

ARH 250/Modern Art

Spring 2013 Cornell Fine Arts Building, Room 116, T, 6:45-9:15pm

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REQUIRED TEXT: Chu, Petra ten-Doesschate. *Nineteenth-Century European Art*. 3rd Edition. ISBN: 13: 978-0-205-70799-7. \$120.40.

Optional Text: Barnett, Sylvan. *A Short Guide to Writing About Art*. \$52.20 Isbn: 0205708250

RESERVE READINGS: Olin Library. See list on My Courses.

COURSE DESCRIPTION: Overview of the major artistic movements and theories of Nineteenth-century Europe, primarily France, Great Britain, and Germany. Movements include Neoclassicism, Romanticism, the Pre-Raphaelites, Impressionism, and symbolism. Examines the emergence of photography. Situates the arts in their social and political context.

GENERAL EDUCATION REQUIREMENT: This course fulfills the A general education requirement.

EXPRESSIVE ARTS (A): Artistic creation is a central and enduring activity in all cultures. The arts attest to the fundamental human need for self-expression and for the transformation of human experience into lasting symbolic form. Furthermore, the great diversity of art forms across cultures is evidence of the degree to which human experience, while shared, is also culturally determined. Expressive arts classes provide the student with an appreciation for aesthetic experience by teaching the skills necessary for individual aesthetic expression or by focusing on acquiring a critical vocabulary with which to articulate aesthetic experience. The expressive arts thus encompass both primary aspects of artistic creation: its practice and its scholarly study. Upon completion of this requirement, students will be able to:

- ◆ **GOAL 1:** Identify and explain artistic techniques and styles in their cultural context through oral presentations, examinations, in class discussions and papers.
- ◆ **GOAL 2:** Demonstrate an understanding of the creative process, including the technique, processes, and concepts of artistic creation, whether from hands-on experience or from the study of history and theory through oral presentations, examinations, in class discussions and papers.

EXAMINATIONS: There will be a **midterm (February 26)** and a **final exam (April 30)** Each test will cover approximately one third (1/3) of the course material. The final exam will include cumulative essays. **No makeup tests or exams will be provided without prior communication with the instructor.**

WRITING REQUIREMENTS: Details on the assignments are included in this syllabus. I expect the writing assignments to be turned **before** class begins the day they are due. **I will not accept any late papers.**

CLASS PARTICIPATION: Class participation will represent 20% of your final grade. Class participation will take many guises, participating in debates, class discussions, class presentations, and pop quizzes among other items. Class Participation is an essential and required component of this professor's classroom dynamic. This requirement does not just entail the ability of the student to open his/her mouth and let any random musing clatter onto the tabletop. Students will be evaluated based on the quality, insightfulness and perceptiveness of their comments. A large portion of your grade is based on your attendance in class. Although there is no attendance policy in this course, realize that you cannot participate if you are not present in class. For instance if you attend 100% of classes your basis for your class participation grade is 100%, but if you attend only 50% of classes, your basis is a 50%. It is your choice, but remember that 20% of your grade is dependent on this and 20% can be the difference between a B and a C. Please also realize that doing work for another course while sitting in this course does not qualify as participating, nor does sleeping, talking about your weekend or zoning out. Come prepared and enthusiastic.

Exemplary attendance and no participation will equal a C.

Exemplary attendance and occasional thought provoking remarks or well-framed questions will constitute a B.

Exemplary attendance and excellent observations, analysis and comments will receive an A.

The professor reserves the right to also bestow variations upon a grade, for instance A-, C+, etc.

ATTENDANCE POLICY: There will be no attendance policy in this class. Do remember that if you are not present, you cannot receive credit for class participation, which is 20% of your final grade. Therefore, it is to your advantage not to rack up too many absences.

PHILOSOPHY OF THE CLASSROOM: I accept no late work. You have made a commitment to bettering yourself by coming to college. Take responsibility for yourself and your work. Work is due when assigned. If you know that you will have a conflict, it is your responsibility to make alternative plans with me. Do not wait until the day the work is due to make arrangements; you will be too late. Equally, the tests, exams, in-class debates, etc. will not be rescheduled.

IN ORDER TO PASS THE COURSE, ALL REQUIREMENTS MUST BE FULFILLED.

GRADE BREAKDOWN

Midterm	20%
Final Exam	30%
Paper 2	10%
Paper 2	20%
Class Participation	20%

GRADING SCALE: The grading scale will be: A - 100-90, B - 89-80, C - 79-70, D - 69-60, F - 59 and below.

THE ACADEMIC HONOR CODE

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Material submitted electronically should contain the pledge; submission implies signing the pledge.

SPECIAL ACCOMMODATIONS: Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 32789. Appointments can be scheduled by calling 407-646-2354 or email: gridgateway@rollins.edu

CELL PHONES & LAPTOPS: Please turn off all cell phones during class. If your phone rings during class, you will lose half a letter grade off your final grade. If the phone rings during an exam, you will fail the exam and lose a half a letter grade off your final grade. No texting in class. If you choose to use a laptop to take notes, please stick to taking notes. If I find that you are doing work for another class or “playing” on the computer (email, internet, games, etc), you will lose a letter grade off of your final grade for each infraction. It is distracting, rude and annoying to your fellow students and to the professor.

The syllabus and course outline are subject to change at the discretion of the instructor. Changes will be announced in class.

TENTATIVE COURSE SCHEDULE

- 1-15 Introduction: The 19th Century – An Overview (Chu 1&2)
- 1-22 The Enlightenment, Satire and the Beginning of Neoclassicism (Chu 3)
- 1-29 Revolution in France (Chu 4 & 5); **Paper one topic due.**
- 2-5 Goya and War in Spain (Chu 6)
- 2-12 Romantic Landscape in Europe: Frederich, Turner & Constable (Chu 7 & 8) **Paper one due.**
- 2-19 Romanticism in France (Chu 9 & 10—through Delacroix) **Paper Topic due before class begins.**
- 2-26 Midterm**
- 3-5 Spring Break—Enjoy!
- 3-12 Emerging Realism in France: Corot, Daumier, Courbet, Manet (Chu 10, 11, 12)
- 3-19 Manet continued (Chu 12)
- 3-26 Pre-Raphaelite Brotherhood: Brown, Millais, Rossetti, Hunt, Whistler (Chu 14)
- 4-2 The Variety of Impressionism: Monet, Renoir, Degas, Cassatt, Pissarro, Morisot (Chu 16)
- 4-9 Impressionism continued
- 4-16 Beyond the Impressionist Vision: Van Gogh, Gauguin, Cézanne, Seurat, Toulouse-Lautrec (Chu 17, 19)
- 4-23 Catch up; **Paper due before class begins.**
- 4-30 Final Exam**

Note that the above schedule is subject to change. We may find that some works will require more time for discussion. If this occurs, corrections will be made orally in class. If the schedule undergoes a major shuffling, I will provide a new schedule. If you are absent when a scheduling change occurs, it is your responsibility to find out the dates for the new material. Ignorance due to absence is unacceptable.

Analysis Paper

To make sure you understand how to write about a work of art, we will write a quick, 1000 word paper analyzing a work of art.

Choose any work for the time period we are studying (19th Century) to analyze. Then write a visual analysis of the work.

1. Consider the work in relationship to color, line, shape, space, balance, symmetry, proportion, light, depth, texture, focal point, scale, rhythm, iconography, subject

- matter, patron, and intended setting. (All of these ideas were discussed the first class and can be found in the introduction of your text book.)
2. How was it created? Is this particular medium successful? Why?
 3. If it is a piece of architecture, how does the outside respond to the inside? Why? How does it accommodate the intended use? Is it successful? Why?
 4. What was the intended use/purpose of the work of art? Does it accomplish that goal?
 5. What does the iconography refer to? Is it blatant or hidden?
 6. And finally, overall, is this work of art is a prime example of the type of art it is? Why?
 7. I do not expect any research to be done for this paper.
- Thesis statement and a copy of the image(s) are due before class begins on **January 29, 2012. For each day it is late you will lose one letter grade on the final paper.** You must email your topic by the time class begins.
 - Paper is due **February 12, 2013** before class begins. No late papers accepted.
 - All papers must be typed, double spaced, and proofed for grammar, spelling, coherence, cited properly and include a bibliography.
 - Do not turn in the paper in a folder, just staple the paper together in the upper left corner. Please do not forget to put your name on the paper.
 - First person has no place in a formal paper, so keep it out of the paper.

If you have any questions, please talk to me. For guidance, you can come to me with a draft to discuss, turn to your text, or go to the writing center.

If for some reason you insist on doing research, I expect a proper bibliography and footnote information to be included in the paper. If you plagiarize your paper, it will fail and you will fail the class. If you have questions about this, please let me know.

Research Paper

Choose one of the following paper topics for your paper. You will create a well supported thesis and write a 2000 word paper. Copies of the paintings you discuss should accompany the paper (otherwise the paper will fail). Be specific and precise in your writing.

Topics

1. Choose one of the following artists to compare with a writer and a composer of the same time and country. Choose one work by each that you will compare and contrast. How do they fit into the time period? How do they relate? Was there a personal relationship that might have influenced the work of each? Other?
 - a. Ingres
 - b. Delacroix
 - c. Church
 - d. Rossetti
 - e. Manet
2. Choose one of the following artists and discuss the influence of the Japanese print on his/her work.
 - a. Cassatt
 - b. Degas
 - c. Van Gogh
 - d. Toulouse-Lautrec
3. Discuss the scientific theory of optics and how it was utilized in Georges Seurat's *A Sunday on La Grande Jatte*.
4. Discuss how one of the following artist and works are a prime example of a certain style and how it fits into the artist's oeuvre.
 - a. David/*Oath of the Horatii*
 - b. Frederich/*Monk by the Sea*
 - c. Goya/*The Third of May, 1808*
 - d. Turner/*Rain Steam and Speed: The Great Western Railway*
 - e. Constable/*The Hay Wain*
 - f. Manet/*Luncheon on the Grass*
 - g. Millais/*Ophelia*
 - h. Munch/*The Scream*
5. Discuss the importance of photography in the work of one of the following artists.
 - a. Millet
 - b. Daumier
 - c. Corot
6. Discuss how one of the following artists responded to the political climate of his/her time.
 - a. David
 - b. Gericault
 - c. Goya
 - d. Daumier

e. Vigee-Lebrun

I would like to have your thesis statement and images you plan to discuss emailed to me before class begins on **February 19, 2013** (for each day that it is late you will lose a letter grade on your paper). The final paper will be due on **April 23, 2013**.

The paper should be 2000 words, fully documented with citations and bibliography, accompanied by copies of the works of art you are discussing (the paper will fail if images are not attached), double-spaced and typed. Be sure to watch for spelling, grammar, coherency, etc.

YOU MUST USE AT LEAST TWO BOOKS AND TWO SCHOLARLY ARTICLES FOR YOUR RESEARCH.

I suggest you go to the writing center at least one time during this process. Papers that have been through the writing center process always turn out to be better papers. The writing center is located in the Thomas P. Johnson Center in Mills Building.

If you have any questions, please talk to me. For guidance, you can come to me with a draft to discuss, turn to the Barnett writing guide, or go to the writing center.

Please follow these steps when creating your paper:

- Thesis statement is due **VIA EMAIL** before class begins on **February 19, 2013** for the research paper. For each day the thesis statement is late you will lose one letter grade on the final paper.
- Check that your topic is actually attached to your email if you choose to send it as an attachment rather than in the body of the email. **If the topic is not attached to the email it is not an excuse for being late. You are responsible no matter what for getting it to me on time, so be sure. So, check and recheck when you send your email. You may want to send it to yourself to check. You can always turn in a paper copy if you are worried about electronic failures.**
- The research paper is due **April 23, 2013** before class begins. No late papers accepted. No emailed papers will be accepted, only hard copies.
- All papers must be typed, double spaced, 12 point font, and proofed for grammar, spelling, coherence, etc.
- Staple the paper together in the upper left corner and do not forget to put your name on the paper.
- **I expect a proper bibliography and citations to be included in the paper.** Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
- Do not use Wikipedia as a source.
- **If you plagiarize your paper, it will fail and you will fail the class. You will be turned in to the honor council.** If you have questions about this, please let me know.
- **I have posted an extensive list of writing tips on My Courses to help you with your paper. Please take time to read and apply these to your paper.**