



**DEPARTMENT OF FINE ARTS
COURSE OUTLINE – FALL 2018**

AR2810 A2: Twentieth Century Art I – 3 (3-0-0) 45 Hours for 15 Weeks

INSTRUCTOR:	Edward Bader	PHONE:	780 539 2013
OFFICE:	L217	EMAIL:	ebader@gprc.ab.ca
OFFICE HOURS:	Monday and Wednesdays: 1:00 -2:20 pm By appointment		

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.

PREREQUISITE(S)/COREQUISITE: None

REQUIRED TEXT/RESOURCE MATERIALS:

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

DELIVERY MODE(S): Lecture

COURSE OBJECTIVES:

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 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, GMU, KUC

***Warning:** Although we strive to make the transferability information in this document up-to-date and accurate, **the student has the final responsibility for ensuring the transferability of this course to Alberta Colleges and Universities.** Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at Alberta Transfer Guide main page <http://www.transferalberta.ca> or, if you do not want to navigate through few links, at <http://alis.alberta.ca/ps/tsp/ta/tbi/onlineresearch.html?SearchMode=S&step=2>

**** 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**

EVALUATIONS:

Research Paper/Project 30%:	December 6 th , 2018
Mid Term Exam 30%:	October 23 rd , 2018
Participation 10%	
Final Exam 30%	During Examination Weeks

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 exams 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 19th century art to Early 20th century. 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 you have the option of doing a research paper or a project.

Research paper:

The research paper provides a student an opportunity to develop their analytical skills. Students will prepare a 1500 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 13th, 2018

Bibliography: Thursday, September 27th, 2018

Rough Draft: Thursday, November 8th, 2018

Final Draft: Thursday, December 6th, 2018

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

PROJECT/PAPER:

Select an artist from the textbook active between 1850 – 1930, whose work you enjoy. The instructor must approve your choice of an artist.

1. Execute a copy of 3 works using similar materials and scale. You are then asked to create series of 2 works in their style with your own subject matter.

2. Write a 500 word essay about their work discussing influences, social and philosophical implications and ramifications present in their practice.

Project DATES:

Outline: Thursday, September 13th, 2018

Bibliography: Thursday, September 27th, 2018

Copies of 3 works: Thursday, November 8th, 2018

Completed works/paper: Thursday, December 6th, 2018

Note: *Project involves significant time commitment. Start early to ensure success!*

No late papers will be accepted.

GRADING CRITERIA:

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than a C-**.

Alpha Grade	4-point Equivalent	Percentage Guidelines	Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	90-100	C+	2.3	67-69
A	4.0	85-89	C	2.0	63-66
A-	3.7	80-84	C-	1.7	60-62
B+	3.3	77-79	D+	1.3	55-59
B	3.0	73-76	D	1.0	50-54
B-	2.7	70-72	F	0.0	00-49

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.

- Week 1 **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*, 5th ed., 1997, pp. 121 – 135.
MANUSCRIPT FORM by Sylvan Barnet, *A Short Guide to Writing About Art*, 5th ed., 1997, pp. 154 – 186.
Lecture 1: Origins of Modern Art
Readings: *Chapter 1: The Sources of Modern Painting*, pp. 1 -14
- Week 2 **Lecture 2: Modernism**
- Last Day to Add Drop Classes
- Week 3 **Lecture 3: Modernism: Part 2**
Readings: Chapter 2: *The Search for Truth: Realism, Impressionism and Early Photography*, pp. 15 – 42
- Week 3 **Lecture 4: Trends in 19th c Art: Part 1**
- Week 4 **Lecture 5: Trends in 19th c Art: Part 2**
Readings: Chapter 4: *Arts & Crafts, Art Nouveau and the beginnings of Expressionism*, pp. 70-89
- Last Day to opt out-new students.*
Outline Due
- Week 4 **Lecture 6: Art Nouveau**
- Week 5 **Lecture 7: Art Nouveau Architecture**
- Week 5 **Lecture 8: Early Expressionism**
Readings: Chapter 5: *The New Century: Experiments in Color and Form*, pp. 90- 109
- Bibliography: Due.**
- Week 6 **Lecture 9: Matisse**
- Week 6 **Lecture 10: Matisse: Part 2**
- Week 7 **Lecture 11: Brancusi and Expressionism**
Readings: Chapter 6: *Expressionism in German and Austria*, pp. 111- 135
- Week 7 **Lecture 12: Expressionism 2**

- Week 8 **Lecture 13: Expressionism 3**
- Week 8 **Lecture 14: Expressionism 4**
Readings: Chapter 2: *The Search for Truth: Realism, Impressionism and Early Photography*, pp. 15 – 42
- Week 9 **Lecture 15: Photography**
Readings: Chapter 7: *Cubism*. pp. 136 -168.
- Week 9 **Lecture 16: Cubism 1**
- Week 10 **Lecture 17: Cubism 2**
Readings: Chapter 9: *European Art after Cubism*. pp. 186 -212.
- Week 10 **Lecture 18: Futurism and Suprematism**

Last Day to Withdraw from Classes
- Week 11 **Lecture 19: Constructivism**
Readings: Chapter 10: *Picturing the Wasteland*. pp. 213 - 241.
- Week 11 **Lecture 20: Dada**
- Week 12 **Lecture 21: German Dada**
Readings: Chapter 13: *Bauhaus and the Teaching of Modernism*, pp. 275 – 296.
- Week 12 **Lecture 22: Bauhaus**
Readings: Chapter 14: *Surrealism*. pp. 288 -328
- Week 13 **Lecture 23: Surrealism**
- Week 13 **Lecture 24: Surrealism 2**
Readings: Chapter 8: *Early Modern Architecture*, pp. 169 – 185.
- Week 14 **Lecture 25: Early Modern Architecture 1**
- Week 14 **Lecture 26: Early Modern Architecture 2**

Research Paper Due

STUDENT RESPONSIBILITIES:

- You are expected to arrive on time and remain for duration of class and related activities.

- Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required. **See GPRC Calendar 2014-15 p. 42-43.**
- **Electronic devices in the classroom:** All cell phones, Blackberries, and other communication devices should be turned off before class. Exceptions are made for parental responsibilities or emergency situations. Social media (facebook, skype, etc.) are not to be used during class time. All cell phones must be turned off and stored away from view. ***Students found checking messages or texting in class will be asked to leave.***
- No IPOD or MP3 players allowed in the classroom. **Failure to do so will result in you being asked to leave the class.**

Statement on Plagiarism and Cheating:

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, 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 <http://www.gprc.ab.ca/about/administration/policies/>

**Note: all Academic and Administrative policies are available on the same page.

Additional Information: