

**COURSE OBJECTIVES:**

Survey a major period of European art and its key figures; explore main critical issues; understand its legacy in art history.

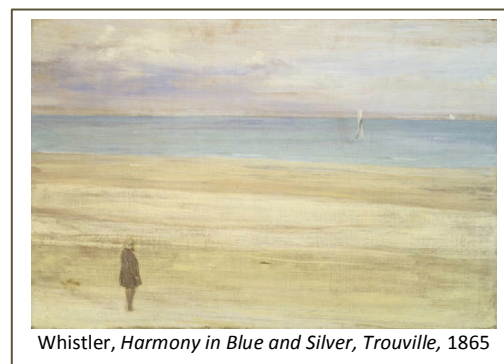
**TEXT (required):** Lynn Federle Orr and Stephen Calloway,  
The Cult of Beauty: The Victorian Avant-Garde 1860–1900 (2012)

**GRADING: POINT SYSTEM** (+/- 450 total points:)

- tests (key works identification and discussion) 200
- bibliography and outline for paper 50
- paper (10 pages, typed) + illuasts, footnotes, bibliography 100
- in-class presentation (based on paper, considered course material) 50
- final exam (comprehensive, probably take-home question) 50

**ATTENDANCE POLICY:** Daily attendance expected and monitored;  
 exceptions—Medical emergency or academic conflict **NO EXTRA CREDIT**

**ADVICE:** Come to class, be on time, take copious notes, participate in discussion, stay current on reading, check e-mail often,  
 get fast start on paper (gather sources immediately), follow instructions



Whistler, *Harmony in Blue and Silver, Trouville*, 1865

Week	Date	Topic	Key Artists	Reading/Presentations
1	Aug 27 29	Introductions Arts in England before 1800	Holbein, Van Dyck	Discuss paper topic
2	Sep 3 5	Arts in England to 1800 England in the World of Art: RA	Hogarth, Gainsborough Reynolds and West	Declare paper topic
3	Sep 10 12	Romanticism & Escape Topographical Tradition	Blake + Martin Norwich School	
4	17 19	Romanticism & Nature Victorians: Gothic Revival	Constable + Turner Ruskin, Pugin et al	
5	24 25 26	Test: weeks 1-4 ART DEPT ANNUAL FIELD TRIP: DALLAS Pre-Raphaelites: Context + Rossetti	Rossetti + Pater	\$10 Sign up in Room 136 Read <u>Cult</u> pp. 10-23
6	Oct 1 3	PRB + Millais PRB: William Holman Hunt		Read <u>Cult</u> pp. 24-37 <b>BIBLIOG DUE</b> Read <u>Cult</u> Ch 1. Lit & AM
7	Oct 8 10 10-13	PRB: Ford Madox Brown NO CLASS AAI Field Study: Philadelphia/Wilmington	Millais + Brown + Hunt	
8	15 15 17	Aestheticism in Painting SPECIAL CAMPUS EVENT Aestheticism in Fashion	Whistler Tissot	Read <u>Cult</u> Ch 2. Painting Joan Connelly, 3:30 @ Jones Read <u>Cult</u> Ch 6. Fashion/Taste
9	22 24	Aestheticism: Collections Aestheticism & Furnishings	Leighton	Read <u>Cult</u> Ch 3. Palaces Read <u>Cult</u> Ch 4. Interiors
10	29 31	Test: weeks 5-9 Japonisme		• Susan
11	Nov 5 BF 7	OPEN (Allbritton Lecturers in class) FILM/OTHER		Readings/AAI Lecture 6:30
12	12 14	GUEST: Poetry of the Period--Rob Velella Poetry	Edgar Allan Poe	<b>PAPERS DUE hardcopy +Turnitin</b> • Sofia • Katie
13	19 21	Arts & Crafts English Photography	William Morris et al Cameron + Emerson	• Julia <u>Cult</u> pp. 246-51 • Joy
14	26 28	Aestheticism: Late Paintings THANKSGIVING (NO CLASS)	Moore + K. Chaucer	"PR & Book" • Sarah
15	Dec 3 5	Decadents Review	Beardsley	Read <u>Cult</u> , Ch 7. • Jillian • Amanda
Fri.	Dec 13	FINAL EXAM per Registrar: 9:00-11:00 am	Comprehensive	

## PROJECTS:

### COURSE PAPER

Every student will complete a substantial written project that will require use of Baylor's art history library holdings and the proper mechanics of a research paper (10 pages typed; plus illustrations, footnotes and bibliography).

Keys to a good paper:

- manageable, explicitly limited topic (e.g., the relation of Mary Cassatt's *The Ten* aquatints, 1891, to Japanese *ukiyo-e*)
  - plenty of dates to keep reader aware of context and amount of time being covered
  - good early start, being on the lookout for useful material everywhere
  - from-the-start system for keeping track of the exact source and location of all information you gather
  - perspective: complete draft at least a week before the paper's due date to give yourself time to assess, edit, revise
  - feedback from another reader about the overall coherence of your paper
  - good models: Art Bulletin or similar articles as your model for footnotes and any other stylistic issues that arise
- Alternatives: MLA citation system may be used.

Paper topics:

Choose any artist in our textbook—painter, sculptor, architect, graphic artist, photographer.

Explore the text, consider your personal interests, check BearCat to make sure our library offers good support for your topic. Invite input on bibliography; there are some sources you want to be sure you don't miss!

Students who enroll in 4100 to participate in the Allbritton Field Study should choose paper topics that can be pursued in the museums of Philadelphia and Wilmington. In that way, one paper will suffice for both 4355 and 4100.

Presentations will be scheduled as additions to the course syllabus.

Graduate credit:

A student enrolled for graduate credit will complete all the work of the regular course, with the significant elaboration of the course paper, which is to be 20-25 pages in length and at a publishable quality level. The topic can be monographic or thematic but should be addressed in depth, including attention to critical issues and reception. The in-class presentation should be articulate and insightful, meeting the highest criteria set out in the presentation rubric.

### PRESENTATION

Every student will compile and present in class a dense, concise, articulate presentation related to his/her paper topic.

FORMAT GUIDELINES:

- 6 slides max
- No background design or color; font between 18 and 24 (AVOID GIANT HEADINGS IN TEMPLATE BOXES)
- Maximize images, minimize text\*\*
- Feel free to use the "Notes" section below each slide for storing and/or relating details, additional key facts, etc. (You will have access to that part of your PowerPoint during your presentation, and the PowerPoints will be accessible to all via Blackboard for the sake of quizzes, etc.) Using the Notes section is a good way to minimize text on the slides that will be viewed in class.

Deliver to Dr Pope via email two calendar days before presentation date (points off for late delivery)

Time allotment for presentation in class: 10 minutes + 5 minutes of discussion (entire class expected to participate). 10 minutes goes very fast; practice, concentrate on dense, compact, clear presentation!

## RUBRICS

### PAPER (100 points possible):

	THESIS (20 points)	CONTENT (20 pts)	EXAMPLES (20 pts)	SOURCES (20 pts)	STYLE (20 pts)
A	Statement of main point/problem set out at beginning of paper with clarity and indication of how paper will proceed	Thorough and well-organized to develop thesis or resolve key problem; comprehensive approach leaving no questions in the reader's mind	Widest possible range of works for the topic; each given compact discussion and related to thesis; illustrated with complete identification (artist, title, date, collection, dimensions/inches)	Clear use of journal articles, most important books, minimal use of internet (exception: scholarly website ideal for paper topic); consistent citation form + bibliography	Fluent formal language, accurate punctuation, logical connection from one section to another, solid conclusion
B	A main idea about the artist/topic introduces the paper	Superficial coverage of topic; rambling; some irrelevant material	Several, but lacking solid connection to thesis; incomplete identifications	A few books, an article, internet; inconsistent citation and/or bibliography form	Mostly clear with lapses of punctuation, organization; a few grammar flaws
C	A general introduction begins the paper	Generic discussion of artist, little focus on thesis/problem	Too many, too few or poor choices for topic, .e.g. limited range, repetitive; not identified	Reliance on one or two sources	Multiple flaws, e.g. incomplete sentences, unsuccessful organization, unclear expression
D	First paragraph gives no clear indication of paper's direction	Does not focus on a key problem or concept	Too few to support paper; mishandled or misidentified	Generic sources; sources not cited in paper	Many flaws that inhibit reader's comprehension of paper

### PRESENTATION (50 points possible):

	THESIS (20 points)	DEVELOPMENT (20 pts)	WORKS DISCUSSED (10 pts)	
A	Clear introductory statement of main point/problem and indication of content	Clear discussion of main idea	Good selection, completely identified and discussed with clear demonstration of connection to main point	<b>NOTE:</b> Your presentation does not have to be a digest/retelling of your paper; it can focus on one
B	A general statement with indications of direction	Generic discussion of artist, little focus on thesis/problem	Several, but presented with minimal discussion	aspect of your paper/artist and go into great detail on a smaller number of works.
C	A general introduction	Superficial coverage; rambling; irrelevant material Verbal laziness and inexactitude ("UH" "LIKE") Too much text	Poorly chosen and/or not made relevant and/or doesn't follow format guidelines*	
D	A sentence like "Well, I did Van Gogh for my paper"	Does not focus on a key problem or concept	Too few to support main idea; mishandled or misidentified; Message not delivered	