



**ARTH 222**

**NEOCLASSICISM TO IMPRESSIONISM**



**ART HISTORY**  
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES

**VICTORIA UNIVERSITY OF WELLINGTON**

**Trimester 2 2011**

11 July to 12 November 2011

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

# ARTH 222

## NEOCLASSICISM TO IMPRESSIONISM

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### NAMES AND CONTACT DETAILS

*Course co-ordinator and tutor:*

Roger Blackley, Old Kirk 308, phone 04 463 5802  
[roger.blackley@vuw.ac.nz](mailto:roger.blackley@vuw.ac.nz)

*Art History Administrator:* Pippa Wisheart, Old Kirk 306, phone 04 463 5800  
[pippa.wisheart@vuw.ac.nz](mailto:pippa.wisheart@vuw.ac.nz)

### CLASS TIMES AND LOCATIONS

*Lectures:* All lectures are in **Murphy Lecture Theatre 101 (MY 101)**  
**Wednesdays and Fridays, 1.10-2.00 pm**

*Tutorials:* Tutorials are held in **Old Kirk, Room 319**  
Tuesdays, 1.10-2.00 pm; 2.10-3.00 pm; 4.10-5.00 pm  
Thursdays, 11.00-11.50 am

### COMMUNICATION OF ADDITIONAL INFORMATION

*Blackboard:* <http://blackboard.vuw.ac.nz>

*Art History office:* OK306, 3rd (ground) floor, Old Kirk.  
Notices regarding the course will be posted on the Art History noticeboard in Old Kirk outside the office.

*Art History online:* <http://www.victoria.ac.nz/sacr/about/overview-intros/art-history.aspx>

### TRIMESTER DATES

Teaching dates: 11 July to 14 October 2011

Mid-trimester break: 22 August to 4 September 2011

Study week: 17–21 October 2011

Examination/ Assessment period: 21 October to 12 November 2011

### Withdrawal dates

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

## **COURSE OUTLINE**

ARTH 222 surveys European art from the later 18th-century to around 1900, introducing the principal movements, the leading artists and the theoretical concerns of the period. Beginning with Neoclassicism and Romanticism, two international artistic currents that ran parallel as well as counter to each other, the course then examines Realism and Impressionism, movements which emphasised direct reportage and the rendering of nature in new ways. Particular attention will be paid to French and British art, both academic and avant-garde.

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 of late-eighteenth and nineteenth-century art history;
- help you to develop your skills in visual analysis and your awareness of the materials and techniques used in the art of this period;
- develop your ability to analyse and interpret the art of this period within the relevant social, political and theoretical contexts;
- introduce you to some of the major themes and currents in the writing about the art of this period;
- 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.

## **COURSE DELIVERY**

ARTH 222 consists of 22 one-hour lectures, 9 one-hour tutorials, and two image-based tests. Lecture and tutorial programmes follow, and information regarding the tests is included in the section on assessment.

## LECTURE PROGRAMME

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### I NEOCLASSICISM

13 July	1	Digging up the Past: Winckelmann and Piranesi
15 July	2	Painting: David and Ingres
20 July	3	Sculpture: Canova and Thorvaldsen
22 July	4	Architecture, design and the decorative arts

### II ROMANTICISM

27 July	5	The Sleep of Reason: Fuseli and Goya
29 July	6	French Romanticism: Géricault and Delacroix
3 August	7	German Romanticism: Runge and Friedrich
5 August	8	Visionary Dreamers: Blake, Martin and Palmer
10 August	9	Landscape as History: Constable and Turner

### III REALISM

12 August	10	Courbet and the French Avant-garde
17 August	11	Realism and Revolution: Daumier and Millet
19 August		TEST (lectures 1-11)

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22 August—4 September *Mid-Trimester Break*

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7 September	12	Victorian Art and the Pre-Raphaelites
9 September	13	Bleak Moments: Victorian Social Realism

### IV THE ACADEMY AND IMPRESSIONISM

14 September	14	Artistes Pompiers: Delaroche, Gérôme, Bouguereau
16 September	15	British Olympians: Leighton and Alma-Tadema
21 September	16	Painting Modern Life: Manet and Degas
23 September	17	Painting as a Woman: Morisot and Cassatt
23 September		ESSAY DUE
28 September	18	Impressionism I: Renoir and Caillebotte
30 September	19	Impressionism II: Monet and Pissarro
5 October	20	Neo-Impressionism and Post-Impressionism
7 October	21	The Gates of Hell: Rodin & 19th-century sculpture
12 October	22	Anarchists, Symbolists and Satanists
14 October		TEST (lectures 12-22)

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## TUTORIAL PROGRAMME

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Remember that attendance at tutorials is compulsory (at least 7 out of 9). 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 (\$10.60 from Student Notes). A careful reading of these texts will enable you to participate 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 11 July		<b>NO TUTORIAL IN FIRST WEEK</b>
18 July	<b>1</b>	<b>Engaging antiquity: Winkelmann and Piranesi</b>
25 July	<b>2</b>	<b>Baudelaire on modernity, Ingres and Delacroix</b>
1 August	<b>3</b>	<b>Geognosy and German Romanticism</b>
8 August	<b>4</b>	<b>Courbet's realism</b>
15 August		<b>NO TUTORIAL (Test 19 August)</b>

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22 August—4 September     *Mid-Trimester Break*

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5 September	<b>5</b>	<b>Inventing the Pre-Raphaelites</b>
12 September	<b>6</b>	<b>Essay writing workshop.</b>
19 September	<b>7</b>	<b>Academic versus avant-garde</b>
26 September	<b>8</b>	<b>Masculinity and modernity</b>
3 October	<b>9</b>	<b>Exoticism and Primitivism</b>
10 October		<b>NO TUTORIAL (Test 14 October)</b>

## *Assessment*

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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 that precedes them, while 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, **Friday 19 August**, covering lecture material from 13 July to 17 August. This is designed to test both your visual and analytical skills. You will be required to

- 1 identify and date two images NOT shown in lectures, justifying your identification on stylistic grounds (10 mins per image)
- 2 identify and briefly discuss three pairs of images which have been shown in lectures (10 minutes per pair).

**Essay (40%)**, length 2000 words, **due 5pm, Friday, 23 September**. The essay requires you to undertake in-depth research on an artist or theme, and is designed to develop your abilities to research the topic and formulate an argument, to structure your essay so that your points are clearly made, and to ensure that the essay conforms to the conventions of art-historical writing.

**Test (30%)**, held in Murphy 101, 12 noon, **Friday 14 October**, covering lecture material from 7 September to 12 October. You will be required to answer two broad questions based on pairs of identified images shown in lectures. **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, 14 October. Make sure the essay covers a different historical period from your first essay.**

The tests and essay are designed to fulfil the teaching objectives outlined on page 3. 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 to 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 images 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.

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

While no roll is taken at lectures, remember that these cover the basic course content, including material that will determine your performance in the tests. **Attendance at 7 out of 9 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**

To gain a pass in this course each student must:

- complete and submit the essay specified for the course, on or by the due date
- attend at least 7 tutorials
- sit two tests (or substitute an essay for the final test)

No assignments will be accepted after 14 October 2011. Note that there are limited aegrotat provisions for internally assessed courses. 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 200 hours inclusive of lectures and tutorials, be given to a 20-point course in order to maintain satisfactory progress, i.e. 16 hours/week. Please make sure you can set aside at least this amount of time throughout the course.

### **Extensions, late penalties and second opinions**

**Art History has a policy that no extensions will be granted.** If you have medical or other problems preventing you from meeting a deadline, you must contact your lecturer at the earliest opportunity. Without arrangements having been agreed to, late essays will be penalised by the deduction of **two percentage points for each day** beyond the due date. The reasons **exceptions are not made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course.

**Make sure you keep a copy of your essay** before placing it in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor) by 5pm on the due date. Late essays should be handed directly to your lecturer or to the programme administrator.

The tests and essays will be marked by your lecturer. A second opinion may be requested in the final assessment of any piece of written work.

### **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 *italised*.

### **Things to avoid:**

- irritatingly decorative fonts (use Times Roman or another plain font)
- excessive 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, create 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)



## **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>

## *Reading lists*

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All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 4 to 22 July 2011. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

1 Recommended text surveying the entire course:

- **Chu, Petra ten-Doesschate, *Nineteenth-century European art*, New York: Abrams, 200**

One copy of this book is held on Closed Reserve.

Another valuable (if more challenging) text covering the entire course:

- **Eisenman, Stephen [et al.], *Nineteenth century art: a critical history*. London: Thames and Hudson, 1994.**

One copy of this book is held on Closed Reserve, and others are available for loan.

## **WHERE TO FIND MORE DETAILED INFORMATION**

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the Calendar webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

### **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.

### **Withdrawal dates**

Information on withdrawals and refunds may be found at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### **Class Representative**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

*Enjoy the course!*

# WIN \$500

## THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2011

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** Victoria University of Wellington 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 **[www.adamartgallery.org.nz](http://www.adamartgallery.org.nz)**.

### 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.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize](http://www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize)** 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 both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

### DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

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