

ARH 309: Nineteenth Century Art

Spring 2024 • TTh 2:00-3:15 • Samia Center 216 • on-campus / in-person only
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office hours on Zoom — email for appointment
course website <http://www.charlesacramer.com/arh309/>

+ Course description and goals

(4 credits, no prerequisites) This course covers European art from approximately 1760 through 1885. By the end of the course, you should:

- Have a thorough understanding of around 80 paradigm works of nineteenth-century European art, such as Kauffmann's *Cornelia*, Rowlandson's *Progress of Emperor Napoleon*, Géricault's *Raft of the Medusa*, Goya's *Third of May, 1808*, Daumier's *Rue Transnonain*, Friedrich's *Monk by the Sea*, Manet's *Olympia*, Gérôme's *Dance of the Almeh*, Bastien-Lepage's *Joan of Arc*, Monet's *Rouen Cathedral*, and Cassatt's *Woman in Black at the Opera*.
- On the basis of these works, know the characteristics of some of the major movements & genres of art produced during the period, including Rococo, 'modern moral subjects', Neoclassicism, Romanticism, Realism, caricature, picturesque and sublime landscape painting, Academic art, Orientalism, the Pre-Raphaelites, early photography, Aestheticism, Regional Naturalism, and Impressionism.
- Understand and be able to articulate the close relationship between art and its historical context: for example, between Neoclassicism and the democratic revolutions of the late-eighteenth century; between Realism and the social and political upheaval caused by industrialization; between Orientalist art and European colonialism; and between Impressionism and new scientific understandings of light and vision.
- Understand and be able to articulate the diverse roles that art has played in society, from state propaganda to social criticism; objective documentation to subjective expression; and spiritual transcendence to sensual indulgence.
- Have the basic tools of visual literacy, including an ability to analyze, using appropriate vocabulary, how works of art communicate or express their meanings through the artist's careful choices of subject-matter and form.

+ Textbook, resources, and structure of the class

The text for the course, Petra ten-Doesschate Chu, *Nineteenth-Century European Art*, is unfortunately out of print, but you can find used copies online, and scans of the relevant sections will be available on the course website (see address above), along with some brief supplementary primary and secondary source readings and videos. The course website also has study guides for the exams that consist of a complete set of images to know, a list of people, terms, and concepts, a summary of the key points for each lecture, and some guiding questions to help you study.

Readings and videos should be done before the relevant class meeting. Short (1-page) reading questions will be assigned to help promote class discussion. During class, I strongly recommend that you take thorough notes; this is the best way to stay focussed in class and help you prepare for the exams. At the beginning of each class period we will have a brief recap of the prior topic — review your notes beforehand in relation to the questions on the webpage study guides and come with questions.

+ Course policies

A thorough description of general university policies can be found at www.suffolk.edu/syllabus, and specific course policies can be found on the course website -- see the address above. Here are a few key points:

- **Attendance** is required, but you get three 'free' absences to cover illness, a family emergency, a missed bus, or the like. Save your free absences for when you really need them; more than three absences will affect your grade.
- All **electronic devices**, including laptops, tablets, phones, and any audio or video recording devices must be turned off and put away during during class time unless you have specific, written permission from me in advance.
- **Make-up exams** are long essay format, are considerably more time-consuming than the in-class exams, and will only be given under extraordinary circumstances. No more than one make-up exam is allowed per student.
- **Your grade** will be computed using an additive point system in which there are 1000 possible points (no extra credit):

2 exams 300 pts each ; **museum paper 1** 100 pts ; **museum paper 2** 150 pts
weekly questions 100 pts total ; **attendance & participation** 50 pts

< 600 pts = F	670-699 pts = D+	770-799 pts = C+	870-899 pts = B+	930+ points = A
	630-669 pts = D	730-769 pts = C	830-869 pts = B	900-929 pts = A-
	600-629 pts = D-	700-729 pts = C-	800-829 pts = B-	

schedule of topics and assignments

Readings and videos should be done before class time in order to promote discussion.

date	topic	readings and assignments*
Tues 16 January	Introduction to the course	---
Thurs 18 January	The Rococo	Chu pp. 19-34 + videos
Tues 23 January	The Enlightenment	Chu 24-26 + videos
Thurs 25 January	Modern Moral Subjects	Chu 37-43 + Diderot 'Salon of 1763'
Tues 30 January	The rise of Neoclassicism	Chu 42-71 and 107-112
Thurs 1 February	David and his patrons	Chu 94-103; Smarthistory videos
Tues 6 February	David and his patrons, continued	continue above
Thurs 8 February	Napoleon and the arts	Chu 110-128
Tues 13 February	How to make a history painting	Eitner, 'Raft of the Medusa' selections
Thurs 15 February	Romanticism	Chu 72-88, 144-158, 207-221 + Abrams, "Natural Genius"
Tues 20 February	Landscape painting: the historical, the picturesque & the sublime	Chu 169-79, 180-201 + Wackenroder, "Outpourings"
Thurs 22 February		
Tues 27 February	Catch-up	museum paper 1 due
Thurs 29 February	Museum presentations, review for exam 1	review notes & webpages, come with questions
Tues 5 March	Exam 1	
Thurs 7 March	Realism	Chu 246-67, 285-92, 314-20, 457-61 + Buchon & Castagnary
11-15 March	Spring Break Holiday	
Tues 19 March	Academic art and Orientalism	Chu 269-85 + Nochlin "Imaginary Orient"
Thurs 21 March	Nineteenth-century exhibitions	Chu 352-71, 381-86, 440-61
Tues 26 March		
Thurs 28 March	Edouard Manet	Chu 293-99, 387-88 + Manet criticism selections
Tues 2 April	Art in Victorian Britain	Chu 323-51 + 'Action for Libel against Mr Ruskin'
Thurs 4 April	Early Photography	Chu pp. 253-55, 300-03, 343-45 + readings/videos
Tues 9 April	Impressionism & light	Chu 389-409, 419-25 + Duranty, Duret, & Laforgue + Smarthistory reading selections
Thurs 11 April	Impressionism & society	
Tues 16 April		
Thurs 18 April	Women artists in the nineteenth century	Nochlin, "Women Artists" + review Chu
Tues 23 April	Catch-up	museum paper 2 due
Thurs 25 April	Museum presentations, review for exam 2	review notes & webpages, come with questions
Thurs 2 May 2:00-3:30 PM	Exam 2	

* all readings (including Chu selections) and links to videos are available on the course website.

ARH 309 • Course Policies

In addition to those described here and on the [course webpages](#), this course adheres to policies and procedures that apply to all Suffolk courses with regard to **disability accommodation, academic misconduct, academic complaints, attendance, and credit hour compliance**. A description of these policies can be found at the link <http://www.suffolk.edu/syllabus>.

This course follows the Federal Government's Credit Hour definition.

This course follows the New England Commission of Higher Education's credit hour definition, according to which a 4-credit course should entail a minimum 180 hours of work over the 15 weeks of the semester, as follows:

Assignment/Activity	Engagement Estimate	Hours
Textbook readings	433 pages x 8 minutes per page	57 hours
Primary and secondary source readings	65 pages x 8 minutes per page	9 hours
Weekly questions	2 x 3 hours	6 hours
Preview course webpages	½ hour per topic x 18 topics	9 hours
Review and annotate notes	1 hour per topic x 18 topics	18 hours
Museum visits	2 x 4 hours	8 hours
Write museum papers	2 x 6 hours	12 hours
Study for exams	2 x 10 hours	20 hours
Class attendance	28 meetings x 1.5 hours	42 hours
TOTAL		181 hours

Continuity of Learning Plan

This course is anticipated to meet on all scheduled days except the week of Spring Break. In the event that class is cancelled for unanticipated reasons, check your email for a plan to make up the missed material. In absence of any other directives, you should keep up with class preparation and turn in papers on schedule, and assume that any exams or presentations will be done the next class day.

Accommodations for Students with Disabilities

If you need formal, disability-related accommodations, it is very important that you register with the Office of Disability Services (www.suffolk.edu/disability; located at 73 Tremont Street, 7th floor, 617.994.6820, disabilityservices@suffolk.edu) and notify me of your eligibility for reasonable accommodations. Contact me in the first week of class so we can plan how best to implement those accommodations.

Recording Policy

Students are prohibited from making their own recordings of their classes, unless the requesting student is registered with Disabilities Services and the recording of class sessions is an approved accommodation.

Academic Misconduct

Suffolk University expects all students to be responsible individuals with high standards of conduct. Cheating, plagiarism, unauthorized collaboration, use of unauthorized electronic devices, self-plagiarism, fabrication or falsification of data, and other types of academic misconduct are treated as serious offenses that **will result in an automatic zero on the assignment**, and will initiate a formal process of inquiry and incur additional disciplinary sanctions. The unauthorized or unacknowledged use of AI technology such as ChatGPT is considered academic dishonesty because it presents work as your own when it was not. Review Suffolk's Academic Misconduct Policy at <http://www.suffolk.edu/studenthandbook/19863.php>

Academic Resources and Student Support Services

The university provides a range of academic, counseling, medical and administrative student resources and support services at:

www.suffolk.edu/student-life
www.suffolk.edu/academics/advising-student-services
www.suffolk.edu/student-life/health-wellness
www.suffolk.edu/student-life/student-services/student-affairs/suffolk-cares

Content Advisory

This course deals with some controversial and challenging subjects, such as religion, gender, sexuality, race, and social class, including representations of the nude body and discussion of ideas and practices that some students may disagree with or be uncomfortable with. As we examine these topics, we should all remember to be respectful of each other's beliefs and backgrounds, and should keep the discussion anchored in an attempt to understand the contextual meanings and purposes of the works of art that we are covering.

This course fulfills the **VPATH (Visual and Performing Arts: Theory and History)** requirement in the core curriculum, the goals of which are:

Goals	Objectives	Assessment
1. Students will understand the important roles that the Visual and Performing Arts have played in society.	Students will be aware that the Visual and Performing Arts have served multiple purposes in different cultures and at different times.	exams
2. Students will know appropriate (discipline-specific) methods for analyzing works of Visual and Performing Art.	a. Students will be able to perceive significant formal features in works of Visual and Performing Arts.	exams, museum papers, Napoleon paper
	b. Students will be able to describe those formal features using appropriate, discipline-specific language.	exams, museum papers, Napoleon paper
	c. Students will be able to relate the formal features used in the works to their expressive content and social purpose.	exams, museum papers, Napoleon paper
	d. Students will recognize the genre or tradition to which works of Visual and Performing Arts belong.	exams, museum papers
	e. Students will be able to relate the subjects/genres of such works to their expressive content and social purpose.	exams, museum papers
	f. Students will be able to compare different subjects, genres, and/or formal choices in relation to different expressive content and social purposes.	exams (comparison questions), museum paper 2
3. Students will understand how cultural products are related to their contexts.	a. Students will be able to discuss how works of Visual and Performing Arts emerged from the ideas and practices of their original context (social, political, religious, cultural, etc.)	exams, museum papers, Napoleon paper
	b. Students will be able to discuss how works of Visual and Performing Arts attempt to affect or influence the ideas and practices of their original context.	exams, museum papers, Napoleon paper
4. Students will understand how learning and experiences inside and outside the classroom are connected and interdependent.	Students will be able to apply course-acquired knowledge and skills to analyze works of art seen in person at local museums and galleries.	museum papers

Select assignments in this course may be used by our accreditation team for institutional assessment purposes and will be handled confidentially.