

FEB 14 2003

LSC Use Only Date:	No:	LSC Action-	UWUCC USE Only No. 02-694	UWUCC Action-Date: App 4/8/03	Senate Action Date: App 4/29/03
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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Brenda Mitchell	Email Address brmitche@iup.edu
Proposing Department/Unit ART	Phone 724-357-9363

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

☒ New Course ☐ Course Prefix Change ☐ Course Deletion
☐ Course Revision ☐ Course Number and/or Title Change ☐ Catalog Description Change

ARHI 411 20th Century European ArtCurrent Course prefix, number and full titleProposed course prefix, number and full title, if changing

2. Additional Course Designations: check if appropriate

☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African)
☐ This course is also proposed as an Honors College Course.

3. Program Proposals

☐ New Degree Program ☐ Catalog Description Change ☐ Program Revision
☐ New Minor Program ☐ Program Title Change ☐ Other
☐ New Track

Current program nameProposed program name, if changing

4. Approvals

	Date
Department Curriculum Committee Chair(s)	<i>B. Mitchell</i> 10/23/02
Department Chair(s)	<i>[Signature]</i> 10/24/02
College Curriculum Committee Chair	<i>[Signature]</i> 2/10/03
College Dean	<i>[Signature]</i> 2/12/03
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	<i>Gail Sedquist</i> 4/8/03

• where applicable

APR - 1 2003

I. Catalog Description

ARHI 411 Twentieth Century European Art

3 class hours

0 lab hours

3 credits

(3c-01-3cr)

Prerequisites: None

Studies twentieth century painting, sculpture, photography and film in France, Germany, and Italy in light of historical events and in the broader context of political, philosophical, religious, and social developments, including women and underrepresented groups as subjects, creators, and patrons of the arts.

II. Course Objectives

Students will be able to:

1. Acquire knowledge concerning dates, events, and places relevant to major twentieth century developments in Western European art and vocabulary appropriate to the discipline of art history.
2. Comprehend the meaning and content of paintings, sculpture, and architecture in the broader context of historical, political, and social developments in western European culture, including comparing and contrasting works of art and their various cultural contexts.
3. Apply information using methods, concepts, and theories in new situations, and analyze works of art through recognizing and interpreting style, meaning, and content of works of art.
4. Develop verbal skills, including reading, writing, and speaking, in addition to critical thinking skills.

III. Course Outline

A. Introduction to course	(1 hr.)
B. Review of beginnings of modernism in late 19 th c.	(3 hrs.)
C. Early 20 th c. in France - Fauvism	(3 hrs.)
D. Early 20 th c. in Germany – Expressionism	(7 hrs.)

E. Cubism and Its Influences: "The Mechanical Paradise"	(7 hrs.)
F. Exam	(1 hr.)
G. W.W.I. and its aftermath: Dadaism and New Objectivity	(6 hrs.)
H. 1920s Art of the inter-War period	(3 hrs.)
I. Surrealism and its influences	(6 hrs.)
J. 1930s: Freud, Fascism, Factories, and Farms	(3 hrs.)
K. 1937: The Spanish Civil War and <i>Entartete Kunst</i> (The Degenerate Art Exhibition in Germany)	(2 hrs.)
L. Final Exam during final exam week	

IV. Evaluation Methods

The final grade will be determined as follows:

75% Two exams – one exam during the term and one during finals week. According to the instructor, each exam may consist of slide identification, multiple choice, essays and compare/contrast essay questions, including the following:

25% Directed responses to outside reading assignments.

Grading Scale: A= 90+% B: 80-89% C: 70-79% D: 60 – 69% F: <60%

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy).

VI. Required textbooks, supplemental books and readings

The resources may vary with the instructor and will be updated periodically.
Textbook: Robert Hughes, *The Shock of the New*. New York: Knopf, 1991.

VII. Special Resource Requirements

None

VIII. SAMPLE BIBLIOGRAPHY

Adam, Peter (1992), *Art of the Third Reich*. NY: Abrams.

Andersen, Wayne V. (2002), *Picasso's brothel: les demoiselles d'Avignon*.

Antliff, Mark and Leighton, Patricia (2001), *Cubism and culture*.

Arnason, H. Harvard (1998), *History of modern art: painting, sculpture, architecture, photography*. New York : Harry N. Abrams, Inc., 4th ed.

Chadwick, Whitney (1990), *Women, art, and society*. New York: Thames and Hudson.

Dachy, Marc (1990), *The Dada movement*.

Dieth, Carol (1996), *Nietzsche's women: beyond the whip*.

--- (1993) *German Expressionism: documents from the end of the Wilhelmine Empire to the rise of national socialism*.

Grois, Boris (1992), *Total Art of Stalinism: avant-garde, aesthetic dictatorship, And beyond*.

Izenberg, Gerald N. (2000), *Modernism and Masculinity: Mann, Wedekind, Kandinsky through World War I*.

Kollwitz, Kaethe (1988), *The diary and letters of Kaethe Kollwitz*, translated by Richard and Clara Winston

Krauss, Rosalind (1998), *The Picasso Papers*.

Nederveen Pieterse, Jan (1992), *White on black: images of Africa and Blacks in Western popular culture*. New Haven: Yale University Press.

Reynolds, Dee (1995), *Symbolist aesthetics and early abstract art: sites of imaginary space*.

Slatkin, Wendy (2001), *Women Artist in History: From Antiquity to the Present*, Prentice Hall.

Solomon, Andrew (1991), *Irony tower: Soviet artists in a time of glasnost*

Springer, Peter (2002), *Hand and Head: Ernst Ludwig Kirchner's Self-portrait as*

a soldier.

Torgersen, Eric (1998) *Dear friend: Rainer Maria Rilke and Paula Modersohn-Becker*

Weiss, Jeffrey (1994), *The popular culture of modern art: Picasso, Duchamp, and avant-gardism*

Weiss, Peg (1995), *Kandinsky and Old Russia: the artist as ethnographer and Shaman.*

Details of the Course

A1. This course is an elective for students in all areas of the Art Department (art education, studio art, and B.A. in art/art history track).

A2. This is a new course.

A3. This course has not been offered at IUP.

A4. This course is not intended to be dual level.

A5. This course is not to be taken for variable credit.

A6. Similar courses are offered at Indiana University in Bloomington.

A7. No professional society, accrediting authority, law or other external agency recommends or requires the content or skills of this proposed course.

Interdisciplinary Implications

B1. This course will be taught by one instructor.

B2. The content of this course does not overlap with any other at the university.

B3. This course is not cross-listed.

Implementation

C1. No new faculty is required to teach this course. This course will be counted as one preparation and three hours of equated workload.

C2. Other resources:

- f. Current space allocations are adequate to offer this course.
- g. No special equipment is needed for this course.
- h. No laboratory supplies are necessary for this course.
- i. Library holdings are adequate.
- j. The Department budget is sufficient to offer this course.

C4. This course will be offered alternating spring semesters.

C5. One section will be offered at a time.

C6. Up to 35 students can be accommodated in each section of this class in which students do a considerable amount of writing.

C7. No professional society recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

Miscellaneous: No additional information is necessary.