DISCIPLINE/DEPARTMENT: Fine Arts/Art History  IMPLEMENTATION DATE: Winter 1994

Revised: ________________

AH 313  Arts Context: Romanticism  4
SUBJECT/NUMBER OF COURSE  DESCRIPTIVE TITLE  UCFV CREDITS

CALENDAR DESCRIPTION: An investigation of the arts of the 19th century Romantic movement. Emphasis will be placed visual and literary, and to a lesser extent, musical, arts and how they relate to the contemporary social and political context.

RATIONALE:

COURSE PREREQUISITES: AH 102 or instructor’s permission

COURSE COREQUISITES:

HOURS PER TERM  Lecture 40 hrs  Student Directed Learning hrs
FOR EACH  Laboratory hrs
STUDENT  Seminar 20 hrs  Other - specify: hrs
Field Experience hrs
TOTAL 60 HRS

MAXIMUM ENROLMENT:_______

Is transfer credit requested?  Yes 9  No

AUTHORIZATION SIGNATURES:

Course Designer(s): Rory Wallace, Ph.D
Chairperson: Dave Gibson

Committee

Department Head: Paul Herman
Dean: J. D. Tunstall Ph.D

PAC: Approval in Principle  (Date)  PAC: Final Approval: Nov 23, 1993 (Date)
SYNONYMOUS COURSES:

(a) replaces ________________
   (course #)

(b) cannot take ________________ for further credit
   (course #)

SUPPLIES/MATERIALS:

TEXTBOOKS, REFERENCES, MATERIALS  (List reading resources elsewhere)

   Janet Wolff, The Social Production of Art
   Raymond Williams, The City and the County
   Linda Nochlin, The Politics of Vision
   Zola, Nana
   Hugh Honour, Romanticism
   Reserved readings

OBJECTIVES:

1. To provide students of the humanities with an interdisciplinary study of the arts and issues of the early 19th century.

2. To reinvest students’ appreciation of 19th century Romanticism with some of the richness and complexity of the period in its political and social context.

METHODS:

The course will use a combination of lectures, seminars, discussion, exercises, readings, and optional field trips.
STUDENT EVALUATION PROCEDURE:

Midterm examination 20%
Final examination 25%
Seminar/Project 25%
Paper 30%

COURSE CONTENT

I. Introduction: Issues in Interpretation; A case study of Rococo patronage in the arts.

II. Classicism and community

III. Rural retreat: Constructing nature with the Picturesque

IV. Rural realities:
Reading: Robert Herbert, “City vs. Country: The Rural Image in French Painting”; Williams, Chs. 9-14; Wolff, Ch. 3.; Wordsworth, “Resolution and Independence”; Alun Howkins, “J.M.W. Turner at Petworth: Agricultural Improvement and the Politics of Landscape” in *The Iconography of Landscape*

V. Ideology in the Arena of Architecture
Reading: Ruskin, “the Nature of Gothic”; Pugin, Contrasts (excerpts); Honour, Ch. 4 & 5.; Penelope Woolf, “Symbol of the Second Empire: Cultural Politics and the Paris Opera House” in *The Iconography of Landscape*; T.J. Clark, “The View from Notre-Dame” in *The Painting of Modern Life*

VI. Orientalism and imperialism.
Reading: Linda Nochlin, “The Imaginary Orient” in *The Politics of Vision*; Ryan on the black in ‘Raft of the Medusa’ (unpublished); Honour, Ch. 6.

VII. Hard Times: Urban casualties (take-home mid-term distributed)
Reading: E. Lipton, “The Laundress in Late 19th Century Culture”; Williams, Chs. 15-21. Dore

VIII. Urban aesthetics: Il faut etre de son temps
COURSE CONTENT  con't

IX. The Photographic Gaze
Barthes, *Camera Lucida* (excerpts); Sontag, *On Photography* (excerpts); G. Flaubert (on literary realism); Wolff, Chs. 4 & 5.; Nochlin, “Courbet, Oller and a Sense of Place” in *Politics of Vision*

X. Configuring the Female in Paris and Edo:


XII. Outside the City: Peasant rites
G. Pollock, “Van Gogh and the Poor Slaves: Images of Rural Labour as Modern Art” In *Art History*;

XIII. The discreet charm of the bourgeoisie and the paradox of Impressionism
Grana, “French Impressionism as an Urban Art Form”

XIV. The Teller and the Tale: Look who’s talking (a summary)
Wolff, Ch. 5 & conclusion; Barthes, “The Death of the Author”; Honour, Ch. 9.

XV. Where are we now?: Summary and Final Examination distributed