UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: January 1994
COURSE REVISED IMPLEMENTATION DATE: September 2005
COURSE TO BE REVIEWED: September 2009
(Four years after implementation date) (MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **VISUAL ARTS**

ART HISTORY 313		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

ARTS IN CONTEXT: ROMANTICISM
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

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

PREREQUISITES: **AH 102**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: _____ *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **60**
STRUCTURE OF HOURS:

Lectures:	**40**	Hrs
Seminar:	**20**	Hrs
Laboratory:		Hrs
Field Experience:		Hrs
Student Directed Learning:		Hrs
Other (Specify):		Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE: **N/A**
HOURS PER DAY: **N/A**

MAXIMUM ENROLLMENT: **36**
EXPECTED FREQUENCY OF COURSE OFFERINGS: **Once every two years**

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☒ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

AUTHORIZATION SIGNATURES:

Course Designer(s): Jill Bain
Chairperson: Raymond Welch *(Curriculum Committee)*
Department Head: Jacqueline Nolte
Dean: Virginia B. Cooke
PAC Approval in Principle Date:
PAC Final Approval Date: January 28, 2005

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

To gain an appreciation and understanding of the visual arts in the Romantic period by:
- −examining the production and reception of works of art in the late 18th and early 19th centuries
- −becoming familiar with the subjects, symbols and signs significant to this period
- −examining the visual arts in relation to their social and political context
- −contextualizing the visual arts in relation to the literary and musical arts
- −engaging critically in the analysis of visual communication
- −demonstrating these skills in discussions, exams, presentations and written projects

METHODS:

lectures, seminars, discussions, audio-visual materials, optional field trips

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Challenge exam and interview

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Goethe, *The Sorrows of Young Werther*
Anita Brookner, *Romanticism and its Discontents*, 2001 (selected readings)
Stephen F. Eisenman, *Nineteenth-Century Art: A Critical History*, 2nd ed., 2002 (selected readings)
Robert Rosenblum, *Nineteenth-Century Art*, 1984 (selected readings)
A coursepack of articles and poetry.

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

10% short essay
20% midterm exam
40% term project
25% final exam
5% participation

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

1. Introduction and overview; Words and meanings: defining “Romanticism”; Review of the “Age of Reason”
2. Reason, Romans, and Revolution: Classicism and Romanticism in France
3. Nature and Society: Rousseau and Romantic Thought; The Sublime
4. Nature, Religion, and Nationalism: German Landscape Painting
5. Germany continued: Romanticism and the Past; Music of the Romantic Era
6. "Mad, Bad, and Dangerous to Know": The Artist as Outsider
7. Art and Politics; Orientalism and Imperialism
8. "Eccentricity" and English Art
9. Madness and Margins; Goya's Spain
10. Gender Issues: Brotherhoods, Motherhood, and Romantic "exclusions"
11. English Landscape in the Nineteenth Century
12. The "Burial" of Romanticism; Romanticism and its Repercussions