



Faculty of Humanities and Social Sciences

ARTH 222

NEOCLASSICISM TO IMPRESSIONISM



ART HISTORY

SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES

VICTORIA UNIVERSITY OF WELLINGTON

Trimester 2, 2012

16 July to 17 November 2012

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

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NAMES AND CONTACT DETAILS

Course co-ordinator: Geoffrey Batchen, Old Kirk 312, phone 04 463 9688
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Tutor: Rebecca Rice
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Art History Administrator: Pippa Wisheart, Old Kirk 306, phone 04 463 5800
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CLASS TIMES AND LOCATIONS

Lectures: All lectures are in **Murphy Lecture Theatre 220 (MY220)**
Wednesdays, 9.00-10.50 am

Tutorials: Tutorials are held in **Old Kirk, Room 319**
Wednesdays, 11.00 am-11.50 pm; 12.00 pm-12.50 pm
Thursdays, 10.10 am-11.50 am; 12.00 pm-12.50 pm

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>

TRIMESTER DATES

Teaching dates: 18 July to 19 October 2012

Mid-trimester break: 27 August to 9 September 2012

Study week: 22 - 26 October 2012

Examination/Assessment period: 26 October to 17 November 2012

Withdrawal dates

Information on withdrawals and refunds may be found at:

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

COURSE OUTLINE

Course prescription

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 learning 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.

TEACHING LEARNING SUMMARY

ARTH 222 consists of 12 two-hour lectures, 10 one-hour tutorials, an essay assignment, and two image-based tests. Lecture and tutorial programmes follow, and information regarding the tests is included in the section on assessment.

LECTURE PROGRAMME

I NEOCLASSICISM

1. 18 July a. **Setting the Scene: Past and Present**
 b. **Art and Revolution: David and Ingres**
2. 25 July a. **Sculpture: Canova and Thorvaldsen**
 b. **Architecture, design and the decorative arts**

II ROMANTICISM

3. 1 August a. **The Sleep of Reason: Fuseli and Goya**
 b. **French Romanticism: Géricault and Delacroix**
4. 8 August a. **German Romanticism: Runge and Friedrich**
 b. **Visionary Dreamers: Blake, Martin and Palmer**
5. 15 August a. **Landscape as History: Constable and Turner**
 b. **IMAGE-BASED TEST (lectures 1-5)**

III REALISM

6. 22 August a. **Courbet and the French Avant-garde**
 b. **Realism and Class: Daumier and Millet**

27 August—9 September *Mid-Trimester Break*

7. 12 September a. **Victorian Art and the Pre-Raphaelites**
 b. **Bleak Moments: Victorian Social Realism**

IV THE ACADEMY AND IMPRESSIONISM

8. 19 September a. **Artistes Pompiers: Delaroche, Gérôme, Bouguereau**
 b. **British Olympians: Leighton and Alma-Tadema**
9. 26 September a. **Painting Modern Life: Manet and Degas**
 b. **Painting as a Woman: Morisot and Cassatt**
- 26 September **ESSAY DUE**
10. 3 October a. **The New Painting: Renoir and Caillebotte**
 b. **Impressionism: Monet and Pissarro**
11. 10 October a. **Neo-Impressionism and Post-Impressionism**
 b. **The Gates of Hell: Rodin & 19th-century sculpture**
12. 17 October a. **Anarchists, Symbolists and Satanists**
 b. **IMAGE-BASED TEST (lectures 6-12)**

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 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.

Image-based Test (30%), held in Murphy 101, 10.05am, **Wednesday 15 August**, covering lecture material from 18 July to 8 August. This test is designed to assess your ability to recognize key images and analyse and interpret those images. You will be shown ten images discussed in lectures and asked to provide ten salient points about each.

Essay (40%), length 2500 words, **due 5pm, Wednesday, 26 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.

Image-based Test (30%), held in Murphy 220, 10.05am, **Wednesday 17 October**, covering lecture material from 7 September to 12 October. This test is designed to assess your ability to recognize key images and analyse and interpret those images. You will be shown ten images discussed in lectures and asked to provide ten salient points about each.

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 recognition, 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

Selected images shown during lectures are available for viewing on **Blackboard**. They can be accessed from any computer in the student computing suites or off-campus via your individual student SCS account.

Attendance at lectures and tutorials

Lectures cover the basic course content, including material that will determine your performance in the slide tests, and you are expected to attend and take suitable notes.

Attendance at 8 out of 10 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 8 tutorials
- sit two image-based tests

No assignments will be accepted after 19 October 2012. 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 and Academic Services 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 or tutor. 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 *italicised*.

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. 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 or can email an order or enquiry to 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, 2003.**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.

Other recently published texts applicable to particular sections of the course include:

- Craske, Matthew, *Art in Europe, 1700-1830: a history of the visual arts in an era of unprecedented urban economic growth*, Oxford and New York: Oxford University Press, 1997.
- Brettell, Richard R., *Modern art 1851-1929: capitalism and representation*, Oxford and New York: Oxford University Press, 1999.
- Irwin, David, *Neoclassicism*, London: Phaidon Press, 1997.
- Brooks, Chris, *The Gothic Revival*, London: Phaidon Press, 1999.
- Brown, David Blayney, *Romanticism*, London: Phaidon Press, 2001.
- Rubin, James H., *Impressionism*, London: Phaidon Press, 1999.

The Library's copies of these books are held on Closed Reserve.

- 2 **All other texts on the following reading list** are available in the University Library (either in the Rankine Brown building on the Kelburn campus or in the Schools of Architecture and Design in Vivian Street). Some have been placed on 3-day loan and you can request items to be placed on Closed Reserve.
- 3 **The attached reading list** is partial and for your initial guidance. You will want to extend your reading, particularly on the topics that you choose to investigate in essays. Additional references may also appear at the bottom of slide lists distributed at lectures.
- 4 **Become familiar with the Library!** A wealth of art-historical material that will expand your knowledge of the field is stored there and more is being published all the time in all areas of interest. The library is set up to meet your needs and a variety of courses is offered to assist you if you are still unfamiliar with aspects of this facility. Do not forget other libraries such as the Wellington Public Library.
- 5 **For essay topic 6, you might consider using the artists' files held at Te Aka Matua Research Library**, Level 4, Te Papa, Cable Street, which is open Monday-Friday 10.00am-5.00pm by appointment only. For more information see: <http://www.tepapa.govt.nz/ResearchAtTePapa/LibraryAndInfoCentre/Pages/overview.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at 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. Most statutes and policies are available at 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 (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/avcademic.

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.

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!

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website 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
- 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)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **Friday 28 September 2012**.

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
or via email adamartgallery@vuw.ac.nz