



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-578-EdvardMunch

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:

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|----------------------------|---|
| Course title: | Edvard Munch |
| Credit hours: | 3 |
| Prerequisite(s): | ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136 History of Western Art: Renaissance to Modern or permission of instructor |
| 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

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

2.b Semester(s) offered

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|------|---|--------|---|--------|--|-------|--|
| Fall | √ | Spring | √ | Summer | | Other | |
|------|---|--------|---|--------|--|-------|--|

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 from CIAS who have fulfilled the necessary prerequisites or by permission of instructor.

3.0 Goals of the course

To provide students with an in-depth knowledge of the artist Edvard Munch, a broader understanding of the historical, critical and theoretical contexts of his life and work, as well as prior and recent trends in the scholarship and directions for the future.

4.0 Course description

Course number: ARTH-578

Long Course title: Edvard Munch

Long Course title: Edvard Munch

Prerequisites: ARTH-135 History of Western Art:-Ancient to Medieval and
ARTH-136 History of Western Art:Renaissance to Modern or permission of
instructor

Class 3, Credit 3 (F or S)

The Norwegian artist Edvard Munch (1863-1944) continues to generate a great deal of popular interest, critical scholarship, and reflection. The 4-volume *catalogue raisonné* of his paintings was published in 2009, and the graphic work appeared in 2001. A painter, printmaker, photographer, and filmmaker, Munch was also a prolific writer, well acquainted with the symbolist poets and playwrights, as well as the broad intellectual drift of the *fin-de-Siècle*. He is the one Scandinavian artist included within the Modernist canon and his image, *The Scream* (1893), is an icon of the modern age. Munch traveled widely throughout Europe and his work was exhibited in North America beginning with the famous 1913 Armory Show. This course will examine recent scholarship devoted to Munch and the critical issues that his work addresses. It will also place him within the broader cultural context of Scandinavian and European modernism, while examining his impact on subsequent generations.

5.0 Possible resources

5.1 J.P. Hodin, *Edvard Munch* (London: Thames and Hudson, 1972).

5.2 Sue Prideaux *Edvard Munch* (New Haven: Yale University Press, 2007).

5.3 Reinhold Heller, *Edvard Munch: His Life and Art* (Chicago: University of Chicago Press, 1984).

5.4 Peter Watkins, *Edvard Munch* (2 hours, 23 minutes, color film, 1973).

These will be supplemented by a course reserve with traditional and electronic files and an extensive bibliography.

6.0 Topics (outline):

- 6.1 Introduction: Edvard Munch: Problems in Historiography and Biography
 - 6.1.1 Definitions of Symbolism
 - 6.1.2 Definitions of Expressionism
- 6.2 The Modern Breakthrough in Scandinavia and the Kristiania Bohemians
- 6.3 Edvard Munch as a Graphic Artist
- 6.4 Edvard Munch as a Photographer
- 6.5 Edvard Munch and Film
- 6.6 Edvard Munch and the *Femme Fatale*: Misogyny and Its Stereotypes
- 6.7 Edvard Munch and His Literary Associates
 - 6.7.1 Henrik Ibsen
 - 6.7.2 August Strindberg
 - 6.7.3 Symbolist Poetry
 - 6.7.3.1 Charles Baudelaire
 - 6.7.3.2 Stéphane Mallarmé
 - 6.7.3.3 Sigbjørn Obstfelder
 - 6.7.3.4 Friedrich Nietzsche
 - 6.7.3.5 Dagny Juel and Stanislaw Przybyzowski
- 6.8 Edvard Munch's Reception at Home and Abroad
 - 6.8.1 Monumental Commissions and Key Patrons
 - 6.8.1.1 Olaf Schou
 - 6.8.1.2 Ernst Thiel
 - 6.8.1.3 Max Reinhardt, Herbet Esche
 - 6.8.1.4 Edvard Heiberg and The Lysaker Circle
 - 6.8.1.5 The Aula at the University of Oslo
 - 6.8.1.6 North American Reception
 - 6.8.1.7 Japanese Reception
 - 6.8.2 Munch's Critics
- 6.9 Edvard Munch and the Decorative Arts
- 6.10 Psycho-historical Approaches to Munch
- 6.11 Munch in a Contemporary Perspective
- 6.12 Directions for Future Study and the State of Research

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

| Course Learning Outcome | Assessment Method |
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| 7.1 Demonstrate an increased knowledge of Modern Scandinavian history, literature and visual culture | Brief critical response |
| 7.2 Demonstrate an increased knowledge of European Modernism and its periphery | Papers and exams |
| 7.3 Demonstrate greater knowledge of Edvard Munch's life and work and his impact on subsequent artists | Brief critical response papers and exams |

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| 7.4 | Correlate the theoretical, philosophical and historical issues that ground Munch's work and that of his contemporaries | Brief critical response papers and exams |
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8.0 Program outcomes and/or goals supported by this course

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| 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 |
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| Communication | | |
| √ | 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 |
| Intellectual Inquiry | | |
| √ | 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 |
| Ethical, Social and Global Awareness | | |
| | Analyze similarities and differences in human experiences | |

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| | 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 expression considering the cultural context in which it was created | Critical response papers and written exams |

10.0 Other relevant information

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