

**ART 3356: 19<sup>th</sup> CENTURY EUROPEAN ART • • • • Baylor University/Allbritton Art Institute**  
**Spring 2008—Dr. Karen Pope**

Office: Lewis Art Building 159 • Karen\_Pope@Baylor.edu • on campus Tuesdays & Thursdays 9-5

**COURSE OBJECTIVES:**

- Understand the important developments in the period
- Recognize major artists, their key works, relation to their times

**TEXTBOOK:**

- Petra ten-Doesschate Chu, NINETEENTH CENTURY EUROPEAN ART

**GRADING—POINTS SYSTEM:**

(390 total points:)

4 slide quizzes	200
1 bibliography	20
1 outline (main ideas + list of key works to be examined)	30
1 paper with footnotes + bibliography (7-10 typed pages)	50
1 in-class presentation (REPORTS below)	20
1 gallery talk (Dallas Museum of Art permanent collection)	20
1 final exam (comprehensive)	50



**ATTENDANCE:** expected and monitored (BU policy: every absence is an absence no matter the reason)

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

**Schedule of TOPICS & CORRESPONDING TEXT READINGS:**

WEEK	DATES	TOPICS	KEY FIGURES	READING
Week 1	January 15-17	COURSE INTRODUCTION CHOOSE REPORT TOPICS		Ch. 1
Week 2	January 22-24	Classicism in France Classicism in Britain	DAVID + CANOVA BLAKE + FLAXMAN	Chs. 2 & 4 Ch. 3
Week 3	January 29-31	Art & Napoleon Art in Spain c. 1800	DAVID GOYA	Ch. 5 Ch. 6
Week 4	February 05-07	QUIZ #1 [Chs. 1-3, 5-6] British Painting	German Romanticism FRIEDRICH CONSTABLE + TURNER	Ch. 7 Ch. 8
Week 5	February 12-14	French Romanticism French Naturalism	DELACROIX BARBIZON SCHOOL	Ch. 9 Ch. 10
Week 6	February 19-21	French Realism QUIZ #2 [Chs. 7-10]	COURBET + MILLET + MANET	Chs. 11-12, 15
Week 7	February 26-28	Mid-Century Britain French Naturalism to Impressionism	ROSSETTI and PRE-RAPHAELITES MONET + PISSARRO	Ch. 14-15 Ch. 16
Week 8	March 04-06	Impressionism French Modernism	CAILLEBOTTE DEGAS	Ch. 16 Ch. 16
<b>SPRING BREAK</b>		08-16 Allbritton Field Study (March 08-15)		
Week 9	March 18-20	Post-Impressionism + REPORTS + REPORTS	SEURAT CEZANNE	Ch. 17 Ch. 17
Week 10	March 25-27	Post-Impressionism + REPORTS QUIZ #3 [Chs. 11-12, 14-17]	VAN GOGH GAUGUIN	Ch. 17 Ch. 19
Week 11	April 01-03	Belle Epoque + REPORTS France: Symbolism + REPORTS	LAUTREC MOREAU + REDON	Ch. 19
Week 12	April 08-10	+ REPORTS France: Art Nouveau + REPORTS	RODIN + CLAUDEL GUIMARD + Belgium	Ch. 19 Ch. 20
Week 13	April 15-17	<b>FIELD TRIP:</b> Dallas Museum of Art (Turner exh. + prepared gallery talks) <b>DIADELOSO: NO CLASS</b>		
Week 14	April 22-24	Beyond France + REPORTS + REPORTS	Secessions + KLIMT HODLER + MUNCH	Ch. 20 Ch. 20
Week 15	April 29-May 01	QUIZ #4 [Chs. 19-20 + REPORTS] COMPREHENSIVE COURSE REVIEW and Evaluation		
	May 10	<b>FINAL EXAM, 9:00-11:00 am</b> (take-home question, write in class this day)		

**NOTES & SPECIAL EVENTS:**

- Allbritton Lecture:
- Major exhibition: J. M. W. Turner (Feb. 10—May 18): 140 works, comprehensive survey @ DMA

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**COURSE PAPER**

OUTLINE DUE February 14 / FINAL PAPER DUE March 06 or 18

*Choose a topic with a subject limited enough in scope to make for thorough investigation, use of all appropriate sources, and thoughtful analysis.*

Suggestions and Examples:

1. Honoré Daumier and Modern Paris in Lithography
2. Development of the watercolor medium and early practitioners, e.g., Norwich School
3. J.M.W. Turner and illustrated travel literature
4. Ingres' portraiture and the camera lucida (David Hockney thesis in Secret Knowledge)
5. Corot and the stylistic implications of the Cliché-verre
6. The railroad as a subject/theme
7. Gothic Revival Style, e.g., Houses of Parliament (architecture) or furniture
8. Joan of Arc as a theme in the 19<sup>th</sup> century
9. The Etching Revival in France
10. The bourgeois audience and the peasant subject
11. The Danish Golden Age
12. Jean-Baptiste Carpeaux (sculptor)
13. Carrier-Belleuse (sculptor)
14. Antoine Bourdelle (sculptor)
15. Constantin Meunier (sculptor)
16. Medardo Rosso (sculptor)
17. Edgar Degas and Photography
18. Mary Cassatt and Japan
19. Pont-Aven artist colony / Emile Bernard
20. Vuillard and the French interior
21. Puvis de Chavannes' murals in the Pantheon
22. Pre-Raphaelites [could focus on one artist, a theme, the literary connection]
23. The Royal Academy of Art (London) in the 19<sup>th</sup> century (implications for Constable)
24. Poetry and painting (England or France)
25. Macchiaioli—Italian Impressionism
26. Segantini—Italian Neo-Impressionism
27. Abramtsevo and nationalist realism in Russia
28. The emergence of Brussels as an avant-garde art capital
29. a Texas museum collection of 19<sup>th</sup>-century European art

Recommended strategy:

Define a central question related to your topic and direct all effort toward answering the question.

Example: "How did Japanese woodblock prints affect the art of Mary Cassatt?"

Bibliography and Documentation: ***Make this an immediate priority!*** DUE Jan. 31 (min. 10 books/articles)

- Identify the best sources
  - consult BearCat and other library catalogs for books *and use the bibliographies in relevant books*
  - use BearCat's OTHER ELECTRONIC RESOURCES to locate journal articles
- Locate the best sources
  - determine where your best sources are available and how to obtain those not in Baylor's library
- Create a notetaking system that will keep track of all notes by source+page (confirm footnote requirements)

Writing—Making the Writing Manageable:

- Develop a list of key ideas
- imagine each as the subject of a paragraph or sentence
- construct preliminary sentences to get paragraphs started (This could be your outline)
- identify the material that must be assembled to complete each paragraph
- organize paragraphs into logical sections in a logical sequence (chronological sequence usually is best)

Writing—Making the Writing Successful:

- Pay attention to examples, including the sources you consult (journal articles)
- Use the Baylor Writing Center
- Get another student to read your paper for
  - a) general clarity
  - b) grammar and spelling
  - c) thoroughness
- Consider TENSE AND WORD CHOICE carefully; use most explicit words possible,  
e.g., *completed a painting* (not *did a piece*)

NOTES:

- All actions of a dead painter should be expressed in past tense. AVOID SUBJUNCTIVE MODE.

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**IN-CLASS REPORT**

(To be presented per schedule)

**ASSIGNMENT:**

Organize a report derived from your paper topic.

Prepare material as a PowerPoint presentation—6 “slides” MAXIMUM.

Deliver by email or flashdrive by 9:00am AT THE LATEST (points off after 9:00)

**SUGGESTION:**

- Outline your paper’s thesis/main point
- Introduce one key work as an illustration around which to discuss your thesis

**GUIDELINES for PowerPoint:**

- Font: 20
- White background, black text
- Images: Labeled by artist, title, approximate dimensions (inches—convert from metric), collection
- Include header with your name and the date of your presentation

**RUBRIC:** Point values in PowerPoint and Presentation content arrangement, delivery

20 pts.	Thoroughness-4	Clarity ..... 4 pts.	Grasp ..... 4 pts.	Form .....4 pts.	Delivery ..... 4 pts.
A 4	clear intro, conclusion, leaves no gaps in stated subject	easy to follow verbally and visually	able to place topic in course context, answer questions	per guidelines	clear, smooth, good use of vocabulary, moderate pace, in time allotted
B 3	can be followed but doesn’t guide audience	not always clear	reasonable answers to questions	lapses, e.g. metric, no collection given	unpolished delivery, stutter words, e.g. uh, um, like
C 2	audience not certain of organization	errors	uncertainty in relating to course; difficulty with questions	incomplete labels inconsistent fonts	colloquial vocabulary, e.g. piece instead of work/painting
D 1	no apparent organization	apparent confusion	internally inconsistent	obviously thrown together	silly, disrespectful, casual, scornful

**NOTES:**

**ART 3356: Nineteenth-Century European Art**

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**SELECTED PRINT RESOURCES: LIBRARY RESERVE LIST (All 2-hour building use only)**

Baltimore Museum of Art.  
The Essence of Line: French Drawings from Ingres to Degas.  
Baltimore: Walters Art, 2005.  
NC246 .E88 2005

Chu, Petra ten-Doesschate.  
Nineteenth-Century European Art.  
New York: Abrams, 2003.  
N6757 .C484 2003

Eitner, Lorenz.  
An Outline of 19th Century European Painting: From David through Cézanne.  
New York: Icon Editions, 1992.  
ND457.E38 1992

Eitner, Lorenz.  
French Paintings of the Nineteenth Century.  
Washington, D.C: National Gallery of Art, 2000.  
ND547 .E37 2000

Fraschina, Francis, et al.  
Modernity and Modernism: French Painting in the Nineteenth Century.  
New Haven: Yale University Press, 1993.  
ND547.5.I4 M64 1993

Gunnarsson, Torsten.  
Nordic Landscape Painting in the Nineteenth Century.  
New Haven: Yale University Press, 1998.  
ND1361.5 .G87 1998

Rosenblum, Robert and H. W. Janson.  
19th Century Art.  
New York: Abrams, 1984.  
N6425.N4 R65 1984

Schwartz, Vanessa R. and Jeannene M. Przyblyski, eds.  
The Nineteenth-Century Visual Culture Reader.  
New York: Routledge, 2004.  
NX180.S6 N55 2004

Thomas, Alan.  
Time in a Frame: Photography and the Nineteenth-Century Mind.  
New York: Schocken Books, 1977.  
TR15.T48

Wintle, Justin, ed.  
Makers of Nineteenth Century Culture, 1800-1914.  
Boston: Routledge & Kegan Paul, 1982.  
CT119.M23x