**University of Brighton**

**MODULE SPECIFICATION TEMPLATE**

**MODULE DETAILS**

<table>
<thead>
<tr>
<th>Module title</th>
<th>Modernism, Ideology and the Avant-Garde in the twentieth century</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>HD503</td>
</tr>
<tr>
<td>Credit value</td>
<td>20</td>
</tr>
<tr>
<td>Level</td>
<td>Level 4</td>
</tr>
</tbody>
</table>

Mark the box to the right of the appropriate level with an 'X'.

Level 0 (for modules at foundation level)

**Entry criteria for registration on this module**

<table>
<thead>
<tr>
<th>Pre-requisites</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co-requisite modules</td>
<td>N/A</td>
</tr>
</tbody>
</table>

**Module delivery**

<table>
<thead>
<tr>
<th>Mode of delivery</th>
<th>Taught</th>
<th>x</th>
<th>Distance</th>
<th>Placement</th>
<th>Online</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Pattern of delivery</th>
<th>Weekly</th>
<th>x</th>
<th>Block</th>
<th>Other</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>When module is delivered</th>
<th>Semester 1</th>
<th>x</th>
<th>Semester 2</th>
<th>Throughout year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td></td>
<td></td>
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**Brief description of module content and/or aims**

This module surveys art and design production from 1918 until the mid 20th century, exploring the meaning and scope of the avant-garde and modernism in the work of painters, photographers, architects, couturiers and filmmakers, as well as in everyday life and mass production. Twice-weekly lectures cover a survey of the period and practice, and detailed case studies of subject-specific topics are developed in weekly seminars.

**Module team/ author/coordinator(s)**

Paul Jobling, Yunah Lee

**School**

School of Humanities

**Site/ campus where delivered**

Pavilion Parade

**Course(s) for which module is appropriate and status on that course**

<table>
<thead>
<tr>
<th>Course</th>
<th>Status (mandatory/ compulsory/ optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compulsory for all B.A. courses in History of Art and Design</td>
<td>Compulsory</td>
</tr>
<tr>
<td>BA (Hons) Philosophy, Politics, Art</td>
<td>Mandatory</td>
</tr>
</tbody>
</table>

**MODULE AIMS, ASSESSMENT AND SUPPORT**

**Aims**

This is a survey module covering key debates and developments in the visual arts and design disciplines in the first half of the twentieth century. In two weekly lectures it aims to introduce the meaning and scope of the avant-garde and modernism principally in Britain, Europe and the United States in the fine arts, design, and everyday life. It also affords an opportunity for detailed exploration of the practice in your subject area.
### Learning outcomes

On successful completion of this module, students will be able to:

1. Summarize and discuss a specific theoretical or methodological approach to understanding modernism and the avant-garde.
2. Demonstrate knowledge of the historical and social context of the first half of the twentieth century and its impact on the quality of objects, their production, appearance, function and use.

### Content

This module will explore key debates and developments in visual culture, design and the decorative arts during the first half of the twentieth century. It explores the meaning and scope of the avant-garde and modernism, assessing their impact on everyday life and issues of consumption. The module also explores the intense interest in the relationship of theory to practice and form to content which was manifested at this time by painters, photographers, architects, designers and filmmakers.

The module begins and ends with a consideration of the impact of a ‘world’ war on production and consumption in the fine and decorative arts and design. It examines the pioneering work of avant-garde artists alongside the evolution of a mass industrial aesthetic, manifested in a range of different forms throughout Britain, Europe and America, tracing the trajectory of modernism from avant-garde movements such as Constructivism or Surrealism, to various forms of popular acceptance including popular photography and the ‘streamline’ aesthetic. In the latter part of the period, the lectures analyse both the effects and the representations of the Second World War and postwar affluence, including key debates concerning the ‘Americanisation’ of consumer societies.

Seminars allow for the detailed study and discussion of particular episodes in this history which are presented in subject-specific series. Topics include the Parisian luxury trade; textiles at the Bauhaus; women in Surrealism; the intellectual legacy of the Arts and Crafts movement; documentary photography in Britain; the depiction of the body in Soviet and Nazi propaganda; the Utility scheme.

### Learning support

Brighton Museum 20th C decorative art display; collections and displays of Tate Britain and Tate Modern.

Indicative bibliography:

### Teaching and learning activities

**Details of teaching and learning activities**

Two weekly 1 hour lectures on relevant topics in the history of art and design area, and one 1.5 hour seminar focussing on theoretical or historical texts.
relevant to the exit award. One week’s activities may be replaced by a course-organized study visit to London.

Allocation of study hours (indicative)
Where 10 credits = 100 learning hours

<table>
<thead>
<tr>
<th>Study hours</th>
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</thead>
<tbody>
<tr>
<td>SCHEDULED</td>
</tr>
<tr>
<td>This is an indication of the number of hours students can expect to spend in scheduled teaching activities including lectures, seminars, tutorials, project supervision, demonstrations, practical classes and workshops, supervised time in workshops/ studios, fieldwork, and external visits.</td>
</tr>
<tr>
<td>GUIDED INDEPENDENT STUDY</td>
</tr>
<tr>
<td>All students are expected to undertake guided independent study which includes wider reading/ practice, follow-up work, the completion of assessment tasks, and revisions.</td>
</tr>
<tr>
<td>PLACEMENT</td>
</tr>
<tr>
<td>The placement is a specific type of learning away from the University. It includes work-based learning and study that occurs overseas.</td>
</tr>
<tr>
<td>TOTAL STUDY HOURS</td>
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Assessment tasks
Details of assessment for this module

<table>
<thead>
<tr>
<th>Types of assessment task¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indicative list of summative assessment tasks which lead to the award of credit or which are required for progression.</td>
</tr>
<tr>
<td>WRITTEN</td>
</tr>
<tr>
<td>Written exam</td>
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<tr>
<td>COURSEWORK</td>
</tr>
<tr>
<td>Written assignment/ essay, report, dissertation, portfolio, project output, set exercise</td>
</tr>
<tr>
<td>PRACTICAL</td>
</tr>
<tr>
<td>Oral assessment and presentation, practical skills assessment, set exercise</td>
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EXAMINATION INFORMATION
Area examination board BA History of Art and Design

Refer to Faculty Office for guidance in completing the following sections

External examiners

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and institution</th>
<th>Date appointed</th>
<th>Date tenure ends</th>
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</thead>
<tbody>
<tr>
<td>Dr. Abigail Harrison Moore</td>
<td>Senior Lecturer, University of Leeds</td>
<td>2015</td>
<td>2019</td>
</tr>
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</table>

QUALITY ASSURANCE

Date of first approval 2012

¹ Set exercises, which assess the application of knowledge or analytical, problem-solving or evaluative skills, are included under the type of assessment most appropriate to the particular task.
<table>
<thead>
<tr>
<th><strong>Date of last revision</strong></th>
<th></th>
</tr>
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<tbody>
<tr>
<td><strong>Date of approval for this version</strong></td>
<td>Q&amp;S Approved Virtual UCC June 2016</td>
</tr>
<tr>
<td><strong>Version number</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Modules replaced</strong></td>
<td>HD204, 273, 205, 220 and 281</td>
</tr>
<tr>
<td><strong>Available as free-standing module?</strong></td>
<td>Yes</td>
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</table>