

[Final Exam Date](#) | [Required Text](#) | [Course Description](#) | [Course Requirements](#) | [Prerequisites](#) | [Learning Outcomes](#) | [Teaching Philosophy](#) | [Instructional Methods](#) | [Course Policies](#) | [Pearson LearningStudio \(eCollege\)](#) | [Campus Resources](#) | [Course Schedule](#) | [TCU Mission](#)

This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

ARHI 30333 (WEM) Modern Art I: Romantic Classicism to Impressionism

Syllabus

Instructor Name: Professor Jessica Fripp

Semester/Year: Fall 2015

Class location: 132 Moudy North

Class Meeting time(s): Monday, Wednesday 3:30-4:50

Office: Moudy 223N, office hours: Tuesdays 2:00-4:00 and by appointment

Telephone: 817-257-6820

Email: j.fripp@tcu.edu

Final Exam date

No final exam. Other due dates include:

Wednesday, Sept 2: First response paper due

Wednesday, Sept 16: Quiz 1

Wednesday, Sept. 23: Formal analysis paper due

Wednesday, Sept 30: Quiz 2

Wednesday, Oct 7: Second response paper due

Monday, Oct. 19: Quiz 3

Monday, Nov 2: Research paper proposal and annotated bibliography due

Wednesday Nov. 4: Quiz 4

Monday, Nov. 23: Quiz 5

Monday, Nov. 30: Research paper due

Wednesday, Dec. 9: Quiz 6

Monday, Dec. 14: Research paper revision due in eCollege dropbox, 4 pm

[top](#)

Required text and additional resources

- Petra ten-Doesschate Chu, *Nineteenth-Century European Art*, 3rd edition (Upper Saddle River, NJ: Pearson Prentice Hall, 2011)
- Charles Harrison, with Paul Wood and Jason Gaiger, eds. *Art in Theory 1815-1900: An Anthology of Changing Ideas* (Oxford: Blackwell, 1998)
- Articles and book chapters in PDF form on eCollege
- Crucial images will also be posted on eCollege shortly after the lectures in which they were discussed.

[top](#)

Course Description

This course will examine the evolution of European art from the eve of the French Revolution of 1789 to the great Paris Exposition of 1889. During this period, Europe saw numerous political revolutions, a profound reorganization of society, and the birth of what we call modernity. We will consider how art was implicated in these historical changes, and how the rules of representation changed so dramatically as to transform the definition of art itself. In order to understand the impact of these changes on all forms of art, we will look at oil painting in relationship to sculpture and the graphic and decorative arts, with special attention to the birth of photography. The course will cover the major artistic movements of the period - Neoclassicism, Romanticism, Realism, Impressionism, and Post-Impressionism – and will consider how these “isms” became central both to nineteenth-century culture and to our own conceptions of art. Themes will include the political uses of art, the art market and the construction of artistic identity, the technical aspects of painting and sculpture, the gendering of art production, and the role of art in European colonialism.

[top](#)

Course Requirements

This course currently meets all or part of the following requirements for a degree:

- Writing Emphasis
- Fulfills a 30000-level course requirement for Art History majors and minors
- Fulfills a 30000-level art history requirement for Studio Art BA
- Partially fulfills art history requirement for Studio Art BFA
- Partially fulfills art history requirement for Art Education BA

Because this is a Writing Emphasis course, you will be expected to write often and with increasing proficiency over the course of the semester. You will write three short papers and a longer research paper, which will involve a topic proposal, annotated bibliography, a first draft, peer-editing, and a final draft. However, much of the writing in this course will occur in class and will require familiarity with assigned readings.

[top](#)

Prerequisites

10043 and one 20000 level course, or permission of instructor. This course provides a deeper look into the production of visual culture between roughly 1780 and 1890. It builds on the close looking and critical reading skills you developed in 10043 and other lower level Art History courses.

[top](#)

Learning Outcomes

By the end of the course, students will have a solid familiarity with major artists and artworks created between roughly 1780 and 1890, as well as an understanding of the social, economic, and political circumstances that informed artistic practices. Students will acquire the vocabulary and skills to discuss art and visual culture, both verbally and in writing. Students will also work on basic research paper skills including evaluating primary and secondary sources, bibliography building, proper citation formats, as well generating and supporting a written argument using visual and textual sources.

[top](#)

Teaching Philosophy

Art history requires close looking, an understanding of history, and critical reading of primary and secondary texts. Lectures will introduce students to artists, works, and historical events, and provide examples of how to look at works of art, and construct arguments about them using visual and written evidence, but students are expected to participate actively in their own learning through class discussion and exercises. Students must complete weekly readings, come to class with questions, and be prepared to engage with the professor and fellow students in lively discussion. Students will be given opportunities to practice and hone their close reading and looking skills through in-class assignments and quizzes. These exercises will culminate in a research

paper focusing on a work at the Kimbell Museum of Art.

[top](#)

Course Policies and Requirements

All work on in-class exercises, quizzes, and papers must be your own. Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog (Student Policies>Academic Conduct Policy Details; http://www.catalog.tcu.edu/current_year/undergraduate/).

Special Requirements for Graduate Students:

Graduate students enrolled in the course will fulfill all the course requirements listed here, but will write a longer final research paper, do additional readings, and attend periodic graduate discussion sections at a time to be determined by the instructor.

Grading

Final Grade Elements:

Percent / Point Value	Item
10%	Participation and in-class assignments
20%	Quizzes (total)
20%	Two response papers (10% each)
15%	Formal Analysis
35%	Final Research Paper (first draft, peer review, and rewrite)

Final Numerical Grade Calculation (+/-):

A	4.00 – Excellent
A-	3.67
B+	3.33
B	3.00 – Good
B-	2.67
C+	2.33
C	2.00 – Satisfactory
C-	1.67
D+	1.33
D	1.00 – Poor
D-	0.67
F	0.00 – Failing

P – Passed the course.

NC – No credit awarded for the course.

Final Letter Grade Calculation:

Grade	Score
A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

Rubric:

“A” (94-100) = exceptional work, indicated by an excellent and critical understanding and articulation of course material, the demonstration of independent thinking, and a fluent and inventive writing style.

“A-“ (91-93) = very good work, indicated by critical understanding and articulation of course material, the demonstration of independent thinking, and a fluent writing style.

“B+” (89-90) = good work, as below, which demonstrates some independent thinking

and solid writing skills.

“B” (84-88) = good work, indicated by a much more than a satisfactory understanding and articulation of course material.

“B-” (81-83) = satisfactory work, indicated by a fair understanding and articulation of course material.

“C+” (79-80) = satisfactory work, indicated by slightly more than basic understanding and articulation of course material.

“C” (74-78) = satisfactory work, indicated by a basic understanding and articulation of course material.

“C-” (71-73) = less than satisfactory work, indicated by an imperfect understanding and articulation of course material.

“D+” (69-70) = less than satisfactory work, indicated by an inadequate understanding and articulation of course material.

“D” (64-68) = unsatisfactory work, indicated by a lack of understanding and articulation of course material.

“F” (<64) = failure to complete all course work and/or inability to demonstrate an understanding and articulation of course material.

Attendance

Attendance will be taken at each class meeting. Students are required to attend class and to participate in discussions. After four absences, your grade will drop half a letter grade for each absence. At six absences, you risk failing the course. Furthermore, a student who is sleeping, texting, or excessively late will be marked as an absent student. If you have a University Excused Absence, please come see me as soon as you can so we can make the proper accommodations.

Papers are due at the beginning of class at 3:30 pm. Late papers will be penalized one grade step (ie. B to B-) for papers up to 24 hours late, and one additional grade step for each day thereafter. No papers will be accepted more than one week after the due date. Quizzes cannot be made up, and must be taken in class. Students with medical or other official absences must speak to me as soon as possible **BEFORE** a quiz or a due date.

Electronic Devices Policy

Cell phones, computers and tablets are strictly forbidden in class. This is due to their consistent abuse for non-course related activities that distracts not only you but also your professor and your fellow students. Computers/tablets will only be allowed for note taking for students with disabilities (please see following section).

Phones must be turned off or put on “do not disturb”/airplane mode (**NOT** vibrate) during class and put away. Students will receive one warning if I see a cell phone; a second infraction will result in confiscation of the phone for the duration of the class period.

Statement of Disability Services at TCU

Disability Statement approved Fall 2007 by the Undergraduate Council / Revised Summer 2011

Disabilities Statement: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* Guidelines for documentation may be found at http://www.acs.tcu.edu/disability_documentation.asp.

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

Academic Misconduct:

Academic Misconduct (Sec. 3.4 from the Student Handbook) –Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the

offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog (Student Policies>Academic Conduct Policy Details; http://www.catalog.tcu.edu/current_year/undergraduate/). Specific examples include, but are not limited to:

- Cheating: Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- Plagiarism: The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore
- Collusion: The unauthorized collaboration with another in preparing work offered for credit.

Netiquette: Communication Courtesy Code

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and the online administrators and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the following link concerning "netiquette".

<http://www.albion.com/netiquette/>

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity:

<http://ctlit.ubc.ca/distance-learning/learner-support/communicating-online-netiquette/>

[top](#)

Pearson LearningStudio (eCollege)

- If you have not yet taken the Student Orientation Tutorial, please exit this course and do so immediately. Once you have finished, return to this course and continue. The Student Orientation Tutorial is listed on your personal student homepage. To access it, click on "Exit Course" at the bottom of this page. Then click on the "Student Orientation Tutorial" on your home page.
- If you experience any technical problems during your usage of Pearson LearningStudio, please do not hesitate to contact the HELP DESK (at Pearson LearningStudio). They can be reached by phone or by chat 24 hours per day, 7 days per week.

phone: 1-800-826-1665

chat: <http://247support.custhelp.com> Click "Start a Live Chat" at the top of the page.

Users can access these options by clicking the Tech Support tab from within a course shell.

For questions about logging into Pearson LearningStudio (eCollege) visit the online video: <http://www.elearning.tcu.edu/resources/howtologinvideo/howtologinvideo.asp>

If, however, you have a course related issue (course content, assignment troubles, quiz difficulties) please contact the professor.

[top](#)

TCU Campus Resources for Students

TCU Campus Resources for Students: Many resources exist on the TCU campus that may be helpful to students: Mary Coats Burnett Library (257-7117); Center for Academic Services (257-7486, Sadler Hall. 1022); Student Development Services (257-7855, BLUU 2003); and Office of Religious & Spiritual Life (257-7830, Jarvis Hall), Campus Life (257-7926, Sadler Hall 2006), and the Counseling, Testing, and Mental Health Center (257-7863, Brown Lupton Health Center).

The William L. Adams Writing Center (257-7221, Reed Hall 419) can assist you with writing help. Please ask for Lindsay Dunn; she is an art historian and knows the ins and outs of art historical writing.

Email Notification: Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

[top](#)

Course Schedule

Note: Readings must be completed before class. There will be short in-class quizzes and writing exercises during almost every class meeting. You should come to class prepared to talk and write about the material under consideration.

Monday, Aug 24: Introduction

Wednesday, Aug 26: The Art World Before 1789

Reading: Chu, *Nineteenth-Century European Art*, 21-43.

Étienne La Font de Saint-Yenne, "Reflections on some Causes on the Present State of Painting in France". (eCollege)

Monday, Aug 31: International Neoclassicism

Reading: Chu, *Nineteenth-Century European Art*, 45-73.

Johann Joachim Winckelmann, selections from *Reflections on the Imitation of Greek Works in Painting and Sculpture* (1755) and *A History of Ancient Art* (1764). (eCollege)

Jerôme-Charles Bellicard and Nicolas Cochin, "Observations on Herculæum". (eCollege)

Wednesday, Sept 2: Art and Politics: The French Revolution and the School of David

**** Response Paper 1 due ****

Reading: Chu, *Nineteenth-Century European Art*, 99-113.

Jacques-Louis David, "The Painting of the Sabines" (eCollege)

Monday, Sept 7: LABOR DAY NO CLASS

Wednesday, Sept 9: Propaganda and Painting under Napoleon

Reading: Chu, *Nineteenth-Century European Art*, 115-143.

Darcy Grimaldo Grigsby, "Rumor, Contagion and Colonization in Gros's *Plague Stricken of Jaffa* (1804)," *Representations*, no. 51 (Summer 1995): 1-46. (eCollege)

Monday, Sept 14 Goya: Art and Politics in Spain

Reading: Chu-160.

Art in Theory Francisco de Goya "On the Caprichos," 975-976. (eCollege), 144.

Wednesday, Sept 16: German Art and the Dawn of Romanticism (Quiz 1)

Reading: Chu, *Nineteenth-Century European Art*, 161-177.

Joseph Leo Koerner, "Part I: Romanticizing the World," pp. 1-28 in *Caspar David Friedrich and the Subject of Landscape* (1990). (eCollege)

Monday, Sept. 21: The British Landscape

Reading: Chu, *Nineteenth-Century European Art*, 179-199.

Art in Theory: Hazlitt, Constable, and Palmer 114-120, 125-134

Wednesday, Sept 23: Romanticism in France

**** Formal Analysis Paper due ****

Reading: Chu, *Nineteenth-Century European Art*, 201-221.

Art in Theory: Delacroix 26-30, Stendhal 30-37.

Monday, Sept 28: Popular Imagery and Official Art in France, 1815-1848

Reading: Chu, *Nineteenth-Century European Art*, 223-251.

James Cuno, "Violence, Satire and the Social Types in the Graphic Art of the July Monarchy," pp. 10-36 in Petra Ten-Doesschate Chu and Gabriel P. Weisberg, eds. *The Popularization of Images: Visual Culture under the July Monarchy* (1994). (eCollege)

Wednesday, Sept 30: The Birth of Photography (Quiz 2)

Reading: Chu, *Nineteenth-Century European Art*, 251-253, 298-301, 331-332, 341-344.

Monday, Oct 5: Realism and the Revolution of 1848

Reading: Chu, *Nineteenth-Century European Art*, 255-265.

T.J. Clark, "Courbet in Ornans and Besançon 1849-50," pp. 77-120 in *Image of the People: Gustave Courbet and the 1848 Revolution* (1982). (eCollege)

Wednesday, Oct 7: Orientalism

**** Response Paper 2 due at the beginning of class ****

Reading: Chu, *Nineteenth-Century European Art*, 270-282.

Linda Nochlin, "The Imaginary Orient," pp. 33-59 in *The Politics of Vision: Essays on Nineteenth-Century Art and Culture* (1991). (eCollege)

Donald Rosenthal, *Orientalism: The Near East in French painting, 1800-1880*, "Introduction" (pp. 8-11), sections on Delacroix (pp. 63-69) and Gérôme (pp. 77-81). (eCollege)

Monday, Oct 12 FALL BREAK

Wed Oct 14 Orientalism (cont.)/Paris, Capital of the Nineteenth Century

Reading: Chu, *Nineteenth-Century European Art*, 267-275, 289-291.

Art in Theory: Marx 170-173, 349-351; Marx and Engels 177-179; Baudelaire 300-304, 494-506.

Monday, Oct. 19: Quiz 3, Paris, Capital of the Nineteenth Century (cont.)

Wednesday, Oct 21 Guest lecture, no reading

Monday, Oct 26: Manet and the Birth of Impressionism

Reading: Chu, *Nineteenth-Century European Art*, 291-298.

T.J. Clark, "Olympia's Choice," 77-146 in *The Painting of Modern Life:*

Paris in the Art of Manet and His Followers (Princeton: Princeton University Press, 1984). (eCollege)

Wednesday, Oct 28: The Visual Arts in Victorian England

Reading: Chu, *Nineteenth-Century European Art*, 321-331, 332-341, 344-349.

Monday, Nov 2: The Universal Exhibition and Visual Culture (Quiz 4)

**** Long Paper Topic and Annotated Bibliography due ****

Reading: Chu, *Nineteenth-Century European Art*, 350-369; 439-445

Fanny Robles “When “The Present European Family” Contemplates “The Phases of Human Existence”: The Court of Natural history at the Crystal Palace, Sydenham, 1854-1866” in *Meet me at the Fair*, 17-30 (eCollege – under Webliography).

Katie Hornstein, “The Price of Things: Art, Industry and Commodity Culture at the Exposition Universelle of 1855 in Paris,” in *Meet me at the Fair*, 169-174 (eCollege– under Webliography).

Wednesday Nov. 4: The Commune and the Third Republic in France

Reading: Chu, *Nineteenth-Century European Art*, 371-387.

Monday Nov. 9: Impressionism

Reading: Chu, *Nineteenth-Century European Art*, 385-407.

Art in Theory: Louis Leroy, “The Exhibition of the Impressionists,” and Edmond Duranty *The New Painting*, 573-576, 576-585.

Wednesday, Nov. 11: Making Impressionist Paintings: Field Trip to the Kimbell

Reading: Anthea Callen, *The Art of Impressionism: Painting Technique and the Making of Modernity* (New Haven and London: Yale University Press, 200) pp. 156-190 (eCollege).

Monday, Nov. 16: Gender and Representation in Nineteenth-Century Europe

Reading: Tamar Garb, “Gender and Representation,” pp. 219-276 in Francis Frascina et al. *Modernity and Modernism: French Painting in the Nineteenth*

Century (1993). (eCollege)

Wednesday, Nov. 18: Consuming Culture in the Nineteenth century: the café-concert, Folies Bergère and the Moulin Rouge.

Reading: T.J Clark, "A Bar at the Folies-Bergère," 205-258 in in *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (Princeton: Princeton University Press, 1984). (eCollege)

Monday, Nov. 23: Other Modernisms: Germany and Italy (Quiz 5)

Reading: Chu, *Nineteenth-Century European Art*, 303-319.

Wednesday, Nov. 25: THANKSGIVING NO CLASS

Monday, Nov. 30: Post-Impressionism

**** Research Paper and Bibliography due in class ****

Reading: Chu, *Nineteenth-Century European Art*, 409-424.

Art in Theory: Fénéon, "The Impressionists in 1886" and "Neo-Impressionism," 963-969,

Paul Signac, excerpt from *From Eugène Delacroix to Neo-Impressionism*, 978-985

Wednesday, Dec. 2: Peer-Editing Seminar

Reading: The papers of the people in your group (Fill out peer review rubrics for the papers you read and bring them to class with you.)

Monday, Dec. 7: Cézanne and Van Gogh

Reading: Chu, *Nineteenth-Century European Art*, 425-437.

Meyer Schapiro, "The Apples of Cézanne: Essays on the Meaning of Still-life," pp. 1-38, in *Modern Art 19th and 20th centuries*. (eCollege)

Art in Theory: Van Gogh, letters to his brother Theo, 896-902.

Wednesday, Dec. 9: Conclusion (Quiz 6)

Monday, Dec. 14: ** Revised research paper due in the eCollege Dropbox by 4 pm **

[top](#)

TCU Mission

To educate individuals to think and act as ethical leaders and responsible citizens in the global community

[top](#)
