



Course Outline

Course Code: AHIS-3902-1

Course Name: 19th C: Art & Revolution in France

Semester/ Year: Winter 2020

Day/ Time/ Room: Monday/1:30 PM/Room D500

Instructor's Name: M. Curtis Allen

Instructor's Contact Information: mallen@nscad.ca

Office Location/Hours: D500/Monday, 12:30-1:30

Prerequisite(s)/Corequisite(s): 6 AHIS credits including AHIS-2010

Credit Value: 3

1. Course Description:

A critical investigation into the relationship between art, revolution and modernity during the French Revolutions of 1789, 1848 and 1871, and the French anarchist movement at the end of the nineteenth century. Art movements examined will include Neo-Classicism, Romanticism, Realism and emerging Modernism.

2. Learning Outcomes*:

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

1. In-depth engagement with the art, thought, and political history of 19th C France, one of the most important periods in European and World history for our contemporary political and aesthetic landscape.
2. Developing skills of visual analysis and hermeneutics

3. Critical understanding of the historical and conceptual foundations of the theoretical/political/aesthetic commitments of 'liberal' societies and economies, such as in Canada.
4. Developing discussion and presentation skills
5. Developing 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 8 hours/week.

4. Course Format:

Mixed Lecture and Seminar formats, with the possibility of occasional additional activities

5. Course Requirements, Resources, Materials:

All course materials will be made available by the instructor, unless specified in particular below.

6. NSCAD Attendance Policy:

Class attendance at NSCAD is expected. Absences could result in lowered or failing grades. Absences may require the student to 'make up' the content missed before being allowed entrance to future classes (e.g. safety knowledge for shop, studio). 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:

****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.

Other evaluation criteria are given in Grade Breakdown (below) or in assignment sheets. All assignments (except the feedback mark on Weekly Responses, see below) 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).

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'.

11. Writing Centre:

The NSCAD Writing Centre in S403 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 Bill Travis, Disability Resource Facilitator, in the Office of Student Experience (902-494-8313) 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 continued below**

SYLLABUS: AHIS-3902-1

19TH CENTURY: ART AND REVOLUTION IN FRANCE

Course Website

[https://mcurtisallen\[dot\]wixsite\[dot\]com/ahis3902](https://mcurtisallen[dot]wixsite[dot]com/ahis3902)

****PASSWORD TO ENTER SITE: AHIS3902**

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

Required Materials

****All assigned texts are required reading. All texts will be made available to students.**

The textbook, as well as *Art in Theory*, you may want to own in print:

- Petra Ten-Doesschate Chu, *Nineteenth Century European Art* (3rd Edition), London: Pearson, 2010.
- C. Harrison, P. Wood, J. Gaiger (Eds.), *Art in Theory 1815-1900: An Anthology of Changing Ideas*, London: Blackwell, 1998.

Assignments/Grade Breakdown

1. Attendance/Participation (20%)
2. Critical Précises (30%): Weekly Responses to non-textbook reading. **DUE: weekly**
 - ~ 1-2 pages dbl. spaced.
 - Graded cumulatively, twice per term; weekly feedback/mark (e.g., 'check +', 'check', 'check -')
3. Formal Analysis Assignment/Final Paper Topic Outline (20%). **DUE: Feb. 24**
 - Can be on any work(s) in 19th century French
 - Formal analysis: extended analysis of the pictorial organization and visual meaning of a particular; 3-4 pages dbl. spaced
 - Outline: 2-4 sentence outline of the topic for your final paper (can be on any relevant artist/movement/topic)
4. Final Essay (25%) **DUE. Apr. 20** (last day of class)
 - On a topic of your choice
 - 6-7 pages dbl. spaced
5. Final Day presentations (5%) **DUE. Apr. 20** (last day of class)
 - 5 min. overview of final essay contents

Lecture/Reading List by Week

Stage Setting

Week 1: Jan. 13 – Introduction and overview

Week 2: Jan. 20 – Europe Goes Modern: Intellectual, Political, Artistic Context in France, 1600-1800

Reading:

- Diderot, “Political Authority”, “Natural Right”, “Man” in the *Encyclopedie*;
- Lafayette, “Declaration of the Rights of Man and the Citizen”

The French Revolution (1789)

Week 3: Jan. 27 – Neo-Classicism

Reading:

- Chu, Ch. 2: “The Classical Paradigm”;
- Hallward, “Haitian Inspiration: On the Bicentenary of Haiti’s Independence”
- Maliks, “Was the French Revolution Really a Revolution?”
<https://blog.oup.com/2015/07/french-revolution-bastille/>

Week 4, Feb. 3 – The Reign of Terror and the Utopian Imagination

Reading:

- Chu, Ch. 4: “Art and Revolutionary Propaganda in France”;
- Robespierre, “On the Principles of Political Morality” (1794)
<https://sourcebooks.fordham.edu/mod/1794robespierre.asp> ;
- Saint-Simon, “The Artist, the Savant, and the Industrialist” (1825) in *Art in Theory*

Week 5, Feb. 10 – Napoleonic Imperialism and Romantic Exoticism.

Reading:

- Chu, Ch. 5 “The Arts Under Napoleon”;
- Delacroix, “On Romanticism, from *Journals 1822-4*” in *Art in Theory*;
- Said, excerpts from *Orientalism*;

Week 6, Feb. 17 – **WINTER BREAK, NO CLASSES**

The July and February Revolutions (1830-1848)

Week 7, Feb. 24 – 1830: Revolutionary Fervor and Reactionary Disappointment

Reading:

- Chu, Ch. 9 “The Restoration Period and the Beginnings of Romanticism in France”;
- Lajer-Burcharth, “Through the Past, Darkly: On the Art of Eugène Delacroix” in *Artforum*. <https://www.artforum.com/print/201809/ewa-lajer-burcharth-on-the-art-of-eug-232-ne-delacroix-77267> ;
- Comte, “The Nature and Importance of Positive Philosophy” (1830) from *The Course of Positive Philosophy* in *Art in Theory*

Week 8, Mar. 2 – The July Monarchy

Reading:

- Chu, Ch. 10 “The Popularization of Art and Visual Culture in France During the July Monarchy”;
- Blanqui, “Defence Speech of the ‘Trial of the Fifteen’” (1832)
<https://blanqui.kingston.ac.uk/texts/auguste-blanquis-defence-speech-at-the-trial-of-the-fifteen-12-january-1832/>
- Proudhon, excerpts from “What is Property?” (1840)

Week 9, Mar. 9 – 1848: Realism and Time for Revolution (again)

Reading:

- Chu, Ch. 11: “The Revolution of 1848 and the Emergence of Realism in France”;
- Marx and Engels, “The Communist Manifesto” (1848) pp. 14-66.

Before and After the Paris Commune (1871)

Week 10, Mar. 16 – 1860’s Paris

Reading:

- Chu, Ch. 12: “Progress, Modernity, and Modernism – French Visual Culture During the Second Empire, 1852-1870”;
- Baudelaire, “From the *Painter of Modern Life*” (1859-63) in *Art in Theory*

Week 11, Mar. 23 – **One-on-one discussions about final paper topic**

Week 12, Mar. 30 – The Communard, the *Flâneur*, the Impressionists

Reading:

- Chu, Ch. 16: “French Art After the Commune – Conservative and Modernist Trends”;
- Clayson, “Painting the Traffic in Women” in *Painted Love: Prostitution in French Art of the Impressionist Era*

Week 13, Apr. 6 – Post-Impressionism, Modernism

Reading:

- Chu Ch. 17: “French Avant-garde in the 1880’s”;
- Benjamin, “Paris, Capital of the Nineteenth Century” in the *Arcades Project*

Week 14, Apr. 13 – **NO CLASSES**

Week 15, Apr. 20 – Final Day Conference