



Course Outline

Course Code: AHIS-2010 – OL1

Course Name: Survey of Nineteenth Century Art

Course Website: <https://www.mcurtisallen.com/ahis2010>
Password: AHIS2010

Semester/ Year: Fall 2023, Sept 5–Dec 18

OL1: Day/ Time/ Room: **Asynchronous Lectures:** 1 per week; **Synchronous Class:** Tuesdays, 1PM-2:30PM (AST) via Microsoft Teams

Meeting Link:

OL1:
<https://teams.microsoft.com/l/channel/19%3aog0B0QfHwcWP8KpWKSM-Cfd3hIAU6ggKwGQT-INGkfo1%40thread.tacv2/General?groupId=99dcf5dc-ea13-4af9-be88-428f71a55480&tenantId=3f78e244-a824-4326-b91d-b110bbd9c2a9>

Instructor’s Name: M. Curtis Allen

Instructor’s Contact Information: mallen@nscad.ca

Office Location/Hours: Online/Tuesday 12-1pm (Atlantic) (by appointment)

Prerequisite(s)/Corequisite(s): FNDN1800 (Writing Requirement) and FNDN1200, one of which may be taken concurrently with AHIS2020.

Credit Value: **3 credits**

1. Course Description:

Calendar Description:
This course provides a critical survey of nineteenth century art practices and media in Western Art within their social, political, and philosophical contexts.

Additional Description:

This course will examine the construction and production of ideas of the West, it will also look at certain notions of race, class and gender as implements of colonial, imperial and domestic state control. The course will provide students with a social and historical understanding of the complex relationships between art, history, contact, and politics; it will also consider many of the ways that institutions, patrons, and viewing publics have subsequently shaped the reception and understanding of nineteenth century art and its legacies. Lectures detailing a variety of critical approaches will highlight the relevance and ongoing impact of this period of art production and theory on the contemporary global art world.

2. Learning Outcomes*:

Upon successful completion of this course the student will demonstrate the ability to:

1. Engage in depth with the art, thought, and political history of 19th Century.
2. Set works in the context of contemporary movements and detail what elements of the works align with the features of the movement.
3. Accurately analyze an unfamiliar work from the period with confidence and enjoyment.
4. Demonstrate online/verbal discussion skills and advanced reading and writing techniques through regular study and feedback.

*Please note that each Learning Outcome must be successfully achieved before a final grade for the course is assigned

3. Student Workload:

Total student workload for a 3-credit course is estimated to be 9 hours/week.

4. Course Format:

Asynchronous lectures and weekly synchronous group discussion. *Note: Although strongly encouraged, if synchronous discussion is not feasible, participation grades can be gained asynchronously.

5. Course Requirements, Resources, Materials:**Required Course Texts:**

[INCA] - Michelle Facos, *An Introduction to Nineteenth-Century Art* (New York: Routledge, 2011). ISBN13: 978-0-415-78072-8 (pbk) or ISBN13: 978-0-203-83307-0 (ebk). Available ONLINE in the NSCAD Library and on the course website (mcurtisallen.com/ahis2010)

All additional course material will be made available

6. NSCAD Attendance Policy:

Synchronous class attendance at NSCAD is expected, whenever possible. Absences could result in lowered or failing grades unless the alternatives to synchronous participation are performed. Any absences must be addressed with the course instructor who may request supporting documentation. Please refer to 'Attendance Policy' found on Page 14 of NSCAD Academic Calendar and NSCAD webpage. Instructors may adapt a more specific attendance policy that could influence the final grade for this course.

7. NSCAD University Occupational Health and Safety Policy:

At NSCAD safety is a priority. All students are required to obtain and maintain up-to-date safety (WHMIS) certification. An on-line Brightspace certification process is available to all NSCAD students.

Please note that your NSCAD ID card needs an up-to-date Health and Safety (WHMIS) sticker to access shops and studios, and for Security to permit you access to the university campus sites after hours. WHMIS training is provided online through students' Brightspace account.

8. Evaluation Criteria:

Evaluation criteria are given in Grade Breakdown (below) or in assignment sheets (to be supplied at a later date). All assignments will be given a percent grade out of 100 (0-100%) and weighted according to the overall percent of the total course grade (see Grade Breakdown).

Assignment Submission:

Assignments are to be submitted **digitally** through Brightspace by 11:59PM of the due date. **Late assignments** (beyond 24hrs from due date) will not be accepted except through Official Accommodation, or through individual agreement made with the instructor made **prior** to due date. Those assignments submitted late within 24hrs will receive a maximum 2% reduction in grade, at the instructor's discretion. Extensions will be granted for medical emergencies or other extreme exigencies if the instructor is notified before the assignment is due. Students are required to keep a hard copy of all assignments.

9. Grading System:

<u>Letter Grade</u>	<u>Numeric Equivalent</u>	<u>Grade Point Score</u>	<u>Descriptive</u>
A+	95+	4.3	excellent
A	90-94	4.0	excellent
A-	85-89	3.7	very good
B+	80-84	3.3	very good
B	73-79	3.0	good
B-	67-72	2.7	good

C+	63-66	2.3	satisfactory
C	59-62	2.0	satisfactory
C-	55-58	1.7	satisfactory
D	50-54	1.0	marginal
F (fail)	49 or below	0.0	unsatisfactory
AUD	n / a	n / a	Audit
INC	n / a	n / a	Incomplete

10. Academic Integrity:

A climate and culture of academic integrity is an expectation of everyone. Students at NSCAD are required to comply with standard academic practices in acknowledging sources in all work presented for academic credit. Please refer to the NSCAD Academic Calendar for the full description and regulations on 'Academic Integrity and Plagiarism'.

** Assignments will be checked for plagiarism and use of AI. Any assignments known to use Large Language Models (LLMs) or any other AI or automated systems, unless otherwise specified, will be considered in breach of the Academic Integrity for this course.

COPYRIGHT NOTICE:

All materials used in this course and distributed within the Brightspace Course Management System are subject to the Canadian Copyright Act and NSCAD's Use of Copyright Material Policy.

<https://tinyurl.com/y8h3lk8j>

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Fair Dealing usage guidelines as outlined in NSCAD's Copyright guide are here:

<https://guides.nscad.ca/copyrightpages/fairdealing>

Please see NSCAD's Copyright Guide for guidelines and contact information

<https://guides.nscad.ca/copyrightpages/home>

11. Writing Centre:

The NSCAD Writing Centre offers professional tutoring for any kind of written assignment, at any level of study, at any stage of the work. Please see the Writing Centre web page for more information and booking online at <https://navigator.nscad.ca/wordpress/home/studentresources/the-writing-centre/>

12. Accessibility Policy:

Accommodations can be arranged for disability-related needs by consulting the Disability Resource Facilitator in the Office of Student Experience (ose@nscad.ca) within the first two weeks of class. Please refer to the NSCAD Academic Calendar for full details in 'Accommodations for Students Experiencing Disabilities', or visit the NSAD Wellness Centre at: <https://wellness.nscad.ca>.

13. Spiritual/ Religious Observance:

Requests for accommodations for spiritual or religious observances must be presented in writing to the instructor within the first two weeks of class.

SYLLABUS: AHIS-2010

19TH CENTURY ART

Course Website

*The main hub for syllabus, texts, assignment sheets, and other materials is the **course website**:

<https://mcurtisallen.com/ahis2010>

PASSWORD TO ENTER SITE: AHIS2010

All **grading/announcements will be done on **Brightspace**.

Required Materials

*All assigned texts/media are required, but comprehension of the textbook is most important to develop the general knowledge and themes of the course. Familiarity with non-textbook readings will be necessary for synchronous discussion.

**All course materials will be made available to students. However, the textbook you may want to own in print:

[INCA] Michelle Facos, *An Introduction to Nineteenth-Century Art* (New York: Routledge, 2011). ISBN13: 978-0-415-78072-8 (pbk) or ISBN13: 978-0-203-83307-0 (ebk).

Available ONLINE in the NSCAD Library and on the course website (mcurtisallen.com/ahis2010)

Assignments/Grade Breakdown

1. Attendance/Participation (15% cumulative)
 - Attendance and participation in synchronous discussion and viewing of the video lecture will be the primary means of determining participation.

- **Optional** means of participation: Asynchronous discussion questions
 - i. 1 well-formed discussion question (2-3 sentences) about the week's reading(s), DUE 24 hrs before synchronous discussion period.
 - Graded cumulatively at the end of term.
2. Quizzes (18% cumulative): critical questionnaires about weekly readings. **DUE: Weekly**
 - 6 quizzes in total
 - worth 3% each.
 3. Formal Analysis Assignment (22%). **DUE: Tues, Oct 3rd**
 - Can be on any work 19th century.
 - Formal analysis: extended analysis of the pictorial organization and visual meaning of a particular artwork.
 - 2-3 pages dbl. spaced
 4. Bibliography/Proposal for Final Essay (15%) **DUE: Tues, Nov 7**
 - Outlines the main thesis of your final essay and the way in which it will engage with the themes/history and research it uses.
 - ~ 700-1000 words.
 - Bibliography of sources (5 or more sources, minimum 3 external research sources)
 5. Final Essay (30%) **DUE: Tues, Dec 12**
 - On a topic of your choice
 - 6-7 pages dbl. spaced
 6. Extra Credit Presentation (Max. 5%):
 - Final Day Presentations on the topic of your presentations
 - Short 5-10 min presentations with accompanying visual aids (slides, images, etc.)

Course Outline/Reading List

**** Synchronous Discussions are held on Tuesdays; Asynchronous video lectures will be up prior to our synchronous discussion.** Synchronous discussion will be used to discuss themes from the textbook and, especially, non-textbook readings and media as well as to engage in group analysis and other group activities. They may also be used to clear up any confusions regarding other parts of the class (e.g. assignments, logistics, dates, etc.).

Stage Setting

INCA = Michelle Facos, *Introduction to Nineteenth-Century Art

Week 1, Sept 5 – Synchronous/Asynchronous introduction and overview

- NO LECTURE, Only Course Introduction.

Week 2, Sept 12 – Europe Goes Modern: Intellectual, Political, Artistic Context of the 'Age of Revolutions' ~1500-1700

Reading:

- INCA – Chapter 1. A Time of Transition

Neo-Classicism

Week 3, Sept 19 – Idealization and the Past

Reading:

- INCA – Chapter 2. Classical Influences and Radical Transformations.
- Joshua Reynolds, “Discourse XIII”

Week 4, Sept 26 – Representing the Present; The French/Haitian Revolutions

Reading

- INCA – Chapter 3. Re-presenting Contemporary History.
- Hallward, “Haitian Inspiration: On the Bicentenary of Haiti’s Independence”

Romanticism

Week 5, Oct 3 – Freedom, Reaction, and Possibility

Reading:

- INCA – Chapter 4. Romanticism.
- Delacroix, “On Romanticism, from *Journals 1822-4*” in *Art in Theory*;

Week 6, Oct 10 – Nature Overwhelms

Reading:

- INCA – Chapter 4. Romanticism (cont.)
- VIDEO: School of Life, “Burke on: the Sublime”:
https://www.youtube.com/watch?v=BvzG_p_sdOQ
- FILM: *Mr. Turner* (dir. Mike Leigh, 2014)

Realism and Naturalism

Week 7, Oct 17 – Realism not ‘Reality’

Reading:

- INCA – Chapter 9. Realism and the Urban Poor.
- Emile Zola, “Naturalism on the Stage,” from *The Experimental Novel*, pp.114-15
<https://archive.org/details/experimentalnove00zolarich/page/114/mode/2up>
- Marx and Engels, excerpt from “The Communist Manifesto” (1848) pp. 473-483

Week 8, Oct 24 – **Synch Class Canceled due to Scholar Strike Canada**

Week 9, Oct 31 – Constructing the World in Documents: Science and Fantasy.

Reading:

- INCA - Chapter 8. Photography and Fact.
- The Daguerrotype. George Eastman Museum:
<https://www.youtube.com/watch?v=d932Q6jYRg8&feature=youtu.be>

Colonialism, Imperialism, Orientalism

Week 10, Nov 7– Colonial/Indigenous Contact in 19th Century Canada

Reading:

- INCA – Chapter 6. Colonialism. Imperialism. Orientalism (cont.)
- FILM – Gil Cardinal, “Totem: The Return of the G'psgolox Pole”:
https://www.nfb.ca/film/totem_the_return_of_the_gpsgolox_pole/

Origins of Modernism

Week 11, Nov 14 – **NO CLASS, Fall Break**

Week 12, Nov 21 – Sex and Gender in Impressionism/Post-Impressionism

Reading:

- INCA – Chapter 12. Impressionism.
- Clayson, “Painting the Traffic in Women” in *Painted Love: Prostitution in French Art of the Impressionist Era*

Week 13, Nov 28 – Reactions to Modernity: PRB, Arts and Crafts, and Symbolism

Reading:

- INCA – Chapter 7. New Audiences (Pre-Raphaelite Brotherhood)
- John Ruskin, “The Relation of Art to Use” from *Lectures on Art*.
<http://www.gutenberg.org/files/15200/15200-h/15200-h.htm#Relation>

Week 14, Dec 5 – Symbolism

Reading:

- INCA – Chapter 13. Symbolism.

Week 15, Dec 12 – Final Class: XTRA Credit Student Presentation Symposium