Course Description:
This course will investigate the evolving discourse of modernity in the context of nineteenth-century European art. The discussion of specific artistic trends will be framed by an examination of the social and political climate in which they were created.

Course Objectives:
The class is organized as a combination of lecture and discussion. Each student will develop the critical language necessary for analyzing the themes of the course and apply them to specific works of art. The course emphasizes critical thinking, reading, and writing. Students will develop skills of identifying works of art, artists, and styles, as well understanding the meanings of those works and their historical circumstances. The study of art history requires memorization, but it also requires synthetic, creative, and analytical thinking and research skills. Ultimately, the purpose of this course is to expand students’ ability to independently research and critically analyze nineteenth-century art. To accomplish this goal, lectures, discussion periods and assignments are designed to elicit sophisticated responses that are grounded in thorough understanding of visual, theoretical, and historical issues.

Course Requirements:
The required readings for this course are drawn from the following textbook, available at the student bookstores on campus and around town, and held on reserve at Morris library:


Grading Criteria:
Exams: 3 exams worth 20% each of final grade
There are three equally weighted, non-cumulative exams in this class. These exams will consist of three essay questions that ask you to identify (provide title, artist, and date) and compare and contrast a pair of images based on your knowledge of their artistic, historical, and social context. In addition, there will be one essay question on each exam that tests your ability to recognize artistic styles and specific artists whom we have studied in class through a work of art that is unfamiliar to you.
Exam #1 (Weeks 1-5): Tuesday, February 20th
Exam #2 (Weeks 6-10): Tuesday, March 27th
Exam #3 (Weeks 11-15): Thursday, May 3rd

You must take each exam at the time scheduled. Make-up exams will be considered only in the
most extreme cases of documented illness or family emergency.

You should study for each exam from the images posted on the course website each week, the
textbook, and your lecture notes. The website images are the only images that will appear on the
compare/contrast section of the exam. To access the website, go to:
http://mccoy.lib.siu.edu/~ssloboda/ad357

The username for this class is: ad357
The password is: manet

All efforts will be made to accommodate the needs of students who have disabilities that have
been documented by staff at SIUC’s Disability Support Services or the Achieve program.
Students who have need of special arrangements should provide me with written documentation
of their needs by the second week of class so that the necessary accommodations can be made
promptly.

Research Papers: 2 papers worth 15% each of final grade

Paper #1: Due Thursday, March 8th
Paper #2: Due Thursday, April 26th

The study of the history of art requires sustained, thoughtful observation, careful written
description, and thorough scholarly research of works of art.

Each research paper is a 6-8 page (1500-2000 words) paper on a single work of art made in
Europe or North American between 1800 and 1900. At least one of the essays must be based on
a work of art that you have studied in person this semester at a museum (St. Louis Art Museum,
Art Institute of Chicago, Krannert Art Museum at Urbana-Champaign, or other museum with
instructor’s approval). In each paper, you will develop a thesis statement about your chosen work
of art, supported by formal analysis of that piece and research you have conducted on the work
itself, its style, and its artist.

To facilitate your study of an original work of art, there will be an optional field trip to the St.
Louis Art Museum on Saturday, February 10th, leaving from the SIU Student Center at 10:00
a.m.

The following are some guidelines for writing art history papers and conducting research:

Thesis Statement: Your essay should deal with the specific details of the work of art and your
research of that work in order to reach an overall thesis or argument about the work. Your thesis
is your own opinion about the work of art and thus is entirely up to you. Your opinion must be
grounded with a complete formal analysis and historical evidence gathered from scholarly
research.
Formal Analysis: Specific elements to address in a two-dimensional work include the overall composition, subject matter, color, brushstroke, texture, and treatment of figures or objects within the work. It may also be relevant to discuss the ways certain of the above elements contrast with other of the same elements in the painting, such as how two separate figures are rendered or the way in which colors work in harmony with, or differ from, one another. When evaluating a three-dimensional work of art, you should also consider the handling of material, surface treatment, technical qualities of the medium, and the form’s relationship to the space around it. Good art historical writing engages a strong and creative use of active verbs and descriptive adjectives. When you look at a work of art in person, you take detailed notes in front of the piece, including a sketch of the piece.

Research Criteria: Research is at the heart of the study of art history. To a large extent, the discipline of art history may be thought of as an ongoing dialogue amongst scholars and students attempting to make sense of the visual history of various cultures. Students of art history must enter into this dialogue by studying individual works of art and reading the ideas and interpretations put forward by others who have looked at the same work of art, its artist, and its style. Your research will focus on gathering relevant factual material about the making, reception, and meaning of individual works of art, as well as engaging with another scholar’s interpretation or thesis about that work of art.

Because you will need to gain factual information and reliable interpretations about your chosen piece, it is essential that you use reputable research sources. For the purposes of this class, this includes published books, edited collections of essays and journal articles accessed through Morris Library and its electronic databases, and the website of the museum in which the work is displayed. Public websites, Wikipedia, and non-academic publications should be used only in consultation with me. These sources, while they may appear reputable, are not always vetted by experts in the same way that scholarly books and articles are. Thus, they can frequently contain factual errors, unscholarly interpretations, severely biased opinions, and unverifiable information. Avoid these sources! If you have any questions about the reliability of your source material, feel free to discuss it with me.

Each Paper Will Include:

- A written component of 1500-2000 words (approximately 6-8 double-spaced, typed pages), based on your own visual analysis and research of your chosen work of art. The content, thoroughness, and clarity of this aspect of your paper are the primary criteria on which your project will be graded. Graduate students enrolled in this course as AD 527 will write papers of 10-12 pages each.

- Full-page illustrations (minimum dimension of 4 inches in height or width) of all the works of art under discussion, clearly labeled with figures numbers in the text and captioning the illustration. Legible photocopies and/or digital images are acceptable. If you are using digital images found on the internet, the resolution must be at least 500 pixels in any direction.

- A bibliography of at least 10 entries. This should include only scholarly sources. Always consider the reputation and reliability of electronic sources. Encarta, Wikipedia, and general dictionaries and encyclopedias, as well as general websites are not acceptable academic sources for citation.
• Proper citation of all research in the Chicago Manual of Style format. A short guide to the Chicago Style is available at: [http://www.siu.edu/departments/cac/students.htm](http://www.siu.edu/departments/cac/students.htm).

I recommend that all art history majors and other students who regularly write research papers and/or a senior thesis invest in a copy of the full student guide to the Chicago style: Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th edition (Chicago: University of Chicago Press, 1996). This guide is also available at the Reference Desk at Morris Library.

Please do not hesitate to discuss any questions or problems you may encounter with me. I am very willing to assist you with choosing a topic and advising you on appropriate directions for research and acceptable content for the paper.

**Guidelines for all Writing Assignments:**

**Turnitin.com:** Each of your writing assignments must be turned in both in paper form at the lecture period in which it is due and in electronic form to www.turnitin.com by 5:00 p.m. on the day that it is due. If you fail to turn in either the paper or electronic version, your assignment will be considered late until you turn in both copies.

To use turnitin.com, you must register as a user and add yourself to this class. If you have not used turnitin.com in the past, you can get information and a tutorial on signing up at www.turnitin.com, click on “new users.”

The class ID is: 1764684
The class enrollment password is: manet

**Academic Integrity:** Turnitin.com is an electronic database that compares the content of your paper to the text of other papers submitted for similar classes, to published information on the internet and in print, and its own database of papers. It is used in this course to encourage students’ responsibility for their own work.

You are expected to act in accordance with SIUC’s Student Conduct Code (SCC), and should familiarize yourself with its standards for academic honesty and ethical conduct (the SCC is available online at www.siu.edu/~docedit/policies/conduct.html). Plagiarism—the unacknowledged and/or unauthorized use of another person’s intellectual property—is a form of theft. Any time you quote, paraphrase, or even summarize the ideas of another person (as opposed to stating common knowledge) you must acknowledge your debt. This acknowledgement should take the form of a footnote or endnote conforming to the Chicago Manual of Style. If you have any questions on how to cite a source properly, please ask me and/or consult a guide such as the Kate Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th edition. Please be aware that if you cheat on an exam or turn in any work that is not entirely your own, you will fail the course and may be referred to the university for disciplinary action.

**Late Papers:** Late papers will be graded down by one full letter grade each day (M-F) that they are late. Papers are accepted in paper form and to turnitin.com only, no e-mailed papers will be accepted. Papers must be posted to turnitin.com by 5:00 p.m. on the day that it is due. No paper will be accepted more than 7 days after the due date.
Participation  

10% of final grade

Regular participation (and therefore, attendance) in class is an essential component of this course. While the textbook offers factual information and some interpretation of works of art, much of the information you will be tested on will only be available from lecture. You should take detailed notes on each work of art discussed in class. In addition, you will be expected participate in every class discussion.

Graduate Student Guidelines:
Graduate students enrolled in this course as AD 527 are expected to adhere to all of the course requirements and grading criteria described above. As explained above, graduate students will write two research papers of 10-12 pages in length, rather than the 6-8 pages required of undergraduate students. These papers should display a sophisticated formal, historical, and intellectual analysis of their chosen subject commensurate with graduate level work in art history.

Office Hours:
I warmly encourage you to take advantage of my office hours to carry on further discussions of material covered in lecture or the readings, or to address any problems or questions relating to this course. Please use this venue, rather than e-mail for substantive answers to questions related to lectures and assignments. Office hours will be held on Tuesdays and Thursdays from 12:30 to 2:00 and 3:30-5:00 p.m. in Allyn 006d. If this time does not fit your schedule, please contact me for a separate appointment.

Course Schedule:

Week One:  Introduction
Tuesday, January 16: Course Introduction
Thursday, January 18: Art Around 1800

Reading:
Chu, “Introduction,” 13-17 and browse Chapters 1-6 on eighteenth-century art.

Week Two:  German Romanticism
Tuesday, January 23: The Nazarenes and Modern History Painting
Thursday, January 25: Caspar David Friedrich’s Romantic Landscapes

Reading:

Week Three: Landscape Painting in England
Tuesday, January 30: John Constable and the Politics of the Picturesque
Thursday, February 1: J.M.W. Turner and the Sublime

** Friday, February 2nd @ 12:00: Chris Reed, “Bachelor Japanists: Western Fantasies of Japan” Museum Auditorium.** Attendance is expected. 5 points extra credit applied to the first midterm exam for anyone who asks a question at the lecture.

Reading:
Chu, Chapter 8: “The Importance of Landscape – British Painting in the Early-Nineteenth Century,” 181-201.
**Week Four: French Painting during the Restoration**
Tuesday, February 6: Théodore Géricault
Thursday, February 8: Eugène Delacroix
** Saturday, February 10: Optional field trip to the St. Louis Art Museum, 10:00 a.m.**

Reading:

**Week Five: French Painting during the July Monarchy**
Tuesday, February 13: Art and the French Public
Thursday, February 15: No class

Reading:
Chu, Chapter 9 (partial): “The Popularization of Art and Visual Culture in France during the July Monarchy (1830-1848),” 225-253.

**Week Six: Early Photography**
Tuesday, February 20: **Exam #1**
Thursday, February 22: Early Photography

Reading:
Chu, Chapter 9 (partial): “The Popularization of Art and Visual Culture in France during the July Monarchy (1830-1848),” 253-255

**Week Seven: Realism**
Tuesday, February 27: The Barbizon School and Landscape Realism
Thursday, March 1: Realism and Painting Society

Reading:

**Week Eight: Paris and the Painting of Modern Life**
Tuesday, March 6: Haussmannization and the Making of the Modern City
Thursday, March 8: Manet and the Painting of Modern Life
**Paper #1 due in class**

Reading:

**Week Nine: Spring Break**

**Week Ten: The Pre-Raphaelites**
Tuesday, March 20: Early Pre-Raphaelitism: Revivalism and Nature
Thursday, March 22: Later Pre-Raphaelitism: Modern Life and Aesthetics

Reading:
Chu, Chapter 14: “Art in Victorian Britain, 1837-1901”
Week Eleven: Exhibitions, Empire, and Internationalism
Tuesday, March 27: **Exam #2**
Thursday, March 29: Great Exhibitions of the Nineteenth Century

Reading:

Week Twelve: Impressionism
Tuesday, April 3: Nature and the Foundations of the Style
Thursday, April 5: Capturing Modern Life

Reading:

Week Thirteen: Post-Impressionism
Tuesday, April 10: Painting and Perception: Georges Seurat
Thursday, April 12: Painting and Perception: Paul Cézanne

Reading:
Chu, Chapter 17 (partial): “French Avant-Garde Art in the 1880s,” 411-432.

Week Fourteen: Arts and Crafts and Aestheticism in Britain
Tuesday, April 17: The Arts and Crafts Movement
Thursday, April 19: The Aesthetic Movement

Week Fifteen: Symbolism
Tuesday, April 24: Paul Gauguin and the Nabis
Thursday, April 26: Symbolism and Artistic Expression: Van Gogh, Munch
**Paper #2 due in class**

Reading:

Week Sixteen: Course Summary
Tuesday, May 1: Course summary
Thursday, May 3: **Exam #3**