

FEB 14 2003

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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit ART	Phone 724-357-9363

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

- New Course
 Course Prefix Change
 Course Deletion
 Course Revision
 Course Number and/or Title Change
 Catalog Description Change

<u>Current</u> Course prefix, number and full title	ARHI 410 19 th Century European Painting,
	<u>Proposed</u> course prefix, number and full title, if changing

2. Additional Course Designations: check if appropriate

- This course is also proposed as a Liberal Studies Course.
 Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

3. Program Proposals

- New Degree Program
 Program Title Change
 Program Revision
 New Minor Program
 New Track
 Other
 Catalog Description Change

<u>Current</u> program name	<u>Proposed</u> program name, if changing
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4. Approvals

		Date
Department Curriculum Committee Chair(s)	<i>PM Mitchell</i>	10/23/02
Department Chair(s)	<i>V. Mitchell</i>	10/24/02
College Curriculum Committee Chair	<i>V. Mitchell</i>	2/10/03
College Dean	<i>J. Mitchell</i>	2/12/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Seckert</i>	4/8/03

• where applicable

APR - 1 2003

APR 15 2003

1. Catalog Description

ARHI 410 Nineteenth-Century European Painting

3 class hours

0 lab hours

Prerequisites: Junior Standing or Permission of Instructor

3 semester hours
(3c-01-3sh)

The course surveys the history of Western painting from the late eighteenth century to the turn of the twentieth. The styles and movements covered range from neo-classicism to romanticism, realism, the Pre-Raphaelite painters, impressionism, symbolism, and post-impressionism. French painting is most heavily represented.

II. Course Objectives

Students will be able to:

1. Identify and critically analyze themes, issues and comparative methods of approaching, interpreting, and writing about works of art and their makers. The issues include considerations of social class, race, and gender, along with the new economic and cultural conditions created by industrialism, capitalism, and national expansion in the modern period.
2. Analyze and reconsider the category of the "modern" itself.
3. Identify and critically analyze issues concerning the art market; images and social relations of the artist; pictorial ideas of masculinity and femininity; the situation of women as subjects and makers of art; orientalism; representation of blacks and other socially marginalized groups; representations of work; and the impact of new technologies and social conditions on urban and rural landscapes and how they were painted.
4. Comprehend the meaning and content of paintings and images in the broader context of historical, political, and social developments in western European culture during the 19th century.
5. Apply information using methods, concepts, and theories in new situations, and analyze works of art through recognizing and interpreting style, meaning, and content of works of art.
6. Develop critical thinking and verbal (including reading, writing, and speaking) skills. Interdisciplinary approaches to the study of the subject are encouraged.

III. Course Outline

A. Distribution of Syllabus, introductory remarks, questions

(3 hrs)

Discussion of "Modern", definition of terms ("avant garde", "Bohemian")
Preview of themes

- B. Jacques-Louis David and J.A.D. Ingres: Heroes and History (3 hrs)
J.A.D. Ingres: Odalisques, Orientalism, and the French Academy
Video on J.L. David
- C. Gore, Glory, and strangeness: Goya and Fuseli, (3 hrs)
Delacroix and Romanticism
- D. Romantic Landscape Painting: ruins, rusticity, (3 hrs)
the transcendent and the sublime
- E. Topics in Realism: Daumier, Courbet, Manet (3 hrs)
(Caricatures and Courtesans, or What happened to Venus?)
- F. Rosa Bonheur (Transvestitism in the Workplace) (3 hrs)
Degas' working women: Misogyny or Feminism?
The Pre-Raphaelites: Sinners, Stunners, Sickly Women, Saints,
Seductresses
- G. Impressionism: The Modern Landscape, the Impressionists' role in the (3 hrs)
new art market
- H. Women as Artists: Mary Cassatt and Berthe Morisot (3 hrs)
Camille Claudel and Auguste Rodin
- I. Post Impressionism: Paul Gaugin (3 hrs)
- J. Post-Impressionism: Van Gogh, Seurat, Cezanne (3 hrs)
- K. Symbolism and Art Nouveau: *Fin-de-Siècle* Fear, Fanaticism, and (3 hrs)
Femmes Fatales
- L. Research Field Trip and/or individual meetings (3 hrs)
- M. Student Presentations (4 hrs)
- N. Culminating activity during final exam week (2 hrs)

IV. Evaluation Methods

The final grade will be determined as follows:

- 25% Directed Responses to readings
Students will prepare typed Responses to questions regarding reading assignments drawn from a variety of sources illustrating a variety of approaches to art historical inquiry. These will improve reading skills and prepare students for meaningful class discussion.
- 25% Mid-term writing exercise
- 25% Research Paper
Each student will be required to write a ten page research paper.
- 25% Class Presentation
Students will give a twenty- to thirty-minute slide presentation on their topic in class.

Grading Scale: A: 100-90% B: 80-89% C: 70-79% D: 60-69% F: <60%

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for undergraduate Course Attendance Policy)]

VI. Required Textbooks and Supplemental Readings

The resources may vary with the instructor and will be updated periodically. Frascina, F., ed. (1993). *Modernity and Modernism: French Painting in the Nineteenth-Century*. New Haven: Yale University Press.

VII. Special Resource Requirements

Slides and other visual resources will be provided by the slide library and Instructor.

VIII. Bibliography

- Black, J.D. (2002). *The Politics of Enchantment: Romanticism, Media, and Cultural Studies*. Waterloo, ON: Wilfrid Laurier University Press.
- Brookner, A. (2000). *Romanticism and its Discontents*. New York: Farrar, Straus and Giroux.
- Broude, N., and M. Garrard, eds. (1992). *The Expanding Discourse: Feminist Art History*. New York, NY: Icon Editions.
- Brown, D.B. (2001). *Romanticism*. London: Phaidon.
- Callen, A. (2000). *The Art of Impressionism: Painting, Technique and the making of Modernism*. New Haven: Yale University Press.
- Eagleton, T. (2000). *Modernity, Modernism, Postmodernism*. Santiago de Compostela: Universidade de Santiago de Compostela.
- Flynn, E.A. (2002). *Feminism beyond Modernism*. Carbondale: Southern Illinois University Press.
- Garb, T. (1993). "Gender and Representation." In *Modernity and Modernism: French Painting in the Nineteenth-Century*. Ed. F. Frascina. New Haven: Yale University Press.
- German Romantic Painting Redefined: Nazarene Tradition and the Narratives of Romanticism*. (2001). Burlington, VT: Ashgate.
- Goldwater, R.J. (1979). *Symbolism*. New York: Harper and Row.
- Honour, H. (1981). *Romanticism*. Harmondsworth: Penguin.
- Lathers, M. (2001). *Bodies of Art: French Literary Realism and the Artist's Model*. Lincoln: University of Nebraska Press.
- Löwy, M. (2001). *Romanticism against the tide of Modernity*. Trans. C. Porter. Durham, NC: Duke University Press,
- Nochlin, L. (1989). *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. New York: Harper and Row.
- (1987). *Realism*. Harmondsworth: Penguin.
- (1999). *Representing Women*. London: Thames and Hudson.

Pollock, G. (1988). *Vision and Difference*. London: Routledge.

Prendeville, B. (2000). *Realism in Twentieth-Century Painting*. London; New York: Thames and Hudson.

Shaw, J.L. (2002). *Dreamstates: Puvis de Chavannes, Modernism, and the Fantasy of France*. New Haven: Yale University Press.

Smith, P. (1995). *Impressionism: Beneath the Surface*. New York: H.N. Abrams.

Wood, G. D'Arcy (2001). *The Shock of the Real: Romanticism and Visual Culture, 1760-1860*. New York: Palgrave.

II.2 Course Analysis Questionnaire

A. Details of the Course

A1. The course will be an elective for students in all Art Department programs.

A2. This course will not require changes in the content of existing courses or requirements for a program. In compliance with NASAD standards that dictate the inclusion of more upper level Art History courses in the curriculum, a program revision of the BA in Art-Art History Concentration will include this course among the controlled electives.

A3. This course has been offered twice as a trial offering as *AH 481 Special Topics in Art History* in Spring 1996 and Fall 1997, with an enrollment of thirteen and twelve students, respectively. It has been rated consistently high on student evaluation forms.

A4. This course will not be offered as a dual-level course.

A5. This course will not be available for variable credit.

A6. A similar course is offered at many institutions, for example:
Pennsylvania State University: ART H. 305 European Art from 1780-1860
Rutgers, State U. of New Jersey: ARH 389 Modern Art: 19th Century
University of California at Los Angeles: Art History 110A European Art of the 19th Century.

A7. This course is not required by an accrediting body or professional society.

B. Interdisciplinary Implications

B1. One instructor will teach the course.

B2. The course fills a gap in the Art History curriculum. No other department offers a course of similar content.

B3. Seats will be made available to students in the School of Continuing Studies.

C. Implementation

C1. Faculty resources are adequate. The course has been offered as a Special Topic.

C2. Other resources needed include the acquisition of books in the library (the current allowances to the Art Department should be sufficient); and a suitable meeting space for a small seminar group (application will be made to the Department and to the Dean of the College of Fine Arts to establish such a space within the existing Art Building).

C3. None of these resources are funded by a grant.

C4. This course will be offered alternating Fall semesters.

C5. One section only will be offered in a given semester.

C6. The enrollment should be limited to 20 students because of the emphasis on writing, class discussion, and student presentation.

C7. No professional society recommends enrollment limits or parameters for a course of this nature.

D. Miscellaneous

No other considerations.

III. Letters of Support

No other departments will be affected.