

AH-ARTH302
INTERPRETING MODERN ART

FALL SEMESTER 2019



AH-ARTH302 INTERPRETING MODERN ART

AH-ARTH302
INTERPRETING MODERN ART

FALL SEMESTER 2019

Classroom no: F 14

Class times: Monday 8.45-10.45 and Thursday 13.45-15.45

Instructor: Dr. Hans Bloemsma

Email: h.bloemsma@ucr.nl

Office no. & location: F 2.04 (Franklin second floor)

Office hours: appointments to be arranged in class or by e-mail

I. Track information

- a) Prerequisites for this course:
 - A&H 215 – 17th-Century Dutch Painting
 - A&H 216 – Italian Renaissance Art
- b) This course serves as prerequisite for: none
- c) Other courses which are relevant to this course – e.g. as part of a minor:
 - A&H 336 – Critical perspectives on Literary Meaning
 - SSC 334 – Advanced Cultural Studies

For further information about the track, please see the track document available on the UCR intranet.

II. Course description

Modernism is the common denominator for a complex and widely differing range of movements and developments in the visual arts since 1870. The notions of modernism and avant-garde led (and perhaps still lead) to a broad range of ideas and theories on art. The course will offer a survey of the most important movements in modern art and treat them in chronological order. It broaches international developments by focusing in particular on works from major artists (e.g. Henri Matisse, Pablo Picasso, Marcel Duchamp, Piet Mondrian, and Gerhard Richter). Art work and theoretical ideas, as well as social phenomena that can be considered important influences on the ideas and works of artists, will be taken into account.

III. Study Load

This course earns students four credits (equivalent to 7.5 ECTS). The class meets twice a week for two hours. Preparation time is approximately 10 hours per week.

IV. Course materials

- a) Required books and literature:
 - Nikos Stangos (ed.), *Concepts of Modern Art. From Fauvism to Postmodernism*, 3rd edition, London: Thames & Hudson, 2003
 - Gill Perry and Paul Wood (ed.), *Themes in Contemporary Art*, New Haven and London: Yale University Press in association with the Open University, 2004
 - Supplementary reading (chapters, journal articles, etc.) as indicated per session.
- b) Recommended books and literature:
 - Anne D'Alleva, *How to write Art History*, 2nd ed., London: Laurence King, 2010

N.B. Students should be informed that they are responsible for acquiring all assigned reading individually. The course's main texts are all available for purchase from De Drukkery. In addition, most of the course's assigned journal articles are available via Utrecht University Library's electronic journal subscription. The remaining book chapters and articles are available through the Zeeuwse Bibliotheek and/or other libraries. In accessing readings, students should also make use of Picarta's inter-library loans system and other online services (e.g., Google Books).

V. Course organization and requirements

- a. **General format of class meetings:** This is a seminar course and the emphasis will be on class discussion of the readings. Class meetings will consist of student-led teaching and learning activities, including group work and discussion, and, in the first half of the course, student presentations.
- b. **Attendance:** Attendance is mandatory. Students who must miss class due to extenuating circumstances must inform the instructor and the tutor of their absence and of the reason for their absence, preferably in advance. Students who miss more than 6 classes will receive an automatic F for the course. Also note that students are expected to be in class for the full two hours during which class is scheduled. Train schedules, weekend plans and etc. do not constitute reasons for arriving late in class or for being dismissed early from class.
- c. **Reading/preparation:** Students are expected to have prepared well for the class; this includes completing all assigned reading and any other scheduled or assigned tasks. Students should ensure that they have access to the required additional readings well in advance of the sessions in which they are discussed. In-class discussion will be student-led: completing the assigned reading will be essential to your ability to participate in class activities and discussion. Where a student is repeatedly unable to satisfactorily contribute to in-class discussion or activities the student will automatically lose value from his/her final grade.
- d. **Participation:** Class participation is required and includes active participation in discussions and group activities (see especially the guidelines on student presentations for this course, to be handed out as a separate sheet). Unsatisfactory class participation

(including missed classes) may result in a student being dismissed from the classroom for the duration of a lesson and will furthermore affect your final grade.

- e. **Course materials:** There are two textbooks for this course. All students are expected to purchase both texts. Additional readings have also been assigned for most sessions of the course (please consult schedule for details). The correct textbook and any additional reading that has been assigned must be brought to every class, unless otherwise indicated. Repeated failure to bring the necessary texts will be noted and will result in an automatic grade deduction. Note that laptops are not permitted to be used in class at any time, unless otherwise specified, except in cases of documented special needs; therefore, students must purchase or otherwise obtain hard copies of the texts and bring these to class.
- f. **Deadlines:** all written work is due (1) on Moodle and (2) in hard copy at the start of class on the due date specified. No exceptions will be made to this rule. Written work that is late loses 5 marks per day (e.g. a grade of 90 becomes an 85, an 85 becomes an 80, etc.). Work will be considered late by one day if it is submitted anytime after the start of class (including during the break). Late work will be accepted according to this policy up to a maximum of 5 working days after the due date. If you miss the deadline by 5 working days, this will automatically result in a fail for the assignment.
- g. **Extensions and alternative testing arrangements:** extensions will not be granted for any written work nor will alternative arrangements be made for any missed presentations or exams except in the case of extenuating circumstances (e.g. serious illness, bereavement, etc.). Colds and other minor health complaints will not normally constitute extenuating circumstances. All requests for extensions must be requested in advance and in writing (i.e. by email). Requests for extensions made on the due date or the day of testing will not be considered, except in very unusual circumstances (e.g. a serious emergency on the day the paper is due or the day the exam is held). Requests for extensions will be treated on a case-by-case basis -- please do not assume that your request will be granted. Computer/printer/internet failure will not be considered adequate grounds for an extension under any circumstances.
- h. **Submitting written work:** Unless otherwise instructed, all written work must be submitted (1) in hard copy at the start of class and (2) via Moodle. All written work submitted to Moodle will be automatically checked for plagiarism. Assignments which are not uploaded to Moodle will be considered unsubmitted and will not be marked. Any power point files used in presentations must be uploaded to Workspaces.
- i. **Format of written work:** written work must be typed and double-spaced on one side of the page only. Please use standard margins (2.5-3.5 cm) and Times New Roman font, size 12. All work must be documented according to the accepted MLA or APA guidelines (you decide but be consistent). Where work contains errors in referencing, points will always be deducted.
- j. **Policy on phone use in class:** mobile phones and other devices which connect to the internet must not be used in class. If you are seen using these devices you will be required to hand in your device at the start of class every session from that point forward.
- k. **Course schedule:** the schedule below may need to be adjusted during the course of the semester to accommodate the schedules of guest lecturers, or in the case of instructor illness or other unforeseen situations.

- l. **Special needs:** students with documented learning disabilities or special needs should make their needs known to the instructor at the start of the course.
- m. **Plagiarism** is a serious academic offence which carries heavy sanctions. Acquaint yourself with the UCR Plagiarism Policy (see your Student Handbook).
- n. **Procedures for communication:** email is the preferred method of communication outside of class hours.

This course is subject to UCR academic rules and procedures. Both students and instructors are required to know and follow these rules and procedures.

VI. Assessment

a) Components and percentage of final grade

- Mid-term Examination 25%
- Final Examination 25%
- Group presentation 15%
- Term paper proposal & work in progress report (including bibliography) 10%
- Term paper (including presentation) 25%

b) Grading criteria

All assignments are graded according to guidelines outlined in the UCR Grading Policy. Detailed guidelines for each of the components above will be given and will specify exactly how this applies to each individual component. But, in brief:

- Exams will test students' knowledge of the texts and of discussions arising from these in class. Exam questions will be the same as or closely derived from questions used to guide student learning in class throughout the course (for the first half of the course questions may result from group presentations). Students will be graded on how well they can explain, draw links between and critically evaluate the course material.
- Group presentations: students will present in groups on material scheduled for study for a particular session. Presentations will primarily be graded on how well students (1) summarize the content of the material (2) engage with the class (3) critically reflect on what they have read. Also considered will be students' ability to present using an acceptable scholarly register. Complete guidelines will be provided.
- Term paper proposal and WIP report: guidelines for content and structure will be provided in class. Proposals will consist of a brief description of the topic, a set of research questions and an annotated bibliography. Reports will consist of a thesis statement, a brief description of the academic relevance of the topic, the methods used, and the main arguments of the paper. Also, students have to compile an exhaustive research bibliography. The purpose of the research bibliography is to demonstrate the awareness of previous research on your topic.

- Term paper. Detailed guidelines for content and structure will be provided in class. Students are expected to work on one individually researched term paper. The topic is determined in consultation with the instructor. The paper should be 4000-words long and appropriately referenced.

VII. Course schedule

Time	Topics to be discussed	Course material used	Assignments and assessment
Week 1 Session 1 August 26	Introducing Modern Art		Guidelines for group presentations distributed
Week 1 Session 2 August 29	Approaching Modern Art	<ul style="list-style-type: none"> • Pam Meecham and Julie Sheldon, 'What, when and where was modernism', in: Id., <i>Modern Art. A Critical Introduction</i>, 2nd ed., London and New York: Routledge, 2005, pp. 21-39 	Guidelines for term paper distributed
Week 2 Session 1 September 2	Fauvism	<ul style="list-style-type: none"> • Whitfield in: Stangos, pp. 11-29 • Henri Matisse, 'Notes of a painter', in: Charles Harrison & Paul Wood (eds.), <i>Art in Theory 1900-2000</i>, Oxford: Blackwell Publishing, 2003, pp. 69-75 	
Week 2 Session 2 September 5	Matisse	<ul style="list-style-type: none"> • Gill Perry, "Primitivism and the 'Modern'", in Ch. Harrison et al., <i>Primitivism, Cubism, Abstraction. The Early Twentieth Century</i>, London and New Haven: Yale University Press in association with The 	

		Open University, 1993, pp. 46-62	
Week 3 Session 1 September 9	Cubism • Group 1	• Golding in: Stangos, pp. 50-78;	Student presentations
Week 3 Session 2 September 12	Dada & Surrealism • Group 2	• Ades in: Stangos, pp. 110-137	Student presentations
Week 4 Session 1 September 16	Duchamp	• William A. Campfield, 'Marcel Duchamp's <i>Fountain</i> . Its History and Aesthetics in the Context of 1917', in: Rudolf Kuenzli and Francis M. Naumann, <i>Marcel Duchamp.</i> <i>Artist of the Century</i> , Cambridge, Mass., and London: The MIT Press, 1990, pp. 64- 94	
Week 4 Session 2 September 19	De Stijl • Group 3	• Frampton in: Stangos, pp. 141-159	Student presentations Hand in proposal term paper [including annotated bibliography]
Week 5 Session 1 September 23	Mondrian	• Carel Blotkamp, <i>The Art of Destruction</i> , London: Reaktion books, 1994, pp. 82- 127	
Week 5 Session 2 September 26	Abstract Expressionism • Group 4	• Harrison in: Stangos, pp. 169-211	Student presentations
Week 6 Session 1 September 30	Jackson Pollock	• Michael Leja, 'Jackson Pollock: Representing the Unconscious', <i>Art History</i> 13 (1990), pp. 542-565	

Week 6 Session 2 October 3	Pop Art • Group 5	<ul style="list-style-type: none"> Edward Lucie-Smith in: Stangos, pp. 225-238 	Student presentations
Week 7 Session 1 October 7	Review session		
Week 7 Session 2 October 10	MIDTERM EXAMINATION		
	FALL BREAK October 14-18		
Week 8 Session 1 October 21	Minimalism • Group 6	<ul style="list-style-type: none"> Suzi Gablik in: Stangos, pp. 244-255 	Student presentations
Week 8 Session 2 October 24	Postmodernist art: an introduction	<ul style="list-style-type: none"> Wood in: Perry/Wood, pp. 5-43 	
Week 9 Session 1 October 28	Conceptual Art	<ul style="list-style-type: none"> Harrison in: Perry/Wood, pp. 45-86 	
Week 9 Session 2 October 31	<i>No Class - Moderation</i>		<u>Term paper:</u> Hand in Work-in-process report.
Week 10 Session 1 November 4	<i>No class</i>		
Wednesday November 6	Field trip to Museum De Pont, Tilburg (tbc)		
Week 10 Session 2 November 7	Post-conceptual painting: Gerhard Richter	<ul style="list-style-type: none"> Gaiger in: Perry/Wood, pp. 89-135 	
Week 11 Session 1 November 11	Photographic-based art in the wake of conceptualism	<ul style="list-style-type: none"> Edwards in: Perry/Wood, pp. 137-180 	

Week 11 Session 2 November 14	Installation, performance and video art	<ul style="list-style-type: none"> Stiles in: Perry/Wood, pp. 183-229 	
Week 12 Session 1 November 18	Art and globalisation	<ul style="list-style-type: none"> Ratnam in: Perry/Wood, pp. 277-313 	
Week 12 Session 2 November 21	Guest lecture: Roos Gortzak, director of the <i>De Vleeshal</i> and visit to <i>De Vleeshal</i> (tbc)		
Week 13 Session 1 November 25	Review session		
Week 13 Session 2 November 28	FINAL EXAMINATION		
Week 14 Session 1 December 2	Presentations (I)		
Week 14 Session 2 December 5	Presentations (II)		
Week 15 Session 1 December 9	Presentations (III)		
Week 15 Session 2 December 12	Hand in final version of term paper. Deadline: 13:45		

VIII. Student learning outcomes

Period	Teaching activities	Student is able to do
Period I (Weeks 1, 2,)	Group work; student-led teaching with guided questions.	SLO 1: Effectively contribute to student- led, group-based learning SLO 2: Find and assess scholarly sources

		SLO 3: Understand the origins Modernism in art
Period 2 (Weeks 3-6)	Student presentations and group discussion	SLO 1 & 2 SLO 4: Develop and deliver group presentations on course material (presentations) SLO5: Identify and define key terms in course material (presentations) SLO 6: Refine skills in academic presenting SLO 7: Become comfortable using appropriate, discipline-specific metalanguage in academic presenting SLO 8: Understand developments in European art of the first half of the 20 th century SLO 9: (Begin to) draw links between different art historical movements/schools SLO 10: (Begin to) think critically about the developments in 20 th century art
Period 3 (Weeks 6-8)	Student presentations and group discussion. Mid-term exam.	SLO 1, 2, 4, 5, 6, 7 SLO 11: Understand developments in American art of the 20 th century SLO 12: Show understanding of material covered in the first half of the semester (by way of a written exam)
Period 4 (Weeks 9-13)	Group work; student-led teaching with guided questions. Research proposals.	SLO 1, 2, 9, 10 SLO 14: Understand developments in contemporary art
Period 5 (Weeks 14-15)	Final exam. Student presentations Term paper.	SLO 15: Show understanding of material covered in the second half of the semester and of the course material as a whole (by way of a written exam). SLO 16: Prepare and present a presentation on a chosen research topic SLO 17: Write an academic paper on an aspect of the history of modern art (term paper)

IX. Appendices [Course specific materials, e.g. guidelines for essays, presentations, etc.]

ALL ADDITIONAL GUIDELINES WILL BE PROVIDED AS SEPARATE SHEETS.