

SYLLABUS, ARTH 4740 01: Nineteenth-Century Art. Fall 2008, MWF, 8-8:50a, Centrum 229. Instructor: Andrew Marvick
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Course Description:

- This is an overview of the art of the nineteenth century, primarily focussed on Europe, but with reference to non-European art as it influenced and affected western trends during the nineteenth century. The artistic movements that informed and pervaded visual culture during the nineteenth century -- particularly Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Aestheticism and Symbolism -- are given particular attention. The nineteenth century was a time of upheaval in the visual arts, a time of enormous artistic conflict and innovation. Consequently the course will survey not only the art itself but also the motives that drove nineteenth-century artists to make art, and the social trends and individual personalities that helped to define it.

Course Objectives:

- To develop the student's understanding of nineteenth-century art through class discussion as well as oral and written responses. The development of symbolism, the rise of self-expression, definitions of classicism, the roles of aesthetics and spirituality in art, definitions of modernity, the nature of realism and the rise of the avant-garde are among the issues investigated in this course. Among the major artists covered are Goya, Blake, David, Ingres, Friedrich, Runge, Turner, Constable, Delacroix, Géricault, Corot, Courbet, Manet, Millais, Bouguereau, Gérôme, Whistler, Bastien-Lepage, Innes, Monet, Renoir, Degas, Cassatt, Morisot, Van Gogh, Gauguin, Seurat, Cézanne, Moreau, Rodin, Puvis-de-Chavannes, Redon, Munch, Sargent, Boldini, Klimt and Khnopff .

Evaluation Method:

- Learning will be assessed through test performance, an essay assignment, and participation in group projects and class discussions. There will be five objective tests (each test = approximately 15% of the course grade, depending on attendance records, and subject to change in the event of unforeseen circumstances). The tests will contain reference images accompanied by questions relating them to the history of art ideas, theory and methodology -- multiple-choice, true-false and matching questions -- based on material discussed in class and/or covered in the assigned readings. In general, make-up tests are not allowed in this course. In rare circumstances, and only with a valid excuse, a student will be allowed to make up one test, usually during the course finals period. The fifth test (the final exam) may not be taken late. All tests will require Scantron test answer-sheet forms for multiple-choice tests and No. 2 pencils. Students are responsible for these items. (They are available in the bookstores). One brief essay on a topic to be described in class will have a value of 15%. Participation in class discussions and attendance will determine the remaining 10% of the course grade. Excessive absences may seriously affect a student's grade. Critical thinking and discussion of topics is strongly encouraged; students will be expected, however, to take a serious and constructive attitude toward course content.
- Extra credit of 3% of the course letter-grade will be awarded to students who visit an approved museum of art while in this class. Up to three museums may be counted for a possible combined total of 9%. In the state of Utah there are five approved museums: the Salt Lake City Art Museum; the Springville Museum of Art; the Art Gallery on BYU campus in Provo; the Provo Museum of Art; and the St. George Museum of Art. Students visiting another state are encouraged to consult with the professor regarding an approved museum of art there. Proof of admittance and a list of at least ten works seen, the artists' names, media, a brief description of the works, and their dates of execution are required in order to receive this credit. Museum visits are not required -- they are for extra credit only. Students are encouraged to organize carpools for museum visits.
- The course is not graded on a curve. Students are advised to attend class, read the texts and participate fully in class and group activities.
- As this is a course about ideas as well as images, a controlled and precise use of language both in class and in written assignments is important. The way in which ideas are described and assessed in the required essays will therefore play a part in the determination of a grade in the course. Students are advised to seek clarity in their writing above all; to consider whether any given sentence might better be split into two simpler sentences, and conversely, whether each phrase is a full sentence or only a fragment; and to question their use of jargon and specialized terminology except where that terminology is the actual subject under discussion. Throughout the course the class will consider the analytical skill with which ideas are presented and argued in the assigned texts. Students will be graded on how well they use those analytical skills in their own projects. The specific essay assignments will be explained in class two weeks before their due dates.

Participation and attendance:

- Because most of the classwork in the course will involve discussion of the readings and their methodological foundations, regular participation in class discussions will be a critical component of the student's performance in the course. Students will be evaluated on their participation in class discussions (both the quality and quantity of contributions). Students will be expected to have read the section of the text relevant to the topics scheduled for each class session in advance of the class itself, and to be prepared to participate in the class discussion for that day (see the schedule on the next page).
- Regular attendance will be even more important than active oral participation. While there may be instances in which the University will excuse absences, any missed classes will make it difficult for the student to do well on the writing assignments. Unless specifically sanctioned by University policy, absences due to participation in athletic or other non-academic

events or activities will not be considered excused absences. There will be no exceptions to this policy without a valid written excuse from a doctor or other medical official. Two late arrivals will be equal to one unexcused absence. It will be the student's responsibility to sign the attendance sheet.

Required texts:

- Honour, Hugh: Romanticism, New York: Harper & Row, 1979 (ISBN: 0064300897). A second text may be required later in the course.
- Petra Chu: Nineteenth-Century European Art (paperback, ISBN-10: 0131886436; ISBN-13: 978-0131886438; published by Prentice Hall; 2nd edition (April 8, 2006). Copies will be available in the Student Bookstore; the last time I checked this text was going for \$92.88 at Amazon.com.

Note on intellectual honesty:

- All work turned in by students must be original intellectual property. All sources must be clearly identified and credited. Any incidence of plagiarism (the use of another writer's work without proper identification of the original source) will be treated as a serious breach of scholarly ethics, with severe repercussions.

ADA Note:

- If a student has difficulty in attending or meeting course requirements and feels that it may be a result of a disability -- whether medical, psychological or learning-related -- accommodation will gladly be made by the professor provided that the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), located in Room 205c of the Sharwan Smith Center (phone number: [435] 865-8022) is notified of the situation and determines that the student meets ADA eligibility requirements. In other words, SSD -- not the professor -- must determine eligibility for and authorize the provision of services in such circumstances; at which point the professor will do everything possible to accommodate the student.

Disclaimer:

- Information contained in this syllabus, other than grading, late assignments, makeup work and attendance policies, may be subject to change with advance notice as deemed appropriate by the professor.