



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-576- ModernismRealismExpressionism

10/15 prerequisite chg ARTH-135 and ARTH-136 corrected course title

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes	<input type="checkbox"/>		
Writing Intensive:	Yes	<input type="checkbox"/>		
Honors		No		

2.0 Course information:

Course title:	Modernism and Its Other: Realism in the Shadow of Expressionism
Credit hours:	3.0
Prerequisite(s):	ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136 History of Western Art: Renaissance to Modern and either ARTH-368 20 th Century Art 1900-1950 or ARTH-369 20 th Century Art Since 1950
Co-requisite(s):	None
Course proposed by:	Clarence Burton Sheffield, Jr.
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to:
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	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
X	New

2.b Semester(s) offered

Fall	√	Spring	Summer	Other
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

None

Students who might elect to take the course:

This course is open to all undergraduate students who have fulfilled the necessary prerequisites or by permission of instructor.

3.0 Goals of the course:

3.1 This course aims to define and/or develop a critical working definition of two major tendencies within modern art (Realism and Expressionism) through the reading of primary sources, and the examination of key works. It also seeks to familiarize the students with further developments in the current discourse about art and its relationship to social responsibility.

4.0 Course description

Course number: ARTH-576 Modernism and Its Other: Realism in the Shadow of Expressionism

Name of Course – Long Title: Modernism and Its Other: Realism in the Shadow of Expressionism

Name of Course - Short Title: ModernismRealismExpressionism

Prerequisites: ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136

History of Western Art:Renaissance to Modernand either ARTH-368 20th Century Art 1900-1950 or ARTH-369 20th Century Art Since 1950

Course 3, Credit 3 (F)

This course is an inquiry into one of the major debates of modern art; this debate had a seemingly clear victor. The idea that the artist expresses his/her individuality and then communicates that “self” to the rest of “humanity” through a higher, transcendental, language has dominated the discourse and practice of modernist art. In retrospect, the art that dominated most of the first half of the 20th century was of an expressive nature. On the other hand, art that addressed the social and in anyway addressed direct and specific social issues was banished by art’s major institutions. Realism was dead. In this course we will look at the circumstances of how Realism became subordinated to expressionism. We will also address the question of what exactly constituted the practice of realist art. Examining the roots of both movements will take us at times into 18th and 19th centuries. But mostly, we will concentrate on how institutions like the Museum of Modern Art helped to define how we see the history of 20th century art as being pre-determined and

following teleology. We will also explore how modernism's "other", namely realism, survived and gained new currency in practices of late 20th and early 21^h century art.

5.0 Possible resources (texts, references, computer packages, etc.)

Required Texts

5.1 Wood, Paul, Francis Frascina. Jonathan Harris and Charles Harrison. *Modernism in Dispute: Art Since the Forties*. (New Haven: Yale University Press, 1993)

5.2 Lukacs, Georg. *History and Class Consciousness: Studies in Marxist Dialectics*. Cambridge, Mass: MIT Press, 1968

5.3 Jameson, Fredric. *Aesthetics and Politics: The Key Texts of the Classic Debate within German Marxism*. London: Verso, 1977

These will be supplemented by readings on course reserve at Wallace library and daily class handouts.

6.0 Topics (outline):

- 6.1 Expression and the primitive
- 6.2 Lukacs, Brecht, Adorno, Benjamin, Bahr, and Barr
- 6.3 Classicism, Romanticism, Realism
- 6.4 What's modernism got to do with it?
- 6.5 The museum and the debate
- 6.6 Where are all the realists today?
- 6.7 Photography and realism
- 6.8 Politics of realism
- 6.9 Politics of expressionism
- 6.10 The symbolic in the imagery of the real
- 6.11 The body real
- 6.12 Realism and idealism: a class distinction

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify, differentiate, and evaluate the many theoretical impulses of social and cultural critical theory and intellectual history connected to issues within aesthetic and political discourses as well as familiarize the key thinkers associated with these periods.	Critical response papers
7.2 Write a coherent synopsis of the concepts discussed throughout the quarter and be able to understand the period as an intellectual, social and cultural logic.	Term paper
7.3 Describe and summarize the trajectory of art and theory and its historical change and development through out the 19 th and 20 th centuries.	Critical response papers.
7.4 Place the material objects and the theoretical texts of the 19 th and 20 th centuries within its broader intellectual and historical context, and critically discuss some of their	Critical response papers.

ideological implications.	
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8.0 Program outcomes and/or goals supported by this course

8.1	Enable students to obtain an understanding of the forms, functions and meanings of works of art and architecture in their historical context.
8.2	Enable students to develop critical thinking and reading, writing and speaking skills that may be applied to the contextual analysis of works of art and architecture, and, in fact, an entire world of objects and images. These skills will be of capital importance in whatever field the student chooses to work.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
<i>Communication</i>		
√	Express themselves effectively in common college-level written forms using standard American English	Critical response papers
√	Revise and improve written and visual content	Critical response papers
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American Sign Language or English-based Signing)	Brief individual and group presentations
√	Comprehend information accessed through reading and discussion	Critical response papers and written exams
<i>Intellectual Inquiry</i>		
√	Review, assess, and draw conclusions about hypotheses and theories	Critical response papers and written exams
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Critical response papers and written exams
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Critical response papers and written exams
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Critical response papers and written

		exams
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
√	Identify contemporary ethical questions and relevant stakeholder positions	Brief individual and group presentations and critical response papers
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Critical response papers and written exams
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Critical response papers, written exams.

10.1 Other relevant information

10.1 Plug and Go Classroom with DVD, VCR, and laptop projection.