

# COURSE SYLLABUS



## Modernism: from Realism to Modern Art

**Course code:** ART275

**Semester and year:** Fall 2021

**Day and time:** Tuesday 11:30 – 14:15

**Instructor:** Karolina Dolanská, Ph.D.

**Instructor contact:** [karolina.dolanska@aauni.edu](mailto:karolina.dolanska@aauni.edu)

**Consultation hours:** Tuesday 14:15 – 14:45

Credits US/ECTS	3/6	Level	Introductory
Length	15 weeks	Pre-requisite	None
Contact hours	42 hours	Course type	VA Required, HSC Required/Elective, CEA

### 1. Course Description

This course traces the beginning of Modernism to Realism of the second half of the 19th century and presents the hi/story of Modern art to the post World War II point when New York replaced Paris as the world’s art center – the point when the modernist agenda of re-thinking all traditional values and radically redefining and extending their meanings was fulfilled literally and thus had reached its own limit. We will study and discuss painting, sculpture, and architecture and gain understanding of major twentieth-century stylistic movements, situating them within the historical, philosophical, social, and political contexts in which they arose. The classroom lectures will be combined with excursions to museums, art galleries, and historical sites relevant to the topics covered in the class.

### 2. Student Learning Outcomes

Upon successful completion of the course, students should be able to:

- Define the term “modernism,” and explain what makes particular works of art “modernist.”
- Describe the general characteristics of the most important modern art movements.
- Associate works of modern art with specific modern art movements based on the style and subject of the works.
- Know the principal artists from each movement, and be able identify their most important works.

### 3. Reading Material

#### **Required Materials:**

H. H. Arnason and Elizabeth C. Mansfield. National Humanities Center. History of Modern Art: Painting, Sculpture, Architecture, Photography. Pearson, 2013

Laurie Schneider Adams. Art Across Time, Volume II: The Thirteenth Century to Present. McGraw-Hill College, 1999

Both books are on reserve at the AAU library.

### Recommended Materials:

Foster, Hal, Krauss, Rosalind, Bois, Yve-Alain and Benjamin H. D. Buchloh. Art since 1900. Modernism, Antimodernism, Postmodernism. Thames and Hudson, 2004  
Clement Greenberg, Art and Culture, Critical Essays, Beacon Press, 1961  
Rosalind Krauss, The Originality of the Avant-Garde and Other Modernist Myths, MIT Press, 1986  
Yve-Alain Bois, Painting as Model, MIT Press, 1993  
Petr Wittlich, Czech Modern Painters (1888-1918), Karolinum 2012

Other readings and week assignments will be available through the lecturer. Materials and information relevant to the course will be also posted on the course website.

### 4. Teaching methodology

Each session will consist of slide-based lectures, discussions of images and texts, class presentations, as well as excursions to museums, art galleries, and historical sites relevant to the topics covered in the class. Students will be evaluated on the basis of their comprehension of course materials, attendance and preparation, critical engagement with ideas presented in the course, and the ability to synthesize key issues developed throughout the semester.

### Course Schedule

Date	Class Agenda
Class 1 August 31	<b>Topic:</b> Origins of Modern Art <b>Description:</b> Gustave Courbet and Modern Realism <b>Reading:</b> Chapter 1. The Origins of Modern Art, in History of Modern Art by H. H. Arnason and Elizabeth C. Mansfield
Class 2 September 7	<b>Topic:</b> Reality Stripped of Conventions <b>Description:</b> Edouard Manet as the first modernist painter: “truth no longer transcends what we see” <b>Reading:</b> Stephane Mallarme, “The Impressionists and Edouard Manet” Optional: Georges Bataille, Manet, Biographical and Critical Study <b>Assignments/deadlines:</b> A topic for a class presentation and for the mid-term paper
Class 3 September 14	<b>Topic:</b> Impressionism: Visual Truth Only <b>Description:</b> Claude Monet and the discovery of Impressionism <b>Reading:</b> Chapter 2. The Search for Truth: Early Photography, Realism, and Impressionism, in History of Modern Art
Class 4 September 21	<b>Topic:</b> Post-Impressionism: In the Search of Expression <b>Description:</b> Expressionism and Symbolism <b>Reading:</b> Chapter 3. Post-Impressionism, in History of Modern Art
September 28	<b>Holiday – St. Wenceslas Day</b>

Class 5 October 5	<p><b>Topic:</b> Birth of Modern Sculpture: August Rodin – Figure in the Raw</p> <p><b>Description:</b> The emergence of modern sculpture</p> <p><b>Reading:</b> Rosalind Krauss, “Narrative Time: the question of the Gates of Hell”, in Passages in Modern Sculpture Rosalind Krauss, Sculpture in the Expanded Field</p>
Class 6 October 12	<p><b>Topic:</b> Art Nouveau: “To Every Age its Art/To Art its Freedom”</p> <p><b>Description:</b> Art Nouveau – “The New Art” of the fin de siècle</p> <p><b>Reading:</b> Chapter 4. Arts and Crafts, Art Nouveau, and the beginnings of Expressionism, in History of Modern Art Petr Wittlich, Art-Nouveau Prague Optional: Petr Wittlich, Czech Modern Painters (selected readings) Petr Wittlich, Sculpture of the Czech Art Nouveau (selected readings)</p>
Class 7 October 19	<p><b>Topic:</b> The New Century: Artist’s Way of Seeing</p> <p><b>Description:</b> Experiments in Color and Form at the beginning of the 20<sup>th</sup> century (Henri Matisse)</p> <p><b>Reading:</b> Chapter 5. The New Century: Experiments in Color and Form in History of Modern Art Yve-Alain Bois, “Matisse and Arche-Drawing,” in Painting as Model</p> <p><b>Assignments/deadlines: Mid-Term Paper Due</b></p>
October 26	<b>Mid-Term Break</b>
Class 8 November 2	<p><b>Topic:</b> Cubism: Representation Re-formed</p> <p><b>Description:</b> Picasso and his transformation of reality through Cubism</p> <p><b>Reading:</b> Chapter 7. Cubism, in History of Modern Art Leo Steinberg, "The Philosophical Brothel," October, no. 44 Clement Greenberg, "Collage," Art and Culture Optional: Rosalind Krauss, "In the Name of Picasso," The Originality of the Avant-Garde</p>
Class 9 November 9	<p><b>Topic:</b> Abstract Art: Finding the Essence of Things</p> <p><b>Description:</b> František Kupka – envisioning the invisible as the essence of modern painting</p> <p><b>Reading:</b> Clement Greenberg, Modernist Painting, in The New Art, ed. G. Battcock Krauss, “Grids,” The Originality of the Avant-Garde Serge Fauchereau, Kupka, 1989</p>
Class 10 November 16	<p><b>Topic:</b> Modern Architecture: New Way of Living</p> <p><b>Description:</b> “Form follows function”: between the industrial and the organic</p> <p><b>Reading:</b> Chapter 8. Early Modern Architecture, in History of Modern Art</p>

Class 11 November 23	<p><b>Topic:</b> Dada and Surrealism: Dream Realer than Reality</p> <p><b>Description:</b> Surrealism and the problem of “meaning”</p> <p><b>Reading:</b> Chapter 14. Surrealism, in History of Modern Art Foucault Michel, This Is Not a Pipe Rosalind Krauss, "The Originality of the Avant-Garde," in The Originality of the Avant-Garde Optional: Peter Burger, Theory of the Avant-Garde</p>
Class 12 November 30	<p><b>Topic:</b> The Interwar Avant-Garde: Art in the Age of Mechanical Reproduction</p> <p><b>Description:</b> The issue of the original and copies</p> <p><b>Reading:</b> Walter Benjamin, The Work of Art In the Age of Mechanical Reproduction Rosalind Krauss, “Forms of Readymade: Duchamp and Brancusi”, in Passages in Modern Sculpture</p>
Class 13 December 7	<p><b>Topic:</b> Art after World War II: Abstract Expressionism – Art as a Performance</p> <p><b>Description:</b> Art moves to America</p> <p><b>Reading:</b> Chapter 16. Abstract Expressionism and the New American Sculpture, in History of Modern Art</p>
Class 14 December 14	<p><b>Assignments/deadlines:</b> <i>Final Exam and Final Paper Due</i></p>
	<p>* Excursions and class topics are subject to change in accordance to the weather conditions, ongoing cultural events and happenings in Prague, etc..</p>

### Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	20%	Active participation in class discussions showing knowledge of the topics relevant to the class.	1, 2, 3
Class Presentation	30	20%	Presentation skills, ability to explain the studied topic to peers, identify key issues, subject knowledge.	1, 2, 3
Mid-term paper	25	15%	Prepare and present research on a chosen topic.	1, 2, 3
Final paper	50	25%	Prepare and present research on a chosen topic. Show knowledge of the given subject, an ability to express thoughts in a clear prose, as well as an imagination to accompany	1, 2, 3

			the written text with illustrative photographs and pictures.	
Final exam	53	20%	Identify major historical periods and styles of art and architecture and recognize their defining characteristics from Romanesque to the Contemporary period. Contextualize the characteristics of representative forms and examples of art and architecture within the socio-cultural, historical, and political influences of their time.	1, 2, 3
<b>TOTAL</b>	<b>150</b>	<b>100%</b>		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

### Detailed description of the assignments

Students enrolled in the course will be asked to give a **class presentation** to take no more than 30 minutes. The presentation can be given in the classroom or outside, and may be the basis of the **midterm paper** (2-4 typewritten pages, including illustrations and photographs), and the **final paper** (6-8 typewritten pages, including illustrations and photographs). Both the presentation and the ideas for the paper should be discussed with the course instructor. The final paper is to be handed in on the last day of class. In addition, a **final exam** will take place at the end of the course. Attendance as well as active participation in class discussions are expected.

#### **Class Presentation (20%):**

At the beginning of the semester students will choose a topic for a class presentation, which can be as general as describing a modernist movement or style, or can deal with a specific work of art or architecture, an artist, or an architect. Students can present the topic either in the classroom with PowerPoint slides, or speak at a pertinent historical sight, in an art gallery or in a museum.

This task meets or partially meets these learning outcomes:

- Define the term “modernism,” and explain what makes particular works of art “modernist.”
- Describe the general characteristics of the most important modern art movements.
- Associate works of modern art with specific modern art movements based on the style and subject of the works.
- Know the principal artists from each movement, and be able identify their most important works.
- Prepare and present research on a chosen topic.

#### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Knowledge and understanding of the topic	40%
Ability to think independently and afresh in regard to a topic at hand	20%
Structure and organization of presentation	20%
Delivery of presentation (visual effectiveness, clarity, impact, etc.)	20%

**Midterm Paper (15%) and Final Paper (20%):**

It is recommended that the midterm paper would deal with the same or similar topic as the class presentation. The midterm paper should be 3-5 typewritten pages long (including illustrations and photographs), and will be due before the mid-term break. The final paper is most likely to grow out of the midterm paper and the class presentation, treating and developing the chosen topic in a greater depth and detail. The final paper should be 6-8 typewritten pages (including illustrations and photographs), and is to be handed in on the last day of class.

This task meets or partially meets these learning outcomes:

- Define the term “modernism,” and explain what makes particular works of art “modernist.”
- Describe the general characteristics of the most important modern art movements.
- Associate works of modern art with specific modern art movements based on the style and subject of the works.
- Know the principal artists from each movement, and be able identify their most important works.
- Prepare and present research on a chosen topic.

**Assessment breakdown**

Assessed area	Percentage
Knowledge and understanding of the topic.	30%
Ability to contextualize key examples of works of modern art and architecture in relation to their style and historical context.	20%
Ability to think independently and afresh in regard to a topic at hand.	20%
Ability to accurately apply relevant theoretical knowledge and terminology to given examples.	20%
Structure and organization of the paper.	10%

**Final Exam (20%):**

The Final Exam will consist of two parts: slide identification and exam questions. The slide identification will amount to recognition of the works of art and architecture discussed in the class, as well as their classification by style, date and context, when they were made. The exam questions will be based on topics covered in the class during the whole semester, where students will be expected to demonstrate their knowledge of the subject, as well as their ability to apply appropriate terminology learned throughout the semester.

This task meets or partially meets these learning outcomes:

- Define the term “modernism,” and explain what makes particular works of art “modernist.”
- Describe the general characteristics of the most important modern art movements.
- Associate works of modern art with specific modern art movements based on the style and subject of the works.
- Know the principal artists from each movement, and be able identify their most important works.

### Assessment breakdown

Assessed area	Percentage
Knowledge and understanding of the topic	30%
Ability to identify key works covered in class or homework	20%
Ability to contextualize key examples of works of art and architecture in relation to their historical time period	20%
Ability to accurately apply relevant stylistic knowledge and terminology to given examples of art works	20%
Ability to think independently and afresh in regard to a topic at hand	10%

### Class attendance and participation (20%):

Students are expected to attend class regularly, to be on time, and to respect the rules and manners of the classroom while at school and on excursions (see class attendance policy below, and the *School Codex* on the University website). Students are expected to complete the readings and assignments and come prepared to participate in class activities or discussions. Students may be called upon to give short summaries, or answer questions concerning previous topics.

Additionally, students are expected to actively participate during the excursions, museum and gallery visits, *etc.*

If a student misses a class, it is his/her responsibility to keep up with the assignments, and to get the notes from one of the classmates or from the course website.

I will be happy to meet during my office hours or at an arranged time to discuss the material you missed *after you have made an effort to catch up*. You are also expected to visit the sights we visited in class. (In the case of museum visits, bring me the entrance ticket, and I will reimburse you for the entrance fee.)

### General Requirements and School Policies

#### **General requirements**

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

#### **Electronic communication and submission**

The university and instructors shall only use students' university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: "COM101-1 Mid-term Exam. Question".

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

#### **Attendance**

Attendance is required. The university recommends, as a minimal policy, that students who are absent 35 percent of the course should be failed (or administratively withdrawn from the course if the absences are excused).

### ***Absence excuse and make-up options***

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he must submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. The form and documents must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Assignments missed due to unexcused absences cannot be made up which may result in a decreased or failing grade as specified in the syllabus.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows for a make-up. Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

### ***Unexcused absences***

Students are allowed two unexcused absences. Absences above this number may result in failure of the course.

***Late work:*** No late submissions will be accepted – please follow the deadlines.

### ***Electronic devices***

Any electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information...). Any other use will result in being marked absent and/or being expelled from the class. No electronic devices may be used during the tests.

***Eating*** is not allowed during classes.

### ***Cheating and disruptive behavior***

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

### ***Plagiarism and Academic Tutoring Center***

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.



4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The “Aggregator” includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU. If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

### ***Students with disabilities***

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

### Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A–	90 – 94	
B+	87 – 89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B–	80 – 82	
C+	77 – 79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C–	70 – 72	
D+	65 – 69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

**Prepared by and when:** Karolina Dolanska, August 2019

**Approved by and when:** Dean’s office, 18/9/2020