

ARTH 219
MODERNISM AND POSTMODERNISM



Marcel Duchamp, *The Passage from Virgin to Bride*, 1912. Oil on canvas, 59.4 x 54 cm.
Museum of Modern Art, New York.

ART HISTORY

School of Art History, Classics & Religious Studies

Victoria University of Wellington

Trimester 2, 2009

13 July to 15 November 2009

Key Dates

Friday, 14 August *Essay one due*

Friday, 25 September *Essay two due*

Wednesday, 14 October *Final Test (in class)*

ARTH 219

MODERNISM AND POSTMODERNISM

TRIMESTER DATES

Teaching dates: 13 July to 16 October
Study week: 19 to 23 October
Examination period: 27 October to 14 November

NAME AND CONTACT DETAILS

Course coordinator: Raymond Spiteri
Office Location: OK 316,
Telephone: 463 6769
Email: raymond.spiteri@vuw.ac.nz

Office Hours: Monday 2.00 – 3.00 pm

CLASS TIMES AND LOCATIONS

Lectures: Murphy LT 101, Monday and Wednesday, 1.10–2.00 pm
Tutorials: All tutorials are held in OK 319
Tutorials begin in the third week of term
Wednesday 3.10 pm
Thursday 1.10 pm
Thursday 2.10 pm

COMMUNICATION OF ADDITIONAL INFORMATION

Art History is on level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (ext. 5800). Notices regarding the course will be posted on the board adjacent to her office. Course information will also be posted on the course Blackboard site (<http://blackboard.vuw.ac.nz>). For general information about Art History see:

<http://www.victoria.ac.nz/Art-History>

COURSE OUTLINE

1 Course content

ARTH 219 presents an introductory survey of twentieth-century art, with an emphasis on developments in Europe and America. The course focuses on a number of defining moments that characterize the production and reception of modern art in variety of historical and cultural contexts.

The course has been designed to consider the role of art and artists in modern society. It will explore the individual and collective ambitions of artists, the institutional context of artistic endeavour, as well as the way histories of twentieth century art have been constructed. Although some of the course content may be challenging, it addresses underlying issues that continue to be relevant today.

Given the variety of artistic practice during the twentieth-century, we will focus on the period between 1900 and 1960 in this course. However, we will also draw on examples of more recent art to frame this survey, which will help illuminate the issues of writing the history of twentieth-century art.

A key objective of the course is to deconstruct the opposition between modernism and postmodernism. These terms are problematical and contested, and cannot be regarded as describing clearly defined historical periods. On the contrary, many aspects of postmodernism are already present in modernism, and elements of modernism continue in postmodernism.

2 Course delivery

ARTH 112 consists of 24 one hour lectures and 9 one-hour tutorials.

The lecture programme does not cover the entire course content. Lectures are important, since they will guide you through the course and provide insight into current opinion about topics covered. However, they must be viewed as *complementary* to your own reading in the field, viewing of slides (and, whenever possible, actual works of art), and tutorial discussions. It is very important that you make time to read alongside the formal part of the programme.

3 Learning objectives

- i to ensure you are familiar with the *chronology* and *key artists* in this period of art history;
- ii to introduce you to some major *themes* and *currents* in the *writing* about art of the 20th century;
- iii to develop your ability to *analyse* and *interpret* art within the relevant *social, political and theoretical contexts*;
- iv to develop your skills in *visual analysis* and, where applicable, to the materials and techniques used in the art of the period;
- v to develop your ability to *gather and organise relevant information and evidence* from published material (that is, secondary sources) and to further your ability to construct an argument using this material;
- vi to develop further your ability to present material which is *coherent* and *well-written* and which demonstrates an understanding and *application of the conventions of academic writing* (appropriate citation, referencing and documentation);

- vii to develop your skills in *reading art history* and to make you aware of the range of available library resources;
- viii to develop your ability to *contribute* to group *discussions*.

- 4 **Attendance at lectures is strongly recommended.** Lectures provide you with exposure to key visual images and the opportunity to hear an analysis of various ideas relating to the topic in question. You cannot ‘catch up’ on lectures by reading the texts, although you will be directed to various pertinent references at each lecture.

The lecture programme follows. Lectures may be varied from time to time. As much notice as possible will be given when changes occur and, if necessary, a revised programme will be issued at lectures. All lecture handouts, including slide lists and pertinent references for each lecture, are available from the administrator’s office (OK 306).

- 5 **Students are required to attend tutorials.** Tutorials are held weekly and it is *mandatory to attend 7 out the 9 sessions*. Preparation for these ensures that you gain more from the course. An energetic and positive contribution to tutorial discussions will make a difference if your final mark is on the borderline between grades. Tutorials deal with topics which complement the lecture programme and they provide an opportunity to discuss aspects of the course in a small group and develop your ability to contribute to discussions.
- 6 Assignments consist of **two essays**, and a **final test**. See the section on Assessment and Assignments below (p. 13) for more information.
- 7 **No extensions can be granted beyond Friday, 16 October 2009.**
- 8 Students should become familiar with the University’s general requirements, particularly those regarding assessment, course study requirements and formal academic grievance procedures which are contained in the statutes in the *Calendar*. The requirements of this course outline should be read in that context.
- 9 The *Calendar* contains the Statute on Conduct which ensures that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University’s life in an atmosphere of safety and respect. The statute contains information on what conduct is prohibited and what steps can be taken if there is a complaint.
- 10 If you have any problems with your course (such as too much work compared with other similar courses, poor quality teaching, unfair assessment, or poor feedback on assignments), you should talk to the paper coordinator concerned. If the matter cannot be resolved to your satisfaction, then approach the Art History Programme Director (David Maskill) or the Associate Dean (Students) of the Faculty of Humanities and Social Sciences. A class representative (to be nominated early in the course) is available to assist you with this process. Details of grievance procedures are available from the Assistant Vice-Chancellor (Academic).
- 11 Students with disabilities or special needs should identify themselves to the course co-ordinator or to the Art History programme administrator (Pippa Wisheart, OK 306 ext 5800) so that arrangements for assistance can be made if required. You should also make contact with VUW’s Disability Support Services by ringing extension 6070 or e-mailing at: disability@vuw.ac.nz. Their offices are on level one of the Robert Stout building. Rachel Anderson-Smith and her staff can

arrange note-taking, transport, support groups and special facilities, as well as give general help and advice.

LECTURE PROGRAMME

1	Mon. Wed.	13 July 15 July	Framing Modernism & Postmodernism Fauvism and Expressionism in France
2	Mon. Wed.	20 July 22 July	Expressionism in Germany Picasso and Primitivism
3	Mon. Wed.	27 July 29 July	The Rise of Cubism Cubism after 1912
4	Mon. Wed.	3 August 5 August	Futurism in Italy Russian Avant-Garde
5	Mon. Wed. Fri.	10 August 12 August 14 August	WWI and the Call to Order De Stijl and Bauhaus <i>Essay One due</i>
6	Mon. Wed.	17 August 19 August	Dada in Germany Modernism and Gender

Mid-trimester break (24 August–6 September 2009)

7	Mon. Wed.	7 September 9 September	Dada in Paris and New York Modernism and Mass Culture
8	Mon. Wed.	14 September 16 September	Surrealism before 1930 Surrealism after 1930
9	Mon. Wed. Fri.	21 September 23 September 25 September	Totalitarian Art American Art in the 1930s <i>Essay Two due</i>
10	Mon. Wed.	28 September 30 September	New York School Jackson Pollock
11	Mon. Wed.	5 October 7 October	Neo-Dada Tendencies Europe Post-WWII
12	Mon. Wed.	12 October 14 October	Independent Group and Pop in the UK <i>Final Test (in class)</i>

TUTORIAL PROGRAMME

Tutorials are a mandatory part of ARTH 219 and all students are expected to attend at least 7 of the 9 tutorial sessions. Preparation for these tutorials will ensure you gain more from the course and an energetic contribution in tutorials will make a positive difference to your final mark, particularly if it is on the borderline between grades.

A specific reading has been set for each tutorial. These readings represent the **absolute minimum preparation** expected for each tutorial. You will be directed to further readings in lecture handouts and in the bibliography in the course guide. It is essential for all students to purchase a copy of the *Handbook of Readings* from Student Notes. The handbook contains the readings for tutorials.

For each tutorial topic you will find a general statement on the tutorial theme, followed by three questions that develop aspects of the theme in the light of the lecture. You will get more from the discussion if you think about these questions and how they relate to the reading before class.

Tutorials are organised during the first week; final groups should be posted on the Art History notice-board by Thursday, 1 March. There are no tutorials during weeks one, five and twelve.

ASSESSMENT & ASSIGNMENTS

ARTH 219 is internally assessed by means of **two essays** and **one test**.

The percentage weighting of the different assignments for the final grade is as follows:

			<i>Due date</i>
i	Essay One (1500 words)	(30%)	Fri., 14 August, 5.00 pm
ii	Essay Two (2000 words)	(40%)	Fri., 25 September, 5.00 pm
iii	Final Test (in class)	(30%)	Wed., 14 October, 3.10 pm

These assignments are designed to fulfil the teaching objectives outlined earlier in the course outline:

The **essays** require you to read relevant art historical and critical literature, testing your ability to organise this and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in the light of the social, political and theoretical context afforded by the art history and critical commentary relating to the period. The essay topics are framed in such a way that you will develop your analytical and observational ability as well as your research, writing and presentation skills.

The **final test** will be 50 minutes in duration and take place during the final lecture session. It will consist of two questions related to course readings and tutorial topics. It will provide an opportunity to demonstrate your understanding of the themes addressed in lectures and tutorials through the discussion of relevant artworks.

There is no formal exam for ARTH 219.

Ensure that you are presenting a point of view in your essay and that the points you make support that view. Plan your essay thoroughly, organising your thoughts clearly and

logically so that the argument you develop is understood by the reader. You may discuss progress on your essay with your tutor at any stage, but the tutor cannot comment on a draft prior to the final date.

You must pay attention to setting out, correct grammar, spelling and punctuation.

By 200-level you should be familiar with and apply the conventions of academic art history writing. Please refer to the departmental handbook, *Researching and Writing Art History Essays* for guidance.

All written work must be typed. Type on one side of the page only, leaving a generous margin on the left-hand side for the marker's comments. If writing is not your forté, ask someone to check your work – many an essay with good ideas is marred by poor presentation. More information on essay writing is available on the course Blackboard site.

All written work must acknowledge sources in footnotes and include a bibliography using appropriate scholarly conventions.

It is emphasised that it is important to read around the material which is covered in lectures and look at as many similar visual images as possible as the course proceeds.

Penalties. If you require an extension you must contact the course coordinator and complete an *ARTH 219 request for extension form*, which must be signed by the course coordinator and then submitted with the assignment. Assignments received without this form will be penalized 2 percentage points per day.

No extensions can be granted beyond Friday, 16 October 2009.

There is only limited provision for an Aegrotat pass in ARTH 219. This is because the course is internally assessed. If you are having difficulty completing an assignment, discuss your situation with the course coordinator.

Please ensure you keep a hard copy of what you submit. If using a computer, please include a word count at the end.

Essays will be marked by the course co-ordinator. A second opinion may be requested in the final assessment of any piece of written work.

Expected Workload: The University recommends that you spend approximately 15 hours per week, inclusive of lectures and tutorials, on a 200-level course in order to maintain satisfactory progress. Please ensure that you are able to set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

Mandatory course requirements

The mandatory course requirements are defined in the University Calendar. To gain a pass in ARTH 219 each student must:

- a) Submit the **two written essays** for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- b) Attend at least **7 out of 9 tutorials**; a good contribution to tutorial discussions will make a difference to your grade if you are borderline
- c) Sit the **final test** on Wednesday, 14 October.

It is essential that all pieces of work are received from each student completing ARTH 219. All requirements are strictly enforced. All requirements must be met by Friday, 16 October 2009.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL INFORMATION

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcademic/Publications.aspx>

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2009

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** VUW students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website.

The 2009 winner will be announced at the Adam Art Gallery exhibition opening on **16 October 2009**.

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check **www.victoria.ac.nz/adamartgallery** for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and will be accepted up until the closing date.

The closing date for submissions is **2 October 2009**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize
 c/- Adam Art Gallery
 Victoria University of Wellington
 PO Box 600
 Wellington 6140
adamartgallery@vuw.ac.nz