sept 24    **Lecture 7: Impressionism**  
**Readings:** Chapter 3: *Post-Impressionism*, pp. 42 – 69
- T Sept 29    **Lecture 8: Post-Impressionism.**  
**Bibliography: Due.**
- Th Oct 1    **Lecture 9: Cezanne & Symbolism & Fin de Siècle**
- T Oct 6    **Lecture 10: Tortured Souls: Gauguin, Van Gogh & Lautrec**  
**Readings:** Chapter 4: *Arts & Crafts, Art Nouveau and the beginnings of Expressionism*, pp. 70-89
- Th Oct 8    **Lecture 11: Arts and Crafts Movement and Art Nouveau**  
**Readings:** Chapter 5: *The New Century: Experiments in Color and Form*, pp. 90- 109
- T Oct 13    **Lecture 12: Early Expressionism and Fauvism**
- Th Oct 15    **Lecture 13: New Forms: Sculpture of Matisse and Arp**  
**Readings:** Chapter 6: *Expressionism in German and Austria*, pp. 111 – 135
- T Oct 20    **Lecture 14: Die Brucke and Der Blaue Reiter**  
**Readings:** Chapter 7: *Cubism*. pp. 136 -192
- Th Oct 22    **Lecture 15: Mid Term Exam**
- T Oct 27    **Lecture 16: Cubism: Origins and Early Efforts**
- Th Oct 29    **Lecture 17: Cubism: Synthetic Cubism, Sculpture and Color**  
**Readings:** Chapter 8: *Early Modern Architecture*, pp. 169 - 185
- T Nov 3    **Lecture 18: Early Modern Architecture**  
**Readings:** Chapter 9: *European Art After Cubism*, pp. 186 – 212

*Last Day to Withdraw from Classes*

- Th Nov 5     **Lecture 19: Art for Utopia: Futurism and Russian Constructivism**  
**Readings:** Chapter 10: *Picturing the Waste Land: Western Europe During World War 1*, pp. 213 – 241
- T Nov 10     **Lecture 20: Dada and The New Objectivity**  
**Readings:** Chapter 11: *Art in France after World War 1*, pp. 242 -261
- Nov 11 - 13 ***Fall Break: No classes***
- T Nov 17     **Lecture 21: The Neo-Classical Call to Order**  
**Readings:** Chapter 12: *Clarity, Certainty and Order: De Stijl and the Pursuit of Geometric Abstraction*, pp. 263 -274
- Th Nov 19     **Lecture 22: De Stijl**  
**Readings:** Chapter 13: *Bauhaus and the Teaching of Modernism*
- T Nov 24     **Lecture 23: The Bauhaus**  
**Readings:** Chapter 14: *Surrealism*. pp. 288 -328
- Th Nov 26     **Lecture 24: Surrealism Part 1**
- T Dec 1       **Lecture 25: Surrealism Part 2**
- Th Dec 3     **Lecture 26: American Art Before World War II**  
**Readings:** Chapter 15: *Surrealism*. pp. 338 -376  
**Research Paper Due**
- T Dec 8       **Review for Final**