

ARH 250/European Art: Royalty and Revolution
Fall 2015 Cornell Fine Arts Building, Room 116, T, 6:45-9:15pm

Leslie Tate Boles, Instructor. Email: Lboles@rollins.edu or Leslie.Boles@disney.com (best bet); Office hours by appointment. Access the syllabus, handouts, readings and announcements, power points accessible Blackboard. Announcements will be posted on Blackboard and emailed to your Rollins address.

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: Noted on syllabus and found on Blackboard.

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 (October 6)** and a **final exam (December 1)**. Each test will cover approximately one half (1/2) 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 15% 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 15% of your grade is dependent on this and 15% 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 15% 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%
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Final Exam	25%
Paper 1	10%
Paper 2	30%
Class Participation	15%

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 2764) 1000 Holt Ave., Winter Park, FL, 37289** or call **407-646-2345** for an appointment.

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.

Credit Hour Statement: This course is a four-credit-hour course that meets three hours per week. The value of four credit hours results from work expected of enrolled students both inside and outside the classroom. Rollins faculty requires that students average at least three hours of outside work for every hour of scheduled class time. In this course, the additional outside-of-class expectations are **outside reading, research, and writing**.

Course And Instructor Evaluation: At the end of each semester, students are asked to evaluate the course and instructor. These evaluations are extremely valuable in the teaching and learning process on our campus. Student evaluations help assess student perceptions of classroom learning and often lead to improved teaching. Your feedback is important and Rollins students are encouraged to be honest, fair, and reflective in the evaluation process.

The online evaluative survey is anonymous. Students are never identified as the respondent. Instead, each student's comments are assigned a random number. You will be asked to rate your course and instructor on a numerical scale and through narrative comments.

The online Course and Instructor Evaluation (CIE) process opens at 8:00 a.m. on the first scheduled date. It remains open for a period of 14 days (2 weeks) until 12:00 a.m. (midnight) on the final scheduled date. The evaluation period ends prior to the start of final examinations and faculty cannot access completed evaluations until 10 days after the end of final exams.

Students will receive one email at the start of the CIE period, one after the 15th day, and a final reminder the day before the CIE period ends. Students who complete evaluations for all classes will be able to view grades ten-days before students who do not complete an evaluation form.

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

TENTATIVE COURSE SCHEDULE

- 8-25 Introduction: The 19th Century – An Overview (Chu 1&2)
- 9-1 The Enlightenment, Satire and the Beginning of Neoclassicism (Chu 3); read Hogarth article on Blackboard.
- 9-8 Revolution in France (Chu 4 & 5); **Paper one topic due.**
- 9-15 Goya and War in Spain (Chu 6)
- 9-22 Romantic Landscape in Europe: Frederich, Turner & Constable (Chu 7 & 8)
Paper one due.
- 9-29 Romanticism in France (Chu 9 & 10—through Delacroix) **Paper Topic due before class begins.**
- 10-6 Midterm**
- 10-13 Emerging Realism in France: Daumier, Courbet, Manet (Chu 10, 11, 12) Read Courbet articles on Blackboard (Nochlin and manifesto)
- 10-20 Manet continued (Chu 12); read history section of <http://www.foliesbergere.com/fr/trois-siecles-d-histoire>
- 10-27 Pre-Raphaelite Brotherhood: Brown, Millais, Rossetti, Hunt, Whistler (Chu 14)
- 11-3 The Variety of Impressionism: Monet, Renoir, Degas, Cassatt, Pissarro, Morisot (Chu 16) Read Degas article on Blackboard
- 11-10 Impressionism continued
- 11-17 Beyond the Impressionist Vision: Van Gogh, Gauguin, Cézanne, Seurat, Toulouse-Lautrec (Chu 17, 19)
- 11-24 Catch up; **Paper due before class begins.**
- 12-1 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.

Papers:

For **BOTH PAPERS** consider the following:

1. No late papers will be accepted.
2. All papers must be typed, double spaced, 12 point, and proofed for grammar, spelling, and coherence, properly cited and include a bibliography.
3. Please put a word count at the end of each paper.
4. **ALL** the images discussed in the papers must be provided with the papers. **The papers will fail without images.**
5. Do not use first person in your papers as they are formal works.
6. **No papers** will be accepted via email, you must turn in a paper copy of your papers.
7. I expect proper bibliography and citation information to be included in the paper. If you plagiarize your paper you will be turned over to the academic honor system, no exceptions. If you have questions about this, please let me know. You may use the internet for sources, but they should not be your only sources. You should still use journals, monographs, etc., for sources. If you choose to use the internet be sure to cite it properly. And please be sure to use sources from the internet that are scholarly; do not use Wikipedia or other sites that are not scholarly in their intent.
8. If you have any questions, please do not hesitate to talk to me. For guidance you can turn to the writing center as well. I will be glad to sit down and discuss the paper with you as well.
9. I have taken the time to put together a lengthy document called "Writing a Successful Paper" and it can be found on Blackboard. This document can answer many of the questions I have had over the years and explain so many of the mistakes I have marked year after year on papers. I encourage you to take a look and use the guide when writing your papers.
10. Staple the paper together in the upper left corner and do not forget to put your name on the paper.
11. 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.
12. Do not use Wikipedia as a source.
13. If you have any questions, please talk to me. For guidance, you can come to me with a draft to discuss, but please plan ahead as I cannot be available at all times and certainly not the night before the paper is due.

PAPER ONE: FORMAL ANALYSIS PAPER

PAPER 1: This 750 word paper will be an in-depth analysis of a work of art.

You may choose any work of art from the time period we are studying (late 18th through 19th centuries). But, you cannot choose any work of art we will discuss or have discussed in class, so check your monument list before making your choice.

Some things to consider when doing an in depth discussion of a work of art: color, line, shape, space, balance, symmetry, proportion, light, depth, texture, focal point, scale, rhythm, iconography, subject matter, patron, intended setting, etc. Consider how the work fits into the career of the artist/architect. Was the work commissioned? If so, by whom and why? Why was it created? What was its intended use? What does the iconography refer to? Is the iconography blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent? Is he/she successful? If so, why? If not, why?

Please follow these steps when creating your paper:

- Thesis statement (in this case, “I am going to write a formal analysis of X.”) and image are due **VIA EMAIL** before class begins on **September 8**. For each day it 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. 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.**
- Paper with image is due **September 22** before class begins. No late papers accepted. No email copies of papers will be accepted.
- **Although I do not want you to do ANY research, if you do, 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.
- **If you plagiarize your paper, it will fail and you will fail the class.** If you have questions about this, please let me know.

PAPER TWO: 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 to 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?
 - 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 artists 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
7. The role of women in the arts of the period. Some were models of great note and some were painters of great fame. What were the parameters women had to work within to be an artist in this time period? How was their work received? Did they work with men or were they segregated? Why are there so many more women known at this period than any other period before? Focus on large questions or focus on one artist and how she fit into the world of art.
 - a. Cassatt
 - b. Vigee-Lebrun
 - c. Kauffmann
 - d. Bonheur
 - e. Claudel

If you have other ideas about a paper topic, I am open to a discussion of that topic.

I would like to have your thesis statement and images you plan to discuss emailed to me before class begins on **September 29** (for each day that it is late you will lose a letter grade on your paper). The final paper will be due on **November 24**.

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 **September 29** 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 **November 24** 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.**