

**ARTH 315**  
**TOPICS IN 18TH-CENTURY ART**



François Boucher, *Blonde odalisque*, 1752 (Munich: Alte Pinakothek)

Art History  
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES  
VICTORIA UNIVERSITY OF WELLINGTON

**Trimester 2/2009**  
**(13 July-15 November)**

# ARTH 315: TOPICS IN 18TH-CENTURY ART

## 2009

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**Trimester dates:** Teaching dates: 13 July to 16 October  
Study week: 19 to 23 October  
Examination period: 27 October to 14 November

**Course co-ordinator:** David Maskill, OK 309, ph 463 5803  
[david.maskill@vuw.ac.nz](mailto:david.maskill@vuw.ac.nz)

**Office hours:** If I'm in my office, I'm free to see you.  
If you want a specific time to see me then please email me to make an appointment.

**Tutor:** Kimberley Stephenson  
[kimberley.stephenson@vuw.ac.nz](mailto:kimberley.stephenson@vuw.ac.nz)  
Office hours by appointment

**Class times and locations:** All lectures are in Murphy 101,  
(MYLT101) Tues and Thurs 3-4pm

Tutorials are in Old Kirk, Room 319  
**Tutorial times:** Monday 2-3pm  
Monday 4-5pm  
Tuesday 4-5pm  
Thursday 4-5pm

### **Communication of additional information:**

*Any additional information will be announced at lectures or you may consult the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306 (ext. 5800). For general information about Art History see [www.victoria.ac.nz/Art-History](http://www.victoria.ac.nz/Art-History)*

## *Course outline*

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### **Course content and delivery:**

ARTH 315 investigates five key issues in French art during the eighteenth century: **the tensions between traditional and new patterns of production and consumption, art and the body, art and design, art and nature and art and politics.** The course is a selective investigation not a general survey. It aims to provide you with a critical perspective on a particularly significant 'moment' in the history of western European art. You will be actively engaged in researching and presenting material on some aspects of these key issues. You will become familiar with some of the major debates currently engaging historians of French art. The course does not assume fluency in French. However, a basic reading knowledge will clearly allow you to have access to a wider range of material.

The course is delivered in the form of two lectures and one tutorial per week throughout the trimester. You are expected to attend lectures as they will guide you to investigate particular themes and issues throughout the course. Attendance at tutorials is compulsory (you must attend a minimum of 7 tutorials). A role will be taken and you will be informed of you have missed two tutorials without explanation.

### **Learning objectives:**

In passing this course, you should:

- (a) be familiar with a specialised study of art and a specific area of theory and debate within art history;**
- (b) have refined your skills of analysis and interpretation within the specific context of the course;**
- (c) have developed your ability to recognise a range of different approaches to art historical material;**
- (d) have produced a substantial piece of written work which demonstrates your ability to think and write critically;**
- (e) have developed your skills in the presentation, analysis and discussion of visual material in tutorials.**

## *Lecture programme*

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### *The production and consumption of art*

- Jul 14 (1) Introduction
- Jul 16 (2) The academy and the guilds
- Jul 21 (3) Court artists and artisans
- Jul 23 (4) Exhibitions and critics
- Jul 28 (5) Collectors and collecting
- Jul 30 (6) Markets for art and other luxury goods

### *Art and the body*

- Aug 4 (7) The ideal body
- Aug 6 (8) The particular body: portraiture
- Aug 11 (9) The ritualised body: ceremony and etiquette
- Aug 13 (10) The body adorned: fashion
- Aug 18 (11) The body desired: art and eroticism

### *Art and design*

- Aug 20 (12) The design process

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### *Mid-trimester break Aug 24-Sept 6*

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### *Art and design*

- Sept 8 (13) Rococo
- Sept 10 (14) Neoclassicism
- Sept 15 (15) Decorating the 18<sup>th</sup>-century interior

### *Art and nature*

- Sept 17 (16) Representing nature 1: landscape painting
- Sept 22 (17) Representing nature 2: gardens
- Sept 24 (18) Art and science
- Sept 29 (19) Art and the Enlightenment
- Oct 1 (20) Art and exploration

### *Art and politics*

- Oct 6 (21) Representing the state: art and nationalism
  - Oct 8 (22) Art and democracy
  - Oct 13 (23) Art and revolution
  - Oct 15 (24) The end of the *ancien régime*
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## *Tutorial programme*

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**Tutorials are an essential supplement to lectures. They will take the form of a discussion of particular case studies that illustrate issues raised in lectures. You will have the opportunity to lead one of these discussions in a formal seminar presentation.**

*Tutorials are compulsory and you must attend a minimum of 7 out of 10.*

### *Week beginning:*

July 20	(1)	<b>The artist's world</b>
July 27	(2)	<b>The collecting and display of paintings</b>
Aug 3	(3)	<b>Fragonard's <i>The Pursuit of Love</i></b>
Aug 10	(4)	<b>Seminar presentations x 2</b>
Aug 17	(5)	<b>Seminar presentations x 2</b>

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### *Mid-trimester break*

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Sept 7		<b>NO TUTORIALS</b>
Sept 14	(6)	<b>Seminar presentations x 2</b>
Sept 21	(7)	<b>Pigalle's <i>Voltaire naked</i></b>
Sept 28	(8)	<b>Seminar presentations x 2</b>
Oct 5	(9)	<b>Seminar presentations x 2</b>
Oct 12	(10)	<b>Exam preparation and course review</b>

## *Assessment requirements*

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ARTH 315 is assessed by means of **one essay (40%), one seminar presentation + write-up (30%) and a two-hour examination (30%) (the examination period is 27 October to 14 November)** in which you must answer **TWO** questions on two separate topics covered in the course. You will, therefore be tested on four of the five topics of the course. **You may not write an essay and give a seminar presentation on the same topic.**

### **Attendance at lectures and tutorials**

**Lectures** cover the basic course content and include material not covered elsewhere. You are expected to attend all lectures. **Tutorial attendance is compulsory. You must attend a minimum of 7 out of 10 tutorials. Attendance will be recorded and you will be informed if you have missed two tutorials without explanation.** A good contribution to tutorials can make a difference to your final grade if you are borderline. The only way to make a good contribution is to come prepared by doing the prescribed reading and by getting involved in the tutorial and seminar discussions. It is important that you attend your fellow students' seminar presentations to support them and to become familiar with issues that will not be covered in lectures, but which may be examined.

### **Mandatory course requirements**

To gain a pass in this course each student must:

- a) **submit one essay, give one seminar presentation (and submit a write-up), sit one examination**, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- b) **Attend at least seven tutorials.**

No assignments will be accepted after October 16. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

### **Relationship of assessment to learning objectives**

The **essay** is designed to meet learning objectives (a), (b), (c) and (d);

The **seminar presentation and write-up** is designed to meet learning objectives (a), (b), (c) and (e);

The **examination** is designed to meet learning objectives (a), (b) and (c).

### **Expected workload**

The university recommends that **16 hours** per week during the teaching weeks (240 hours over the trimester including examination preparation), inclusive of lectures and tutorials, be given to a 300-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. 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 Student Records on time. It is also important that we ensure students keep up with the course. Essays, seminar presentations + write-ups and the examination will be marked by the course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

### **Presentation of written assignments**

You must pay attention to **setting out, correct spelling and grammar**. Double-spaced typed copy is definitely preferred. Type or write on **one** side of the page only, leaving a generous margin on the left-hand side. If writing is not your forte, ask someone to check your work. You are advised to purchase *Researching and Writing Art History Essays*, the handbook which sets out standard practice (available from Student Notes and on Blackboard).

### **Resources**

Images from lectures and image lists will be available for revision purposes via Blackboard. They should be available by the beginning of the week following the lecture. You are encouraged to set aside a regular time for viewing them. The reading list indicates books placed on Closed Reserve and 3-day loan in Study Hall, in the main sequence of the library or in the Architecture Library in Vivian Street.

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## *Essay topics*

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For those with seminar presentations after the mid-trimester break, your essay is due on **August 21**. For those with seminar presentations before the mid-trimester break, your essay is due on **October 2**. **Note: your essay and seminar presentation must be on different topics.**

**Length: 2500-3000 (maximum) words, typed and double-spaced with wide margin on left-hand side of the page for comments.**

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### **Criteria for assessment:**

- understanding and definition of question
  - formulation and development of argument
  - use of visual and written resources
  - originality and independence of thought
  - quality and accuracy of referencing
  - mechanics (legibility, presentation, grammar, spelling)
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## *Seminar presentations*

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**Seminar presentations** are an integral part of ARTH 315. They provide you with an opportunity for focused research on a particular topic. These presentations ensure your active involvement in the course and offer material which supplements lectures.

There will be two presentations per tutorial. Your presentation should be about 15-minutes in length (20 minutes maximum). This will allow about 5 minutes for questions and for changeover for the next presenter.

You must prepare a 1-2 page handout, with enough copies for everyone, to be tabled at the time of your presentation. This will contain a **summary of the main points** you have made, a **list of images shown with the artist's name, title, date, (location)**, and a **select bibliography**.

**You are also required to write up your presentation** in a paper of approximately 1000 words. You may wish to hand this in at the time of your presentation. However, it is probably better to take account of class comments and feedback



and to incorporate this into your write-up, which **must be submitted within a week** of your presentation.

You will be assessed on the basis of your presentation, handout and write-up. You will not be penalised for nervousness or lack of confidence, but an interesting approach may earn you credit. The better prepared you are the more likely you will be to overcome any stage fright.

You should discuss your topic and appropriate readings with the course co-ordinator as far in advance as possible. A selection of digital images will be available for your presentation. If you want additional images then ask your course co-ordinator for them. If the particular image you want is not in the collection then it can be made if a good quality colour image provided **at least a week in advance**. A computer and data-projector are available for your use in the tutorial room. Your presentation will require the use of Powerpoint. If you are unfamiliar with Powerpoint, please inform the course co-ordinator or the Art History administrator well in advance of your presentation. Photocopies of your presentation handout can be made in the department through Pippa.

**Seminar presentations are worth 30% of the final grade**

## *General Information*

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### 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* or go to the Academic Policy and Student Policy sections on:  
<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:  
<http://www.victoria.ac.nz/home/about/avcademic/Publications.aspx>

#### **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 means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet

- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

## GOOD LUCK AND ENJOY THE COURSE!

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### THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2009

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

#### ELIGIBILITY

The prize is open to **all** VUW students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

#### PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website.

The 2009 winner will be announced at the Adam Art Gallery exhibition opening on **16 October 2009**.

#### GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check [www.victoria.ac.nz/adamartgallery](http://www.victoria.ac.nz/adamartgallery) for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in Microsoft Word format (A4, single sided and 1.5 spaced).

#### DEADLINE

Entries are **now open** and will be accepted up until the closing date. The closing date for submissions is **2 October 2009**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize

c/- Adam Art Gallery

Victoria University of Wellington

PO Box 600

Wellington 6140

[adamartgallery@vuw.ac.nz](mailto:adamartgallery@vuw.ac.nz)