

ARTH 222

NEOCLASSICISM TO IMPRESSIONISM



John Everett Millais, *Death of Ophelia* 1852, oil on canvas
London: Tate Britain

ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON
2008
First trimester

ARTH 222

NEOCLASSICISM TO IMPRESSIONISM

2008

Course co-ordinator: Roger Blackley, Old Kirk 308, ext 5802 (463 5802)
Office hours: Wednesday & Thursday 1-3 pm

Lectures: All lectures are in **Murphy LT 101 (MY 101)**
Wednesday and Thursday 12 noon—1 pm

Tutorials: *Tutorials are held in Old Kirk, Room 319*
Tuesdays 4.10-5.00 pm,
Wednesdays 2.10-3 pm, 5.10-6 pm.

Any additional information will be announced at lectures and posted on Blackboard: <http://blackboard.vuw.ac.nz> and can also be found on the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306.

Art History is situated on the ground floor of Old Kirk.

The Art History website can be found at:
<http://www.victoria.ac.nz/art-history>

Course outline

ARTH 222 surveys European art from the later eighteenth century to around 1900, introducing you to the principal movements, the leading artists and the theoretical concerns in art of the period. The first half of the course explores Neoclassicism and Romanticism, two international artistic currents that ran parallel as well as counter to each other. In the second half the focus shifts to Realism and Impressionism, movements that emphasised direct reportage and the rendering of nature in new ways, and claims of 'Art for art's sake'.

Themes will include

- **The emergence of the artist as genius/outsider/celebrity**
- **The collapse of a hierarchy of genres**
- **The conflicts between Academy and Avant-garde**
- **The international nature of artistic movements**

In line with the Art History's teaching objectives, this course will

- introduce you to the chronology and key artists in particular periods or areas of art history;
- help you to develop your skills in visual analysis and your awareness of the materials and techniques used in the art of a particular period;
- develop your ability to analyse and interpret art within the relevant social, political and theoretical contexts;
- introduce you to some of the major themes and currents in the writing about art of a particular period or area;
- develop your ability to gather and organise relevant information and evidence from published material (i.e. secondary sources) and to further your ability to construct an argument using this material;
- develop further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (including appropriate citation, referencing and documentation);
- develop your skills in reading art history and to make you aware of the range of available library resources;
- develop your ability to contribute to group discussions;
- encourage you to view relevant art exhibitions and collections.

Lecture programme

I NEOCLASSICISM

27 February	1	Digging up the Past: Winckelmann and Piranesi
28 February	2	Painting: David and Ingres
5 March	3	Sculpture: Canova and Thorvaldsen
6 March	4	Architecture, design and the decorative arts

II ROMANTICISM

12 March	5	The Sleep of Reason: Fuseli and Goya
13 March	6	French Romanticism: Géricault and Delacroix
19 March	7	German Romanticism: Caspar David Friedrich
20 March	8	Visionary Dreamers: Blake, Martin and Palmer
26 March	9	Landscape as History: Constable and Turner

III REALISM

27 March	10	Courbet and the French Avant-garde
2 April	11	Realism and Revolution: Daumier and Millet
3 April	12	Victorian Art and the Pre-Raphaelites
9 April	13	Bleak Moments: Victorian Social Realism (Rebecca)
10 April	TEST	(lectures 1-12)

14–25 April *Mid-Trimester Break*

IV THE ACADEMY AND IMPRESSIONISM

30 April	14	Artistes Pompiers: Delaroche, Gérôme, Bouguereau
1 May	15	British Olympians: Leighton and Alma-Tadema
7 May	16	Painting Modern Life: Manet and Degas
8 May	17	Painting as a Woman: Morisot and Cassatt
9 May		ESSAY DUE
14 May	18	Impressionism I: Renoir and Caillebotte
15 May	18	Impressionism II: Monet and Pissarro
21 May	20	Neo-Impressionism and Post-Impressionism
22 May	21	The Gates of Hell: Rodin & 19th-century sculpture
28 May	TEST	(lectures 14-21)
29 May	22	Anarchists, Symbolists and Satanists

Tutorial programme

Remember that attendance at tutorials is compulsory (at least 6 out of 8). Preparation for and attendance at tutorials – focused on important critical writing from and about the period – ensures that you gain far more from the course. A substantial contribution to tutorial discussions will make a positive difference if your final mark is on the borderline between grades. All tutorials will be held in OK 319, unless you are otherwise notified.

Each tutorial corresponds with a reading or group of readings in your handbook (\$8.10 from Student Notes). A careful reading of these texts will enable you to take part in the discussions, as well as to benefit from the additional visual materials that we will consider. Please read the relevant section before each tutorial. Note that tutorials will also incorporate advice regarding upcoming tests.

Week beginning 25 February		NO TUTORIAL IN FIRST WEEK
3 March	1	Introduction and discussion of research technique
10 March	2	Engaging antiquity: Winkelmann and Piranesi
17 March	3	A Blake dictionary
24 March	4	Baudelaire on modernity, Ingres and Delacroix
31 March	5	Courbet's realism
7 April		NO TUTORIAL (Test 10 April)
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14–25 April		<i>Mid-Trimester Break</i>
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28 April		NO TUTORIAL
5 May	6	Academic, kitsch, avant-garde
12 May	7	The nude and its enemies
19 May	8	Masculinity and modernity
26 May		NO TUTORIAL (Test 28 May)

Assessment

The course is **internally assessed** by means of one essay and two image-based tests. Each of the tests will relate to the part of the course preceding them. The essay will allow you to range more broadly over the course content. In this way, the assessment should ensure that you have a sound knowledge of as much of the course as possible. You may substitute an essay worth 30% for the final test.

Test (30%), held in Murphy 101, 12 noon, Thursday 10 April, covering lecture material from 27 February to 3 April. This is designed to test both your visual and analytical skills. You will be required to

- 1 identify and date a series of two images NOT shown in lectures, justifying your identification (20 minutes), and
- 2 to identify and discuss two pairs of images which have been shown in lectures (30 minutes).

Essay (40%), length 2000 words, **due 5pm, Friday, 9 May**.

Test (30%), held in Murphy 101, 12 noon, Wednesday 28 May, covering lecture material from 30 April to 22 May. You will be required to answer two broad questions based on pairs of slides. You will NOT be required to identify them. **You may substitute an essay worth 30% (1500 words) for the final test. If you choose this option you must submit your second essay by 5pm on Friday, 30 May. Make sure the essay covers a different period from your first essay.**

The tests and essay are designed to fulfil the teaching objectives outlined on page 4. In particular, the **tests** develop your skills in visual analysis and capacity for interpretive writing, while the **essay** requires you to read relevant art-historical sources, and develop your skills in academic writing. All three help to ensure your familiarity with the key artists and movements of this period of art history.

Reviewing slides from lectures

- **Images** shown at lectures are available for viewing on the web via **Blackboard**. They can be accessed from any terminal in the student computing suites or off-campus via your individual student SCS account.

IMPORTANT NOTE: Downloading lecture images off campus can be frustratingly slow (especially if the lecturers are using Powerpoint). We recommend that you use the terminals on campus.

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. **Attendance at 6 out of 8 tutorials is compulsory.** Tutorials play an important role in the course and are where you can ask questions and raise issues. A good contribution to tutorials can definitely make a difference if you achieve a borderline grade.

Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. **You must submit one essay and sit two tests (or substitute an essay for the final test) to fulfil the mandatory course requirements for ARTH 222.** Aegrotat provisions are set out in your BA handbook. Note that there are limited aegrotat provisions for internally assessed courses. No assignments will be accepted after 30 May 2008. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

Workload

The University recommends that **15 hours per week**, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted.** If you have medical or other problems preventing you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Essays should be placed in the Art History assignment box in the ground-floor foyer of Old Kirk by 5pm on the due date, unless otherwise directed. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to the central Registry on time. It is also important that we ensure that you keep up with the course. Essays will be marked by your course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Essay topics

You are required to submit **one 2000-word essay** for this course. As it is worth 40% of the final grade you are encouraged to discuss your essay plan with Roger Blackley, who will be happy to make suggestions about structure and appropriate readings.

The essay is due by **5pm, Friday, 9 May**.

PRESENTATION OF ESSAYS

Essays should be typed or printed on **ONE** side of the page only, using double spacing and a **wide margin** on the left side of the page. Essays must be fully and accurately documented with all spelling, punctuation and grammar checked before handing in. All titles of works of art (but NOT architecture) should be *italicised* (or underlined in the case of hand-writing). Please note that illegible essays cannot be marked.

Things to avoid:

- irritatingly decorative fonts (use Times Roman or another plain font)
- use of subheads to break up your essay
- close spacing (use double spacing throughout)
- illustrations embedded within your text (if you consider they are necessary, form a separate appendix of numbered illustrations which you can reference in your text)
- incorrect use of the apostrophe
- plastic covers on the essay (securely stapled is sufficient)

In order to present your essays correctly, please read *Researching and Writing Art History Essays*. This is available from Student Notes, on Blackboard and on the Art History website: <http://www.victoria.ac.nz/art-history>

General Information

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Academic Integrity and Plagiarism
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GOOD LUCK AND ENJOY THE COURSE!