Nineteenth-Century Art

MLART 5381N, Section 2225
Department of Fine Arts and Drama,
University of St. Thomas
Spring 2017, Monday, 5:30-8:15 pm,
Cullen 204

Professor: Dr. Jessica Basciano
Office hours: Monday and Wednesday, 9:30-12:00,
Tuesday and Thursday, 1:00-2:00, and by appointment
Office: Art History Building, 1204 Colquitt Street,
Room 203
Phone: 713-525-3854
E-mail: basciaj@stthom.edu

Course Description

The art of the nineteenth century was made in a world that changed more quickly and extensively than at any previous time. Europe in particular was transformed by political revolutions, industrialization, and social upheaval, events that art engaged with in compelling ways. This course examines European and North American art of the “long nineteenth century”, from the late eighteenth century to 1914, with a focus on England, Germany, and especially France. Since Paris was the capital of the art world in the nineteenth century, roughly half of the classes will center on that city. Painting will also be emphasized owing to its high status in the period; however, the course will deal with sculpture, printmaking, photography, decorative art, and architecture. Students will carefully analyze canonical works by artists such as David, Blake, Goya, Friedrich, Courbet, Manet, Monet, and Cézanne.

Organized more or less chronologically, the course will explore questions surrounding: modernity, the avant-garde, and modernism; ideas of the function and appropriate subject matter of art; the effect on art of new technologies; patronage, exhibition, and the emergence of a free market for art; women artists and the representation of gender roles; and European artists’ representation of non-European people and cultures, as well as their appropriation of global art forms. Furthermore, the course will address various methodological approaches to art history and argue for the exceptional relevance of the study of nineteenth-century art in our own day.

Class meetings will consist of lectures illustrated by PowerPoint presentations, and discussions. These will be supplemented by three special events: a workshop on art history research skills during class, a field trip to the Works on Paper Study Center and Hirsch Library at the Museum of Fine Arts, Houston, and a field trip to the MFAH’s European art galleries. Because the MFAH is closed on Mondays, the trips will be held outside of our usual class time. The date of the trip to the Works on Paper Study Center is to be determined; that of the European art galleries will be on Thursday, April 6 at 6:00 pm.
**Student Learning Outcomes**

Students in the course will:
1) gain knowledge of works of art produced in nineteenth-century Europe and North America and their historical contexts;
2) learn to recognize and identify well-known works of art produced in nineteenth-century Europe and North America;
3) learn to describe and analyze the formal characteristics of works of art using specialized vocabulary;
4) and develop skills of interpretation, reading, communication, and research, including the ability to write a research essay that advances an original argument.

**Online Resources**

The Blackboard website is an essential component of the course: [https://blackboard.stthom.edu/](https://blackboard.stthom.edu/)

I will use Blackboard to make accessible readings, PowerPoints, and other course documents. If you have any difficulty finding these resources on the site, please let me know right away. In addition, I will use your UST e-mail address to contact you outside of class time. Therefore, I ask that you check it regularly.

**Evaluation**

<table>
<thead>
<tr>
<th>Work Required</th>
<th>Date</th>
<th>Percentage of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plagiarism Tutorial</td>
<td>January 30</td>
<td>none</td>
</tr>
<tr>
<td>Reading Responses (3)</td>
<td>throughout the term</td>
<td>10%</td>
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<tr>
<td></td>
<td>(see schedule below)</td>
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</tr>
<tr>
<td>Research Proposal</td>
<td>February 20</td>
<td>5%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>March 6</td>
<td>20%</td>
</tr>
<tr>
<td>Research Essay</td>
<td>April 24</td>
<td>30%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>May 8</td>
<td>25%</td>
</tr>
<tr>
<td>Participation</td>
<td>throughout the term</td>
<td>10%</td>
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</tbody>
</table>

**Course Requirements**

Completion of UST’s Plagiarism Tutorial with a passing grade (70% or more) is a course requirement. Students must provide a printout of their certificate of completion, dated this academic year. Therefore, you must take the tutorial on a computer with a printer attached. Please use the following link to access the tutorial: [http://www.stthom.edu/libtraining/ustplagiarism/ustplagiarism.htm](http://www.stthom.edu/libtraining/ustplagiarism/ustplagiarism.htm)

The textbook for the course is:


It is available for purchase at the campus bookstore. The textbook provides a chronological narrative and illustrates many of the works we will study. Further required readings, chosen to stimulate class discussion, will be posted on Blackboard or placed on reserve at Doherty Library. Almost all are primary sources that offer direct insight into the production and reception of
works of art; two are secondary sources that complement the textbook. In addition, suggested readings provide broader historical context.

Reading responses (1-1 ½ pages) are due three times during the semester. Before a response is due, I will ask specific questions for you to answer. Your response must be typed, double-spaced, and printed: I do not accept e-mailed work. Since the point of the responses is to prepare for class discussions, they must be done on time.

Note: Regardless of whether a reading response is assigned, students are expected to read all readings by the due date and come to class ready to discuss them. Please print out all readings apart from the textbook and bring them to class with you.

The research proposal (1 ½-2 pages) will present your preliminary research on your essay topic. It will consist of a statement in paragraph form defining your topic and outlining your argument, your methodological approach, the problems inherent to the topic, and the direction of your research, complemented by a bibliography of at least ten scholarly sources, at least five of which must be printed only--not on the web. Online sources must be scholarly too, such as e-books or articles in academic journals. Graduate students must provide an annotated bibliography. You are free to choose your own topic, but it must concern European or North American art of the period from 1750 to 1914. See the ideas for formulating your topic below. We will discuss topic ideas and the research and writing of essays in class. A good starting point is the Art History Resources at Doherty Library webpage: http://campusguides.stthom.edu/arthistory.

The final research essay (6-8 pages for undergraduates, 12-15 pages for graduates, not including bibliography and illustrations) will develop the ideas explored in your proposal. The essay must be complete with footnotes, a bibliography, and illustrations, and must conform to MLA or Chicago style. Scans of images must be included as illustrations at the end of the text, with figure references in the text. All illustrations must be numbered and identified with captions.

The midterm exam will consist of slide identifications with short-answer questions, a vocabulary section, and comparative essays.

The final exam will be composed of slide identifications with short-answer questions, comparative essays, and a comprehensive essay. Questions for the comprehensive essay will be distributed beforehand.

The field trips to the MFAH are scheduled outside of our normal class time because the museum is closed on Monday. Nevertheless, they are strongly recommended, because the examination of original art objects is fundamental to the teaching of art history. Students who are unable to come on the tour of the European art galleries must go on their own. One of the works we study will be included on the final exam, in the slide identifications portion.

Research Essay Ideas

1. A case study of an artwork or building that has attracted considerable attention in art history. Compare and contrast several interpretations. Which is the most convincing? Why?
2. A case study of a single artist. Compare and contrast several works. What are their similarities and differences, and how can they be assessed in relation to the artist’s biography, as well as cultural, social, political, and other factors?

3. An examination of an art movement, for example, Realism, Impressionism, or Post-Impressionism. Compare and contrast several works by artists in the group. What are their similarities and differences, and how can they be assessed in relation to the artists’ stated aims and the writings of critics of the time?

4. A comparison of two artworks dealing with similar themes, which were made in different places or times. What are the similarities and differences between the works, and what is the significance of these similarities and differences? Why do the works differ?

5. A comparison of two buildings with similar functions that were made in different places or times. What are the similarities and differences between the buildings, and what is the significance of these similarities and differences? Why do the buildings differ?

Note: Students are encouraged to choose artworks that they can examine in person, at the MFAH or Menil Collection, for example.

**Course Policies**

**Attendance:** Students are expected to attend every class meeting. The only acceptable reasons for missing class are: religious observance, illness, family emergency, and co-curricular activities such as intercollegiate athletics. In the case of absence for religious reasons, please let me know in advance. In the case of a medical or family emergency, provide a note from a doctor or counselor. In the case of co-curricular activities, a coach or other leader must submit an excused absence form. Students who miss more than one class without permission will have their participation grade lowered by one point (out of ten) for each absence. Students who arrive late or leave early will likewise have their participation grade lowered.

**Participation:** The success of the course depends on the active participation of all class members. Therefore, it is essential that students keep up with the readings and writing assignments and contribute to discussions.

**Food:** Please do not eat in class.

**Laptops and Cellphones:** Please turn off and put away your laptops and phones.

**Late Work:** Assignments are due at the beginning of class on the specified date. Responses will not be accepted late. If you fail to submit a response on time, your grade for the work will be zero. Essays submitted later on the day they are due will be considered one day late. A student will lose a grade step for each day an essay is late. (An example of a grade step is the difference between a B and a B-.) No work will be accepted after the last day of class.

**Academic Integrity:** The UST Student Handbook states that “every offense against academic honesty seriously undermines the teaching-learning process for which the University exists”. In
keeping with this view, students are expected to be honest when taking their exams, to cite sources in their essays, and to submit their own work. Students may not submit work for one course that has already been used for another course. Cheating, plagiarizing, or any other form of academic dishonesty will lead either to a mark of zero for the work in question or to the grade of ‘F’ for the course, and to a formal University procedure.

You must cite all sources used, whether printed or online. If you are unsure about what to cite or how to cite it, please see me during my office hours. You can also find links to citation style guides on the Doherty Library Research Guide webpage: http://campusguides.stthom.edu/cat.php?cid=866.

Disability Services: Students with a suspected or documented disability may be eligible to receive academic accommodations. Faculty must be notified that exam accommodations have been approved well before the exam. For more information, see the Disability Services FAQ on the UST website or contact the Coordinator, Tiffany Devereux. She may be reached by e-mail at deveret@stthom.edu or by phone at 713-525-2169 or 6953.

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Schedule of Classes and Assignments (Subject to Revision)

   
   **Required Reading**
   
   **Suggested Reading**

2. **January 30.** Neoclassical Painting in France: Jacques-Louis David; Neoclassical Sculpture in Britain, France, and Italy: Flaxman, Houdon, and Canova. How to Cite Sources
   
   *Plagiarism Tutorial Certificate of Completion Due*
   
   **Required Reading**
   Chu. Chaps 1-2, pp. 20-73.
   
   **Suggested Reading**
3. February 6. Library Workshop. Art in Britain during the Late Eighteenth and Early Nineteenth Century: The Beginnings of the Gothic Revival, Fuseli, Blake; Landscape Painting in Britain and America

*Reading Response 1 Due*

Required Reading

Suggested Reading

4. February 13. Art in France during the Revolution and Empire of Napoleon I: Vigée-Lebrun, David, His Followers, and Public Monuments

Required Reading
Chu. Chaps 4-5, pp. 98-143.

Suggested Reading

5. February 20. Art in Spain during the Late Eighteenth and Early Nineteenth-Century: Goya

*Research Proposal Due*

Required Reading
Chu. Chap. 6, pp. 144-159.

Suggested Reading
6. February 27.  The Beginnings of Romanticism in Germany: the Nazarenes and Friedrich; Midterm Exam Review

*Reading Response 2 Due*

Required Reading

Suggested Reading

7. March 6. MIDTERM EXAM. The Beginnings of Romanticism in France: Géricault and Delacroix. How To Write and Edit an Art History Research Essay

Required Reading
Chu. Chap. 9, pp. 200-221.

Suggested Reading

*No class March 13. SPRING BREAK.*

8. March 20. Art in France during the July Monarchy and the Revolution of 1848: The Emergence of Realism, with an Emphasis on Daumier and Courbet; The Beginnings of Photography.

Required Reading

Suggested Reading

9. March 27. Art in Britain during the Victorian Period: Gothic Revival, the Pre-Raphaelites, and the Crystal Palace

Required Reading

**Suggested Reading**


**10. April 3.** Art in France during the Second Empire: Modernity, Manet, and the Transformation of Paris

*Reading Response 3 Due*

**Required Reading**


**Suggested Reading**


*Thursday, April 6 at 6:00 pm. Field trip to the European art galleries of the Museum of Fine Art, Houston.*

**11. April 10.** Impressionism: Monet, Renoir, Morisot, and Cassatt. How to Illustrate an Art History Essay

**Required Reading**


**Suggested Reading**


**12. April 17.** Neo- and Post-Impressionism: Seurat, Van Gogh, and Cézanne

**Required Reading**


Michel Eugène Chevreul. Excerpt from “The Principles of Harmony and Contrast of Colours and Their Applications to the Arts.” In *Documentary History of Art. Vol. 3, From the*
Nineteenth-Century Art


Suggested Reading

*RESEARCH ESSAY DUE*
Required Reading

Suggested Reading

14. May 1. Art Nouveau; Final Exam Review
Required Reading
Suggested Reading

*The final exam will be at 6:00 pm on Monday, May 8.*