

**San José State University**  
**Department of Art & Art History**  
**ARTH 190A-01, Art of the Nineteenth Century, Fall 2021**

**Course and Contact Information**

|                         |  |
|-------------------------|--|
| <b>Instructor:</b>      | Josine Eikelenboom Smits, Ph.D.  |
| <b>Office Location:</b> | ART 121  |
| <b>Telephone:</b>       | Email preferred  |
| <b>Email:</b>           | <a href="mailto:josine.smits@sjsu.edu">josine.smits@sjsu.edu</a>                               |
| <b>Office Hours:</b>    | Thursday 1:45-3:45 PM; or by appointment<br>Zoom link available by email request and on Canvas |
| <b>Class Days/Time:</b> | TR 10:45AM-12:00 PM<br>Zoom link available by email request and on Canvas                      |
| <b>Classroom:</b>       | Online   |
| <b>Prerequisites:</b>   | ARTH 70B or instructor consent   |

**Department Advising**

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), [art@sjsu.edu](mailto:art@sjsu.edu)

**Course Format and MYSJSU Messaging**

For the Fall 2021 semester this course has adopted a blended online format of asynchronous pre-recorded lectures and weekly synchronous class meetings on Zoom for Q&A sessions, in-class workshops and discussions.

Course materials such as the syllabus, major assignment handouts, slide presentations and readings etc. may be found on Canvas ([Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>). You are responsible for regularly checking with the messaging system through MySJSU.

**Course Description**

ARTH 190A examines 19<sup>th</sup>-century European art in the context of popular visual culture, literary movements and political events. Readings and discussions will reveal how attitudes toward class, gender, race and ethnicity in an age of industrial and colonial expansion informed the artistic endeavor.

The rise of Napoleon in the aftermath of the Revolution was of seminal importance for the development of French art during the Romantic period. Beginning with Jacques-Louis David, the course illuminates the repercussions of David's Neo-classical teachings on the work of his pupils Girodet, Gérard and Gros. It traces the independent direction taken by Prud'hon, and examines how Ingres, Géricault, and Delacroix gave shape to the Romantic Movement in France (Orientalism; Constructions of Blackness).

Artists in Germany and England developed landscape into the major genre of the 19<sup>th</sup> century. The course delves into the relationship between nature and humankind as interpreted in the art of Runge, Friedrich, Blake, Palmer, Turner, Constable and Bonington, who took the initiative to France. It analyzes the relationship between figure, history and landscape painting in the work of Corot. It explores nature and peasant painting in the School of Barbizon, and probes social questions with Daumier, Millet, and Courbet.

For the study of Impressionism, after the Midterm, the course will adopt a thematic approach. Topics include the concept of the *avant-garde*; Impressionist attitudes toward the landscape and garden; themes of modern life; *Japonisme*; technique, style and artistic practice; group dynamics, the Impressionist exhibitions and their critical reception. The artistic personalities of Manet, Degas, Monet, Renoir, Sisley, Pissarro, Morisot, Cassatt and Caillebotte will be brought into focus.

Continuing with a survey of Post-Impressionism from Cézanne onward, the course analyzes the methodical investigation of new theories of color and composition in the Pointillist work of Seurat. It examines the expressive and symbolic use of color by Van Gogh and Gauguin. It explores the importance of myth and legend for the Symbolists Puvis de Chavannes, Moreau and Redon. It traces the development of a new decorative style of Art Nouveau toward the end of the century, with contributions by Toulouse-Lautrec and the Nabis.

### **Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

(CLO 1) Use a precise formal vocabulary and new concepts to analyze, interpret, and discuss 19<sup>th</sup>-century art, including works not previously seen. (Exam essays and term paper)

(CLO 2) Identify major works by artist, approximate title and date, and relate them to the artist's oeuvre and to the movements of 19<sup>th</sup>- century art. (Identifications, short answer questions and essays in quizzes, worksheets and final exam)

(CLO3) Demonstrate improved close reading and critical thinking skills using primary and secondary sources.

(CLO4) Write more clearly, logically and concisely.

(CLO5) Bring a new contextual understanding and deeper aesthetic appreciation to the experience of 19<sup>th</sup> century art.

ARTH 190A offers you the opportunity to work toward the outcomes listed above. Their successful completion depends in large part upon your efforts.

### **Required Texts/Readings**

#### **Textbook**

Stephen F.Eisenman et al., *Nineteenth Century Art: A Critical History*, Fifth Edition, (Thames & Hudson: 2019):

ISBN: 978-0-500-84172-3 (Paperback).

Ordering options for the eBook version are:

\$50 ebook (180 days of access), available at <https://digital.wwnorton.com/19thcentart>

\$70 ebook (360 days of access), available at <https://digital.wwnorton.com/19thcentart>

The Spartan Bookstore has registration folders for the eBook which may be used with financial aid.

Optional but highly recommended: Sylvan Barnet, *A Short Guide to Writing About Art*. Tenth edition or older.

### Library Liaison

Gareth Scott is the liaison librarian for Art and Art History at Dr. Martin Luther King, Jr. Library. He can be reached via e-mail: [Gareth.Scott@sjsu.edu](mailto:Gareth.Scott@sjsu.edu) or by telephone at (408) 808-2094. His office is located on the 4<sup>th</sup> floor of King Library and he welcomes students to contact him with research questions.

University Library Resources specific to ARTH190A are available online at:

<https://libguides.sjsu.edu/c.php?g=1115470>

### Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>

**Examinations:** There will be one midterm and one final examination (25% each), both in take-home format. Material covered will be from the assigned readings in the textbook and from class lectures. The midterm and final examinations will include all of the following: image identifications, visual analyses and/or image comparisons, multiple choice and/or short answer questions, and essay questions (CLO1-5). These exam essay questions will be posted on Canvas at the beginning of the semester. Students will be able to prepare the essay questions during class discussions in small groups.

Make-up midterm and final exams will only be given for valid, **documented** medical emergencies. I must be notified of your absence before the time of the exam. Documentation must be provided before a make-up test will be scheduled.

Cheating will result in a grade of "0".

**See course schedule below for the exam dates.**

**Term Essays:** Essay #1 will account for **12%** and Essay #2 for **15%** of your course grade. In preparation for Essay #2 you will also submit a topic statement. Submit on Canvas by the assigned dates.

**Essay #1** (Museum Paper) will be an exercise in visual analysis and interpretation. Select two works of 19<sup>th</sup>-century European art from one of the following Museums: The Cantor Arts Center at Stanford University (free admission, closed Monday-Tuesday); the Fine Arts Museums of San Francisco: Legion of Honor (closed Monday-timed tickets; free Saturdays for Bay Area Counties). Most museums are closed on Mondays. Make sure to check before you go.

A compare and contrast analysis of the two selected works of art will suggest an angle of interpretation. Introduce your topic with a thesis statement (underline the thesis). Write your analysis and conclusions in 3 to 4 pages double spaced text (not including bibliography and illustrations) (CLO1, 2, 4, 5). Attach your museum ticket or other proof of attendance to the submitted essay. Post in the designated folder on Canvas Assignments.  
**Assignment Due: Beginning of class, September 9th.**

**Essay #2** will be a research paper on a subject of your choice. Use the textbook (Eisenman) to identify an area of particular interest to you.

Find a minimum of three reliable sources. Your liaison librarian Gareth Scott will help you find the necessary research materials. The sources to be analyzed in the annotated bibliography for your essay should include (but not be limited to) the following: a primary document (artists' letters, etc.), a peer reviewed article published in a scholarly journal, and a monograph or museum catalog.

Claim the topic (on a first-come, first-serve basis) by posting a one-paragraph description of the project--based on your preliminary research--on Canvas Collaborations and by dating your entry on the Google Doc sign-up sheet.

**Assignment Due: Topic Statement for Essay #2. Beginning of class, October 21st.**

Construct a thesis statement defining your theme (underline your thesis statement). Analyze and interpret the selected project or work of art, place it in its historical context, and draw your conclusions. Provide an annotated bibliography in Chicago Manual of Style format with your essay (for tips on how to analyze sources see the handout posted on Canvas).

Minimum of 3 pages (double-spaced; not including quotations, annotated bibliography and notes, and illustrations) (CLO 1,3, 4, 5).

Submit the essay online to Canvas Assignments (with Turnitin).

**Assignment Due: Term Essay #2 (Research Paper) with Annotated Bibliography. Beginning of class, November 4th.**

Plagiarism will result in a grade of "0".

Your essay must demonstrate your ability to write clearly, coherently and concisely. The term paper must also demonstrate your ability to use sources correctly and to cite your references properly, using the Chicago Manual of Style format. See the link to Quick Chicago as well as the writing rubric below:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

**Writing Rubric: (5-point rubric for writing, as suggested by GE Assessment)**

**5** – Outstanding response with superior supporting examples or evidence; unusual insights, creative and original analysis, reasoning, and explanation; superior mastery of content; goes well beyond minimum required for the assignments. Excellent use of sources and citations.

**4** – Interesting throughout, flows smoothly, good transitions. Well-organized for topic. Good use of mechanics and sentence structure. Good use of sources and citations.

**3** – Interesting most of the time; flows smoothly but some poor transitions. Organized but some weaknesses and minor mechanical errors. Weak use of sources and some lack of proper citation.

**2** – Interest lowered by lapses in focus. Flow is interrupted by many poor transitions. Organization weak, strays from topic. Some serious mechanical errors. Lack of use of sources.

**1** – No clear focus; jerky and rambling. Poorly organized. Many mechanical errors and weak sentence structure. No sources.

**0** – Plagiarized papers will result in a “O”.

In addition, refer to the following manuscript format requirements:

**Format for the Essay:**

- a. **Minimum of 3 (three) full pages for the body of the essays.**
- b. **Font** - 12 point Times New Roman (nothing larger).
- c. **Double spaced; one-inch margins.**
- d. Include an appendix with illustrations and captions.

**Participation:**

Your active participation in class discussions and student presentations will contribute **23%** of the course grade.

You will be assigned a variety of activities that will help you to engage with individual works of art and to understand stylistic and thematic developments. These assignments will consist of essay questions to be completed and discussed in small groups, and of individual journal entries (celebrity “interviews” with VIP’s— Very Important Paintings etc.) to be published and shared on Canvas Discussions (CLO 1-5).

**NOTE** that University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

**Grading Information**

Medical or counseling documentation is required for making up late or missed work.

Failure to complete the term essays, participation assignments and exams will result in a failing grade for the course.

**Extra Credit Options:**

There are no extra credit options for this course.

**Course Grade Breakdown:**

|                       |     |
|-----------------------|-----|
| Midterm               | 25% |
| Final Exam            | 25% |
| Term Essay #1         | 12% |
| Term Essay #2         | 15% |
| Student Presentations | 10% |
| Participation         | 13% |

**Final grades will be determined by your percentage score as follows:**

|                        |                        |                         |
|------------------------|------------------------|-------------------------|
| <b>A+: 97% - 100%</b>  | <b>A : 93% - 96.9%</b> | <b>A- : 90% - 92.9%</b> |
| <b>B+: 87% - 89.9%</b> | <b>B : 83% - 86.9%</b> | <b>B- : 80% - 82.9%</b> |
| <b>C+: 77% - 79.9%</b> | <b>C : 73% - 76.9%</b> | <b>C- : 70% - 72.9%</b> |
| <b>D+: 67% - 69.9%</b> | <b>D : 63% - 66.9%</b> | <b>D- : 60% - 62.9%</b> |
| <b>F : ≤ 59.9%</b>     |                        |                         |

### **Classroom Protocol**

Please arrive on time in Zoom class meetings. Keep your video turned on. Abide by the student conduct code. Your attendance and active participation in class is critical to your success as a student. If you miss a class meeting due to illness, make sure you obtain the notes from your fellow students. Catching up is *your* responsibility.

The course content, including the recorded lectures, is the intellectual property of the instructor. The right to use the audio/video recordings of the lectures is restricted to the purpose of your own individual study. Do not share video links without permission.

NOTE that University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

### **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

### **Student Support Services**

Our campus has developed the Spartan Support Network to bring students together with specific campus resources promoting academic success. I have agreed to participate in this program and may refer you to it if I believe you may benefit from the services provided by Spartan Support Network to succeed in this course.

### **Muwekma Ohlone SJSU Area Land Acknowledgement**

The San José State University community recognizes that the present-day Muwekma Ohlone Tribe, with an enrolled Bureau of Indian Affairs documented membership of over 550, is comprised of all of the known surviving American Indian lineages aboriginal to the San Francisco Bay region who trace their ancestry through the Missions Santa Clara, San José, and Dolores, during the advent of the Hispano-European empire into Alta California; and who are the successors and living members of the sovereign, historic, previously Federally Recognized Verona Band of Alameda County.

Furthermore, the San José State University community recognizes that the university is established within the Thámien Ohlone-speaking tribal ethnohistoric territory, which based upon the unratified federal treaties of 1851-1852, includes the unceded ancestral lands of the Muwekma Ohlone Tribe of the San Francisco Bay Area.

Some of the enrolled Muwekma lineages are descended from direct ancestors from the Thámien Ohlone tribal territory whose ancestors had affiliation with Mission Santa Clara.

The San José State University community also recognizes the importance of this land to the indigenous Muwekma Ohlone people of this region, and consistent with our principles of community and diversity strives to be good stewards on behalf of the Muwekma Ohlone Tribe whose land we occupy.

## ARTH 190A, Art of the Nineteenth Century, Fall 2021

### Course Schedule

| Week | Date        | Topics, Readings, Assignments, Deadlines  |
|------|-------------|---|
| 1    | August 19   | <p><b>1) Course Introduction</b><br/> <b>Zoom class meeting</b> ( the recurring link for all Zoom class meetings has been posted on the Canvas Home Page)</p> <p>Eisenman: Introduction</p>   |
| 2    | August 24   | <p><b>2) J.-L.David</b></p> <p>Eisenman: Chapter 1</p>  |
| 2    | August 26   | <p><b>3) School of David: Girodet, Gérard, Gros and Prud'hon</b><br/> <b>Zoom class meeting</b></p> <p>Reading posted on Canvas: Libby, Susan. "The Color of Frenchness: Racial Identity and Visuality in French Anti-Slavery Imagery, 1788-94." In <i>Blacks and Blackness in European Art of the Long Nineteenth Century</i>, edited by Adrienne L.Childs, and Susan H.Libby, 19-45. New York: Taylor &amp; Francis, 2017.</p> <p><b>Assignment Due: Post Memory Palace (Canova/ Gérard) sketches on Canvas Discussions</b></p> |
| 3    | August 31   | <p><b>4) Ingres;</b></p> <p>Eisenman: Chapter 2</p>   |
| 3    | September 2 | <p><b>5) Géricault;</b><br/> <b>Zoom class meeting</b></p> <p><b>Assignment Due: Prepare Essay Question 1 (History Painting) for Discussion</b></p>   |
| 4    | September 7 | <p><b>6) Runge</b></p> <p>Eisenman: Chapter 6, 149-159.</p>   |



| Week | Date         | Topics, Readings, Assignments, Deadlines  |
|------|--------------|---|
| 4    | September 9  | <p><b>7) Friedrich</b><br/> <b>Zoom class meeting</b></p> <p><i>Assignment Due: Post Museum Highlight on Canvas Discussions</i></p> <p><i>Assignment Due: TERM ESSAY #1 (Museum project). Beginning of class, September 9.</i></p>                                      |
| 5    | September 14 | <p><b>8) British Watercolor School (Blake;Palmer)</b></p> <p>Eisenman: Chapter 4</p>  |
| 5    | September 16 | <p><b>9) Turner</b><br/> <b>Zoom class meeting</b></p> <p><i>Assignment Due: Prepare Essay Question 2 (overlapping interests) for Discussion</i></p> <p><i>Assignment Due: Post “If Art Could Talk” Scenario 1 on Canvas Discussions</i></p> <p>Eisenman: Chapter 5</p> |
| 6    | September 21 | <p><b>10) Constable</b></p> <p>Eisenman: Chapter 3 (Goya)</p>   |
| 6    | September 23 | <p><b>11) Delacroix</b><br/> <b>Zoom class meeting</b></p> <p><i>Assignment Due: Prepare Essay Question 3 (appropriation) for Discussion</i></p>  |
| 7    | September 28 | <p><b>12) Corot</b></p> <p>Eisenman: Chapter 8 (Encounters of Cultures)</p>   |
| 7    | September 30 | <p><b>13) Daumier</b><br/> <b>Zoom class meeting</b></p> <p><i>Assignment Due: Prepare Essay Question 4 (politics) for Discussion</i></p> <p><i>Assignment Due: Post VIP Interview on Canvas Discussion</i></p>   |

| Week | Date       | Topics, Readings, Assignments, Deadlines   |
|------|------------|--|
|      |            | Eisenman: Chapter 10   |
| 8    | October 5  | <b>14) Millet</b><br>Eisenman: Chapter 11  |
| 8    | October 7  | <b>15) Courbet</b><br><b>Zoom class meeting</b><br><br><b>Assignment Due: Prepare Essay Question 5 (labor) for Discussion</b>  |
| 9    | October 12 | <b>MIDTERM-October 12.</b>   |
| 9    | October 14 | <b>16) Impressionism: Artistic Training</b><br><b>Zoom class meeting</b><br><br>Eisenman: Chapter 13   |
| 10   | October 19 | <b>17) Impressionism continued: Romantic Heritage</b><br><br>Eisenman: Chapter 15  |
| 10   | October 21 | <b>18) Impressionism continued: Artistic Practice, Technique, Style</b><br><b>Zoom class meeting</b><br><br><b>Assignment Due: Research Essay Topic Statement for Essay #2. Beginning of class, October 21.</b><br><br><b>Assignment Due: Post Artists' Critique (Manet/Cabanel) on Canvas Discussions</b> |
| 11   | October 26 | <b>19) The First Impressionist Exhibition</b><br><br>Eisenman: Chapter 16  |
| 11   | October 28 | <b>20) Impressionism continued: Japonisme and Themes of Modern Life</b><br><b>Zoom class meeting</b>   |

| Week | Date        | Topics, Readings, Assignments, Deadlines  |
|------|-------------|---|
|      |             | <p><b><i>Assignment Due: Prepare Essay Question 6 (portraits) for Discussion</i></b></p> <p><b><i>Assignment Due: Post VIP Interview (Morisot/Monet) on Canvas Discussions</i></b></p>  |
| 12   | November 2  | <p><b>21) Impressionism continued: Gardens and River Resorts, the Art Market, Caillebotte, Cassatt</b></p> <p>Eisenman: Chapter 9, 228-238 (African American artists in Europe)</p>   |
| 12   | November 4  | <p><b>22) The Crisis of Impressionism: Cézanne, Monet and the development of series painting</b></p> <p><b>Zoom class meeting</b></p> <p><b><i>Assignment Due: Prepare Essay Question 7 (transitory aspects) for Discussion</i></b></p> <p><b><i>Assignment Due: TERM ESSAY #2 with Annotated Bibliography. Beginning of class, November 4.</i></b></p> <p>Eisenman: Chapter 21</p> |
| 13   | November 9  | <p><b>23) Seurat and Neo-Impressionism</b></p> <p>Eisenman: Chapter 17</p>  |
| 13   | November 11 | <b>Veterans Day – No class</b>  |
| 14   | November 16 | <p><b>24) Symbolism</b></p> <p><b>Zoom class meeting</b></p> <p><b><i>Assignment Due: Prepare Essay Question 8 (color) for Discussion</i></b></p> <p><b><i>Assignment Due: Post Waterlilies Reverie on Canvas Discussions</i></b></p>   |
| 14   | November 18 | <p><b>25) Post-Impressionism: Van Gogh</b></p> <p>Eisenman: Chapter 19</p>  |
| 15   | November 23 | <p><b>26) Gauguin</b></p> <p><b>Zoom class meeting</b></p>  |

| Week        | Date        | Topics, Readings, Assignments, Deadlines  |
|-------------|-------------|---|
|             |             | <b><i>Assignment Due: Prepare Essay Question 9 (Symbolism) for Discussion</i></b><br><br>Eisenman: Chapter 20   |
| 15          | November 25 | <b>Thanksgiving – No class</b>  |
| 16          | November 30 | <b>27) Toulouse-Lautrec</b><br><b>Zoom class meeting</b><br><b>Student presentations.</b><br><br><b><i>Assignment Due: Prepare Essay Question 10 (Japonisme) for Discussion</i></b><br><br>Eisenman: Chapter 18 |
| 16          | December 2  | <b>28) The Nabis</b><br><b>Last day of class.</b><br><b>Zoom class meeting</b><br><b>Student presentations.</b>   |
|             |             |   |
| Final Exam* | December 9  | <b><i>FINAL EXAM- December 9<sup>th</sup>, 9:45-12PM</i></b>  |