

ARTH 219
MODERNISM AND MODERNITY



Pablo Picasso, *Student with Newspaper*, 1913. Oil and sand on canvas, 73 x 59.9 cm.
Private collection, Switzerland

ART HISTORY

SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES

FACULTY OF HUMANITIES AND SOCIAL SCIENCES
VICTORIA UNIVERSITY OF WELLINGTON

TRIMESTER 2, 2012
16 JULY TO 17 NOVEMBER 2012

Key Assessment Dates

Friday, 10 August *Visual Analysis Assignment due*

Wednesday, 22 August *In Class Test*

Friday, 12 October *Essay due*

ARTH 219

MODERNISM AND MODERNITY

TRIMESTER DATES

Teaching dates:	16 July to 19 October 2012
Mid-trimester break:	27 August to 9 September 2012
Study week:	22 to 26 October 2012
Examination/Assessment period:	26 October to 17 November 2012

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAME AND CONTACT DETAILS

Course coordinator: Raymond Spiteri
Office Location: OK 316,
Telephone: 463 6769
Email: raymond.spiteri@vuw.ac.nz
Office Hours: Wednesday 1.10 – 2.00 pm

CLASS TIMES AND LOCATIONS

Lectures: Murphy LT 220, Monday and Wednesday, 12.00–12.50 pm

Tutorials: All tutorials are held in OK 319
Tutorials begin in the second week of term

Tutorial times: Monday 2.10-3.00 pm
Monday 3.10-4.00 pm
Tuesday 3.10-4.00 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/sacr/about/overview-intros/art-history>

COURSE OUTLINE

COURSE PRESCRIPTION

A survey of 20th-century art, with emphasis on Europe and America.

COURSE CONTENT

ARTH 219 presents a 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.

In 2013 ARTH 317: Topics in Twentieth-Century Art will focus on the emergence of contemporary art since 1960. This will allow you to study the issues that animate contemporary art at a more advanced level.

TEACHING LEARNING SUMMARY

ARTH 219 consists of 23 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 images (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.

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 image lists and reading lists for each lecture, are available from the administrator's office (OK 306) or on Blackboard.

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*.

EXPECTED WORKLOAD

The University recommends that approximately 200 hours, inclusive of lectures and tutorials, be given to a 20-point course over the trimester in order to maintain satisfactory progress. Please make sure you can set aside at least this amount of time (approximately 16 hours/week) throughout the course – it is not worth taking on a greater workload than you can manage.

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. 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.

CLASS REPRESENTATIVE

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Contact details for the class representative will be available on Blackboard.

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 course 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.

Students with disabilities or special needs should identify themselves to the course coordinator 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 emailing: 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.	16 July 18 July	Introduction: Modernism & Modernity Fauvism and Expressionism in France
2	Mon. Wed.	23 July 25 July	Expressionism in Germany Picasso and Primitivism
3	Mon. Wed.	30 July 1 August	The Rise of Cubism Cubism after 1912
4	Mon. Wed.	6 August 8 August	Futurism in Italy Russian Avant-Garde
5	Mon. Wed.	13 August 15 August	Dada in Switzerland & Germany Dada in Paris and New York
6	Mon. Wed.	20 August 22 August	De Stijl and Bauhaus In Class Test

Mid-trimester break (27 August–9 September 2012)

7	Mon. Wed.	10 September 12 September	WWI and the Call to Order Sculpture after Cubism
8	Mon. Wed.	17 September 19 September	Surrealism before 1930 Surrealism after 1930
9	Mon. Wed.	24 September 26 September	Art and Politics during the 1930s The New York School
10	Mon. Wed.	1 October 3 October	Jackson Pollock Figuration in Europe after WWII
11	Mon. Wed.	8 October 10 October	Neo-Dada tendencies Independent Group and Pop in the UK <i>Essay due Friday, 12 October</i>
12	Mon. Wed.	15 October 17 October	Pop Art in America Global Modernisms

ASSESSMENT & ASSIGNMENTS

ARTH 219 is internally assessed by means of one **visual analysis assignment**, one **test**, and one **essay**.

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

	<i>Date</i>
i Visual analysis assignment (500 words) (30%)	Fri., 10 August, 5.00 pm
ii Test (in class) (30%)	Wed., 22 August, 12.00 noon
ii Essay (2000 words) (40%)	Fri., 12 October, 5.00 pm

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

The **visual analysis assignment** requires you to compose a short written description of an artwork that identifies the salient formal features of the work, and how these features contribute to the work's significance. The exercise is designed to develop your analytical and observational ability as well as your research, writing and presentation skills. More detail about this assignment will be provided in the first tutorial.

The **test** covering lecture material from 16 July to 20 August. This test is designed to assess your ability to recognize key images and analyse and interpret those images.

The **essays** require you to undertake in-depth research on an artist or theme, and is designed to develop your abilities to research the topic and formulate an argument, to structure your essay so that your points are clearly made, and to ensure that the essay conforms to the conventions of art-historical writing. 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.

There is no formal exam for ARTH 219.

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 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, 26 October 2012.

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.

The 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.

MANDATORY COURSE REQUIREMENTS

To gain a pass in ARTH 219 each student must:

- a) Submit one **visual analysis assignment** on or by the specified date (subject to such provisions as are stated for late submission of work);
- b) Sit the in-class **test** on Wednesday, 22 August;
- c) Submit one **written essay** on or by the specified date (subject to such provisions as are stated for late submission of work)
- d) 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

It is essential that all pieces of work are received from each student completing ARTH 219. All requirements must be met by **Friday, 26 October 2012**.

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>

ESSAY TOPICS

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 the progress on your essay with your tutor at any stage, but the tutor cannot comment on a draft prior to the final date.

The essay questions are often crafted in response to the recommended reading for tutorials and lectures. Please consult this guide and the readings listed on the lecture slide sheets as a starting point for your research.

The word limit is for the main body of the essay; it does not include footnotes or the bibliography.

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.

All written work must be typed. Leave 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 ARTH 219 Blackboard site.

All written work must acknowledge sources in footnotes and include a bibliography using appropriate scholarly conventions. Written work that does not follow appropriate scholarly conventions will be penalized.

Please note:

1. The bibliography must include the following information: Author, Title, Place (city) of publication, Publisher, Year of publication, plus page numbers for essays and articles.
2. The bibliography should be organized alphabetically by author's surname.
3. Websites need to be cited by URL and date accessed.
4. The first reference to a title in the footnotes should include the complete bibliographic information; subsequent references should use a short form (i.e., Author, Title).
5. In the footnotes the author's name is cited as **Firstname Surname**; in the bibliography it is cited as **Surname, Firstname**.

In order to present your essays correctly, please consult *Researching and Writing Art History Essays* available on Blackboard.

The following criteria are used in marking essays:

- identification of the requirements of, and possibilities inherent in, a topic
- formulation and development of a coherent argument
- presentation of an appropriate range of visual and written evidence
- demonstration of originality and independence of thought
- fluency of style and correctness of mechanics

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.

READING

- 1 The *ARTH 219 Handbook of Readings* contains the readings essential for each tutorial. It is essential that you purchase a copy of the *Handbook* and use it for tutorial preparation.
- 2 The recommended text is Liz Dawtrey, et al (eds), *Investigating Modern Art* (New Haven: Yale University Press, 1996). This book provides a useful overview of the movements covered in the course, but does not substitute for the course handbook and other readings.
- 3 *Gardner's Art through the Ages* is not a suitable text for this course. It does not cover twentieth-century art in sufficient detail or depth to address the issues raised in this course. Do not rely on it when writing essays.
- 4 All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from VicBooks on Level 4 of the Student Union Building. Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available.
Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.
- 5 Become familiar with the Library! A wealth of art history material which will expand your knowledge of the field is stored there and more is being published all the time in all areas of interest. The library is set up to meet your needs and a variety of courses is offered to assist you if you are still unfamiliar with aspects of this facility. Do not forget other libraries such as the Wellington Public Library.
- 6 Images shown at lectures will be available for viewing on the ARTH 219 Blackboard site.
- 7 All texts on the following reading list are available in the University Library (either in the Rankine Brown building on the Kelburn campus or in the Schools of Architecture and Design in Vivian Street). A good number have been placed on closed reserve or 3-day loan.

GENERAL INFORMATION

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcademic.

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.

WIN \$500

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

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

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
- 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 both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **Friday 28 September 2012**.

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
or via email adamartgallery@vuw.ac.nz