EXPANDED COURSE DESCRIPTION
ART HISTORY
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / ARTH 3620B3.0 SECTION A
REVOLUTIONS: TOPICS IN ROMANTIC ART
FALL 2017 / WINTER 2018

Last Modified Date: 09/08/2017

COURSE CALENDAR DESCRIPTION
Explores the relationship between Romantic art and the modern condition of revolution, industrialization, urbanization, and colonial expansion in Europe from the late-18th through the mid-19th centuries. Students develop a specialized theoretical and historical understanding of the Romantic movement and its place in Western art history. Prerequisite: FA/VISA 1130 6.00. Course Credit Exclusion: FA/VISA 3620B 3.0 prior to FW 2014.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicholas, Vanessa</td>
<td>Sec. A / LECT / F</td>
<td><a href="mailto:vnich@yorku.ca">vnich@yorku.ca</a></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL FEATURES
This course explores the relationship between Romantic art and the modern conditions of revolution, industrialization and colonial expansion in Europe from the late 18th to the mid-19th centuries. Artists in this period were responding to the significant social tumult of their age and their work helped to harden the binary between sense and sensibility that remains relevant today. We will challenge the related boundary between Romanticism and Neoclassicism and consider the enduring and complex legacy of these philosophies. The course will study how Romantic artists informed and negotiated ideas of nature, race, memory, and citizenship in the Western world. Students will develop a specialized theoretical and historical understanding of the Romantic movement and its place in Western art history.

As a prerequisite for the course, students must have passed Introduction to Art History (FA/VISA 1130 6.00). We will build on the critical skills introduced in that introductory course, asking students to question the traditional definition and boundaries of Romanticism, particularly as it relates to Neoclassicism.

TOPICS AND CONCEPTS
Week 1: Introduction
Week 2: Age of Reason
Primary reading Johann Joachim Winckelmann from Thoughts on the Imitation of Greek Art (1755) in Eitner 6-13.
Secondary reading David Irwin, “The Lure of Italy and Beyond: The Grand Tour” 11-63.
Media Listen to Mozart, Symphony No. 40 in G minor, K. 550 (1788).
Artists Nicholas Poussin, Jacques-Louis David
Week 3: Age of Passion
Primary reading Heinrich Kliest, “Letter from a Young Poet to a Young Painter” (1810) in Harrison et al. 1032-1033.
Media Listen to Ludwig van Beethoven, 5th Symphony (1808).
Artists Introduction to artists presented in course.
Week 4: Revolution and Romanticism in France
Secondary reading Brown, “Heroes, Soldiers, Citizens: Revolutions in History Painting” 71-120.
Media Watch part of “The Fallacies of Hope” from Kenneth Clarke’s Civilization (BBC, 1969).
Artists David, Theodore Gericault, Eugene Delacroix
Week 5: Industrialism and Romanticism in England
Primary reading George Eliot from Middlemarch (1870) 552-570.
Media Watch part of Why the Industrial Revolution Happened Here (BBC, 2013).
Artists Turner, John Constable
Week 6: Nature
Assignment Due: Research proposal and bibliography
Primary Reading Edmund Burke from A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful (1757) in Harrison et al. 516-526.
Primary Reading Brown, “High Mountains Are A Feeling: The Religion of Nature” 121-190.
Media Watch part of “The Worship of Nature” from Civilization.
Artists Caspar David Friedrich, Turner, Thomas Cole, Albert Bierstadt
Week 7: Colonialism
Primary Reading George Catlin from “Letter from the Mouth of the Yellowstone River” in Harrison et al. 134-136.
Media Watch part of Edward Said On Orientalism (Media Education Foundation, 2014).
Artists Ingres, Catlin
Week 8: The Gothick and Nostalgia
Primary Reading Mary Shelly from Frankenstein (1818) 55-63.
Secondary Reading Brown, “Altered States: The Romantic Exploration of the Psyche”
Media Watch “The military apologizes while a grandmother demands action on “Proud Boys” behavior” (APTN Report, July 5 2017).
Artists Fuseli, William Blake

Week 9: The Rise of the Museum
Primary reading Charles Willson Peale “My Design in Forming This Museum” (1792) in Genoways and Andrei 23-28.
Secondary reading Donald Preziosi “Brain of the Earth’s Body: Museums and the Framing of Modernity” in Carbonell 71-84.
Media Watch “Send Them Back: The Parthenon Marbles should be returned to Athens” (Intelligence Squared, June 22 2017).

Week 10: Considering Gender and Romanticism
Assignment due Final research essay
Primary Reading Anonymous “Women Artists” (1836) in Harrison et al. 275-277.
Secondary reading Camile Paglia, “Appollo and Dionysus” 71-98.
Media Watch Where Are the Women? (Tate, 2014).

Week 11 and 12: Research Presentations
Assignment due Research presentations

Bibliography

GRADED ASSESSMENT

Reading response (500 words) 20%
Research proposal and bibliography (500 words) 20%
Final research essay (3000 words) 30%
Research presentations 10%
Class participation 20%

Reading response (500 words): Write a written response to one set of the course readings. Your response should synthesize the week’s primary and secondary readings, and speculate on their significance to Romantic art. Please cite evidence and examples. Response papers are due on the day of the assigned reading.

Research proposal and bibliography (1000 words): Outline your thesis and main arguments for the final research essay and include a short annotated bibliography of 3 secondary sources. Due Week 6.

Final research essay (3000 words): Write a research essay that employs at least one case study to relate two course themes together (class titles). For example, how are imperialism and colonialism related to ideas about nature in the Romantic period? Or how can we understand the Gothic imagination against the backdrop of Industrialization in England? Your reading response and research essay must be distinct. Due Week 10.

Research presentations: I will use your research proposals and bibliographies to create research presentation groups with related interests. I will assign each group a contemporary artist, and your task will be to relate this artist’s practice to our historical period. Due Weeks 11 and 12.

Class Participation: You are expected to attend class regularly and contribute to classroom discussion by engaging with assigned readings. Distracting behavior, including texting or browsing the internet on your laptop, will not be tolerated.

ADDITIONAL INFORMATION

Student Conduct

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website: http://www.yorku.ca/secretariat/legislation/senate/harass.htm

York University’s Code of Student Conduct is available online at: http://www.yorku.ca/scdr/CodeOfConduct.html

IMPORTANT COURSE INFORMATION FOR STUDENTS

All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage (see Reports, Initiatives, Documents) http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

- York’s Academic Honesty Policy and Procedures/Academic Integrity Website
- Ethics Review Process for research involving human participants
- Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities
- Student Conduct Standards
Academic Honesty and Integrity

York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty (http://www.yorku.ca/univsec/policies/document.php?document=69). There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website (http://www.yorku.ca/academicintegrity).

Access/Disability

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University.

Students in need of these services are asked to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs.

Additional information is available through Counseling & Disability Services at www.yorku.ca/cds or from disability service providers:

- **Office for Persons with Disabilities**: N108 Ross, 416-736-5140, yorku.ca/opd
- **Learning and Psychiatric Disabilities Programs - Counseling & Development Centre**: 130 BSB, 416-736-5297, yorku.ca/cdc
- **Atkinson students - Atkinson Counseling & Supervision Centre**: 114 Atkinson, 416-736-5225, yorku.ca/atkcsc
- **Glendon students - Glendon Counseling & Career Centre**: Glendon Hall 111, 416-487-6709, glendon.yorku.ca/counselling

Religious Observance Accommodation

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Bennett Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf (PDF)

Please note that this information is subject to periodic update. For the most current information, please go to the CCAS webpage (see Reports, Initiatives, Documents):
http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University