



John Spencer Stanhope, *Love and the Maiden*, 1877, on view at the Legion of Honor in *Truth and Beauty: The Pre-Raphaelites and the Old Masters*, on view until September 30

This course does not begin, as you might expect, in 1800 and end in 1900. Rather, it starts in the mid-eighteenth century with the Enlightenment and the passing of the Old Regime in Europe; then it opens onto the revolutionary era at the turn of the nineteenth century with Neo-Classicism and Romanticism. Realism, photography and the rise of avant-garde modernism at mid-century follow. We end in the 1870s with the formal radicalism of Impressionist painting and the emergence of modern art institutions. Our focus is the visual culture of Europe and the United States, including Native and African American art, but extends to global production with case studies that include Persian (Iranian) Qajar painting, the image of the Indian in Mexican academic painting, and Hokusai's great waves. Women's art and the situation for women artists is also a feature of the course, which questions the Western canon throughout. In your term paper, you explore an aspect of your own identity and art heritage. Learning the dramatic story of art in the first modern century will give you a deeper understanding of the forces that continue to shape art and the possibilities of creative life today.

Prerequisite: Upper-division standing and Art 1C or equivalent

Note: You have the opportunity to join a three-class field trip to the Legion of Honor in San Francisco on September 15 to see *Truth and Beauty: Pre-Raphaelites and the Old Masters*.

Required Texts:

- Stephen F. Eisenman, et. al. *Nineteenth Century Art: A Critical History* (fourth edition, 2011)
- Articles available on the course website

Learning Objectives:

- Gain knowledge about 19th-century art in context
- Develop an understanding of the relationship between artworks and artists' lived experience
- Develop skills for writing and talking about art
- Develop critical thinking and worldliness

Nineteenth-Century Art

Art 108 Fall 2018

9 – 10:15 am TTh

Kadema 145

Professor: Elaine O'Brien

Office: 190 Kadema

Office Hours: T 6-7 PM, W 3-5 PM

And by appointment

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<http://www.csus.edu/indiv/o/obriene/>



Mary Cassatt, *Young Women Picking Fruit*, 1892, oil on canvas, 52x36"

- Gain an appreciation for multiple interpretations of artworks
- Develop an understanding of the roles of artists and art institutions in society

Course Requirements and Grade Basis:

▪ Participation	10
▪ Study questions	30
▪ Quizzes	20
▪ Term paper and presentation	<u>40</u>
	100

10% participation: Art 108 relies on good small-group and whole-class discussions of readings. Having answers to the study questions (see below) ready so that you can participate in the discussions is crucial. Good participation is sustaining an engaged attitude and helping other students learn. An engaged attitude is evident in “being there” – attendance, arriving and leaving on time, positive focus, listening and responding thoughtfully to the ideas of others, not monopolizing the discussion but generously contributing ideas and questions. Outstandingly good or poor participation is noted on the roster next to attendance.

Note: Please ask me questions that benefit the whole class *at any time*. However, during small group discussion do not leave your colleagues to ask me questions that pertain only to you. Stay focused on teaching and learning from your colleagues and ask me after class, email me, or see me during my office hours, or make an appointment.

- Attendance policy
 - *I will record attendance every day. Two unexcused absences reduce your grade by half a letter; three reduce it by one letter; each subsequent absence reduces your grade by a whole letter. **Five unexcused absences result in automatic failure.** Chronic (more than three times) unexcused lateness, coming and going during class, or leaving class early reduce your grade by one letter.*

Scheduled appointments, transportation problems, and job demands *are not* excused. Illness and family/childcare emergencies are excused with a written excuse from your doctor or the CSUS student health clinic. Please tell me in person in my office about any situation that will keep you from class or affect your performance. Do not hesitate to see me during my office hours or by appointment, and feel free to email me anytime with any course-related questions that your student colleagues can't answer.
 - *Please keep cell phones and all electronic devices turned off and out of sight during class. Otherwise, I will ask you to leave the class and count you as absent.*
 - *No food or drinks, please*

If you have a disability and require accommodations, please provide disability documentation from SSWD, Lassen Hall 1008. Bring me the SSWD accommodations form and go over what is needed with me during my office hours early in the semester.

30% - Study Questions: On the website find the study questions for *each* chapter in Eisenman and some of the other readings. They are indicated on the syllabus schedule as “Study questions.”

*An example of a completed assignment is on the course webpage under “Readings.”

NOTE: Because these are the basis of class discussion, and because you can’t participate in the discussion without the answers, they are **not accepted late** unless you have an excused absence (see attendance policy above).

Procedure and Format:

The study questions will open as Word documents. Type an answer below each question. Use correct spelling and grammar. Print them out and bring them to class with the textbook or reading

20%: 10-minute weekly quizzes: This class has no midterm or final exam. Every Tuesday at the beginning of class, I will put up a slide of one or two artworks we studied the week before and ask you to identify it: 1) full name and nationality of artist, 2) title of artwork, 3) date within a decade, 4) medium, and 5) a question derived from the study questions and class discussion.

- Scoring is on a scale of 1-10 points based on mastery of the facts and comprehension of the ideas.
 - Quiz scores are averaged at the end of the semester for your course quiz grade.
 - No make-up quizzes, but you get one “free” quiz (missed or low score) subtracted from the total before the quizzes are averaged for your course quiz grade.
 - Keep your quizzes for possible discrepancies at the end of the semester.

40%: Research Essay and Presentation: On a topic in nineteenth-century art that relates to your own identity, one that you find fascinating and worth your writing and a reader’s reading. The final draft is eight pages (c.1600 words), 12 font, double-spaced, Chicago style format.

- The research essay is a seven-part assignment:
 - 1) proposal, consisting of a one-paragraph thesis statement (due Sept. 20)
 - 2) preliminary research bibliography in Chicago citation format (due Sept. 20)
 - 3) first draft (due Nov. 1)
 - 4) second draft for peer review (due Nov. 20)
 - 5) peer review of colleague’s second draft (due Nov. 27)
 - 6) final draft (due Dec. 6)
 - 7) portfolio that includes previous five parts (due Dec. 6)

- ❖ Download and use *Endnote* for your bibliography and citations.
<http://csus.libguides.com/EndNote>

Online resources for writing your research paper:

- Use the *Chicago Manual of Style* (<http://www.chicagomanualofstyle.org/home.html>) for guidance in writing research papers and formatting citations in Chicago/Turabian style.
- <https://owl.english.purdue.edu/owl/resource/658/1/>
- For help with writing a thesis statement go to <http://www.easybib.com/guides/how-to-write-a-strong-thesis-statement/>
- *Use peer-reviewed art history sources only.* (See definition of peer-reviewed sources:

<http://lib.calpoly.edu/research/guides/articles.html>) See me for approval about exceptions.

- Use WorldCat (OCLC) (access through the University Library Database page) for books in libraries worldwide that you can order through Interlibrary Loan. Allow a minimum of two weeks, so do it right away!

How to do the Peer Review:

- Use Sylvan Barnet's checklist for peer reviews (available to download on the homepage of my website in the left-hand column).
- Read your colleague's paper carefully line by line and answer each of the Barnet checklist questions on a separate sheet.
- Give your responses to the peer-review checklist questions to the author of the paper when you return the paper.
- Write copy edit and other suggestions on the paper itself.

Note: Your peer review is graded and worth 40 points of the research paper portfolio's total 300 points.

Your peer review is evaluated as follows:

- 1) Accurate grasp of colleague's argument, attention to the facts that support the argument, extraneous information
- 2) Detail and accuracy in copy editing your colleague's paper, including citations. Look up correct citation style, spelling, etc. before you suggest corrections.
- 2) Thoughtful responses to questions on Barnet's peer-review checklist

Overall, I look for evidence that you spent time, looked up facts, and tried your best to raise the professional level of your colleague's paper.

Before returning the marked peer-review paper to your colleague:

- Make *two* copies of the signed and dated peer review checklist you completed.
- Attach one checklist to the paper you reviewed and put one in your thesis portfolio. Both should have your name on them for grading purposes.
- *Sign and date* the marked copy of your colleague's term paper at the top of the first page (e.g., "Reviewed by Jane Doe on 3/14/2018"). The paper you reviewed goes in *the author's* portfolio.

Research Paper final draft and portfolio (due December 6):

- Final draft of research paper: approximately 1600 words, *not* including citations. All three drafts should have a cover page *in Chicago style cover-page format* with your name, title of the paper, course name, and date.
 - Include good-quality reproductions of all artworks referred to in your paper with *figure captions* (artist's name, the title of work, date, medium, current location) and *figure numbers* noted in text parenthetically next to the first time the artwork is referenced.

- Portfolio: The professional appearance of the portfolio is part of the overall grade. Include all the work you've done: the *marked and graded* documents: proposal, the research bibliography, first draft, peer review draft and final draft. Put everything in a *new, flat* binder with all parts very secure. NO RING BINDERS and NO PLASTIC SLEEVES are accepted. If directions for submission are ignored, I will return your portfolio ungraded for resubmission. It will be marked down for lateness unless you re-submit it on the due date.
- Your Research Paper grade is based on effort, quality, and presentation from start to finish.

Grading rubric for first draft and final draft are identical:

- Strength and clarity of thesis: 20 points
- Logic of argument (thesis) development (composition): 15 points
- Strength of visual evidence: 15 points
- Quality of scholarly sources: 15 points

NOTE: *Wikipedia is good for preliminary searches, but it cannot be cited as a source for research papers because the authors are anonymous and might not be reliable.*

- Accuracy of citation usage and format (footnote and bibliography): 10 points
- Quality of writing (grammar, syntax, punctuation, spelling, etc.): 20 points
- How clearly and concisely the conclusion sums up and evaluates the thesis: 5 points
- Professional presentation: 5 points

Research paper: 100 total points: 100-90=A, 89-80=B, 79-70=C, 69-60=D.

Grading rubric for research paper portfolio:

- Proposal and research bibliography: 50 points
- First draft: 100 points
- Peer review: 50 points
- Final draft: 100 points

Research paper portfolio: 300 total points: 300-270=A, 269-240=B, 239-210=C, 209-180=D, 179 and below=F

NOTE: *This class adheres to university policy on plagiarism. Please review the policy:*

<http://www.csus.edu/umannual/student/stu-0100.htm>

- *Plagiarized papers receive an automatic F.*
- *Cite all information that is not general knowledge and any direct quotations. All sources, including Web sources, must have named expert authors and full bibliographical information or they cannot be used in research papers.*
- ❖ Note: Quote only when needed to persuade your reader about the credibility of your argument. Most information can be paraphrased and integrated into your essay. Cite all information, whether quoted or paraphrased.

Power-Point Presentation of Research Essay Thesis: 50 points / A 10-minute illustrated presentation of your topic and argument (thesis) on December 4th or 6th. We will schedule the talks and go over format and contents in class.



Anonymous (Cheyenne) *Last Bull Captures a Horse*, 1871-6. Pencil and colored pencil on paper

Schedule of Classes and Assignments (subject to change announced in class or by email):

August 28: Introductory

Assignment: Add your picture to the Canvas roster.

Clear your schedule to go on the September 15 field trip to the Legion of Honor.

Study questions: Petra Chu, "Rococo, Enlightenment, and the Call for a New Art in the Mid-Eighteenth Century" (Print out reading, mark for discussion and bring to class)

Note: Contact me any time this semester if you need money to pay for photocopies.

August 30: Study questions: Donald Posner, "Antoine Watteau: A Pilgrimage to Cythera" (Print out reading, mark for discussion and bring to class)

September 4: **Quiz** / Study questions: Chapter 1: "Patriotism and Virtue: David to the Young Ingres," by Thomas Crow

**Always bring the book to class as a reference during small-group discussions.*

September 6: Study questions: Eisenman, Chapter 2: "Classicism in Crisis: Gros to Delacroix" (Thomas Crow)

September 11: Quiz

Study questions: Emma Barker, “Painting and Reform in Eighteenth-Century France: Greuze's *L'Accorde de Village*” (Print out reading, mark for discussion and bring to class)

September 13: Study questions: Chapter 3: “The Tensions of Enlightenment: Goya.”

September 15: Field trip to the Legion of Honor in San Francisco

September 18: Quiz

Assignment: Two readings: 1) Linda Nochlin, “The Imaginary Orient” 2) “Eugène Delacroix, Letters and Notes from His Voyage to North Africa.” Be prepared to discuss Delacroix’s Orientalist attitude towards the people and culture he encountered and the relevance of the reading to Eisenman’s Chapter 3. (Print out readings, mark for discussion and bring to class.)

September 20: Research essay proposal and research bibliography due

Study questions:

September 25: Quiz / Study questions: ~~Chapter 5: “Nature and History in English Romantic Landscape Painting.” Brian Lukacher~~

Chapter 4: “Visionary History Painting: Blake and His Contemporaries.”

September 27: Study questions: Chapter 6: “Landscape Art and Romantic Nationalism in Germany and America.” Brian Lukacher

October 2: Quiz / Study questions: Chapter 7: “Architecture Unshackled, 1790-1851,” Brian Lukacher

October 4: Study questions: Chapter 8: “Old World, New World: The Encounter of Cultures on the American Frontier.” Frances Pohl

October 9: Quiz / Study questions: Chapter 9: “Black and White in America.” Frances Pohl

October 11: Read: Shannon Egan, “‘Yet in a Primitive Condition’: Edward S. Curtis’s North American Indian”

October 16: No quiz / Visit to the University Library Gallery to see *The Shadow Catcher: Edward S. Curtis and the Making of the North American Indian* and *Witnessing Resurgence: Portraits of Resilience*

October 18:

Study questions: Chapter 11: “The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde.”

October 23: Quiz on the Curtis and Tsinhnahjinnie exhibitions in the library galleries

Study questions: Chapter 12: “Photography, Modernity, and Art” David Llewellyn Phillips

October 25:

Read Charles Baudelaire "On Photography" Salon of 1859 and be prepared to discuss his *argument*.
Important: Print out reading, mark for discussion, and bring to class.)

October 30: Quiz

No assignment - finish your first draft

November 1: Research essay first draft due

Study questions: Chapter 14: "Architecture and Design in The Age of Industry."

November 6: Quiz / Study questions: Chapter 15: "Manet and the Impressionists."

November 8: Reading Response: Chapter 16: "Issues of Gender in Cassatt and Eakins." *upload to Canvas by November 20

November 13: Reading Response: Norma Broude, "Mary Cassatt: Modern Woman or the Cult of True Womanhood?" (Write a reading response, *print out reading, mark for discussion and bring to class.)

*upload to Canvas by November 20

November 20: Research essay second draft due *upload to Canvas to be sent out for peer review. Canvas should send you a colleague's second draft to peer review.

Read Stacie Widdifield, "Dispossession, Assimilation, and the Image of the Indian in Late 19th Century Mexican Painting" (Print out reading, mark for discussion and bring to class on November 27th.)

November 22: No Class - Thanksgiving

November 27: No quiz / Peer-reviews of research essay due IN CLASS (Have me mark it on time before you give it to the author.) Study questions: Read Christine M. E. Guth, "Hokusai's Great Waves in Nineteenth-Century Japanese Visual Culture." (Print out reading, mark for discussion and bring to class.)

November 29: / No reading assignment

December 4: Research essay presentations

December 6: Research essay presentations

*Research essay final draft and portfolio due

NO FINAL EXAM

You can pick up your research essay portfolio from my office during my office hours, final exam week, or give me a stamped, self-addressed envelope to mail it to you. It's also okay to have a friend pick it up

for you.