

## ARTH 360—19<sup>th</sup>-century European Art

This class meets in person, Monday and Wednesday from 3:00-4:15, on the bottom level of the Art & Design Building, room L008. (The Art & Design Building is between the Johnson Center and the Nguyen Engineering Building.)

### Who Am I and Where Can You Find Me?

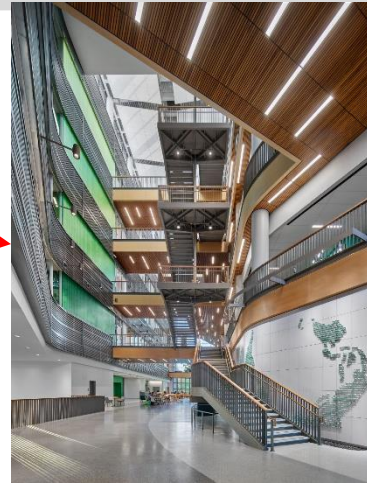
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Office: Horizon Hall 3204

Office Hours: 15-minute drop-in slots on Tuesdays 3-4pm;  
by appointment for longer conversations



### What Is This Class About? / The Course Description

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This course is an introduction to the major themes in nineteenth-century European art, with an emphasis on French, and to a lesser degree British, painting. The nineteenth century is the period during which modern art developed its characteristic strategies and behavioral patterns: an insistence on innovation, originality, and individuality; a contentious involvement with tradition; a critical relationship with both institutional and commercial culture; and a somewhat strained allegiance with radical politics and alternative subcultures. Beginning with the art of the pre-Revolutionary period and ending with the Impressionists, this course will include discussion of the impact of the revolutions of 1789, 1830, and 1848, the Napoleonic presence abroad, the shift from history painting to scenes of everyday life, landscape painting as an autonomous art form, and attitudes toward sexuality.

This course satisfies the Mason Core Arts requirement. At its most basic, our Learning Goals are to:

- Demonstrate an understanding of the relationship among artistic process, the work's underlying concept, and its social, political and historical context
- Analyze cultural productions and their cultural significance and context
- Identify and analyze the formal elements of an art work using the vocabulary and critique appropriate to that form

### What Kind of Work Will We Do?

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The course has five interrelated elements. The **textbook** provides the broad overview and the general context for understanding history, culture, and art in the 19<sup>th</sup> century. Our textbook is

dense, so I've provided **study questions** to guide your reading of it. (For those of you who've had a class with me before, these are those infamous "Question sets.") **Discussion in class** will give us a chance to share ideas about those questions and about the art we are studying. **The lectures** look deeply and carefully at individual artists, artworks, institutions, and movements to show the way the broad sweep of history is played out in the details and specifics of a time and place. **All four are essential to understanding the subject and all are required.** Lectures are more fun if you have some sense of the historical context and the big issues presented in the reading. Discussion depends upon your understanding of the reading, but it is your chance to talk back to the issues. One of the core experiences of college is learning to risk saying something wrong, to be off base, argue, fight, all on the way to figuring out what you understand. Finally, there is **the creative and original work you do**: the quizzes and museum paper. These will engage you in a more solitary way with the material, using your words to convince the reader of the justice and reason of your ideas.

Because we are engaged every minute with pictures and because these pictures were made to be meaningful and significant within their own historical moment, you will find it necessary to slip in and out of your own personality, your own time, place, and culture. That's part of the mystery and pleasure of historical and critical studies. You are not by any means to abandon your opinions or suppress them. But they are grounded in your own experience. Images have a way of transforming over time. We will be working to understand the meanings of pictures as they were made, and understood at their making. This will require that we develop a repertoire of knowledge about the medium itself, knowledge about the surrounding artistic media that were significant then, knowledge about the historical and cultural circumstances that took hold and surrounded the moment when the image was made and understood. That is why the reading so important, why learning the names of artists is worth the work.

This course is my responsibility; don't hesitate to come to me if you have a problem or complaint. I can't promise I'll fix things, but I will do my best.

**TECH SKILLS REQUIRED:** Blackboard (for readings, question sets, assignments, and grades) and GMU e-mail account (so that I can communicate with the class)

**TEXT: REQUIRED.** Stephen F. Eisenman. Nineteenth Century Art: A Critical History. Fifth edition. (New York: Thames & Hudson, Ltd., 2019). E-book rental \$57; E-book purchase \$80; paperback purchase \$65. Available in the University bookstore and at Amazon.com. There is also a copy of the textbook on reserve in the library.

The Eisenman text is a good example of the "new" art history. It provides a provocative set of assumptions and conclusions about 19<sup>th</sup>-century art and is vastly different from a biographically-based chronological survey. It is challenging and brings you up-to-date on new scholarship. You will be reading the text, initially, for information about 19<sup>th</sup>-century art. But I also expect you to pay attention to the type of information that is being used, and how the book's arguments are constructed and interpreted from the materials of history and art. You'll be reading almost the entire book; there are four writing assignments based on it.

Warning though: Even though this material appears in your textbook, because the Art History department offers separate courses in these topics, I will not cover architecture or design or American art from this period.

## How Are We Going to Do that Work?

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**ASSIGNMENTS:** The study of art involves every part of the intellect—your ability to read and summarize an argument, the ability to develop and test ideas against hard evidence, to form and support an argument, to be actively engaged with the material and your colleagues. Here’s what that’s going to look like.

### 1. Question sets (4 @ 2.5% each; 10% of your course grade)

The question sets ask you to develop your ability to summarize and criticize a secondary source. (Secondary sources are textbooks like ours, scholarly articles, or reviews written ABOUT primary sources, like paintings or writings from the time. Anything you read that wasn’t made at the time under discussion is a secondary source.)

Question Sets are available in Blackboard under the tab “Question Sets.” Your answers to the questions must be meaty and thoughtful; responses that are less than that will be graded accordingly. Because we’ll be discussing these questions in class, there are some specific guidelines.

- **The deadlines matter and the late penalty is STIFF.** Each Question Set is due **IN CLASS** on its due date, **printed out on paper.**
- If you cannot print out your Questions Set by class time, you can upload it to Blackboard by the 3:00pm deadline. But that means you won’t have access to it during the quiz. (See below)
- Anything submitted AFTER 3pm for any reason will lose 50% of its points as the penalty. I won’t accept it after 48-hours.

Question Sets Grading: One question from the Question Set will appear on the quiz that is scheduled on the due date. You’ll transfer your answer from your paper to the quiz, and it will get graded very carefully and thoroughly. The remaining questions on the Question Set will be graded broadly according to the following rubric:

- 4 out of 10 points = you turned in something but it wasn’t anywhere close to the assignment
- 6 out of 10 points = you turned in something but it had real problems—couldn’t perform an analysis or make an argument; indifferent spelling and grammar
- 8 out of 10 points = you did a solid job here on most of the questions, but you couldn’t quite get them all in a meaningful way
- 10 out of 10 points = you demonstrated a solid command of the material. Nothing important left out. Correct grammar and spelling. Clear, orderly writing with real insight.

### 2. Quizzes (4 @ 15% each; 60% of your course grade)

Rather than exams, I've opted for four short quizzes consisting entirely of terms and slide comparisons.

- Terms (1 or 2): technical, historical, or conceptual terms discussed in the lectures and the readings. You will need to define the term clearly; give an example of its use in an appropriate work; and state the significance of the term to the history of 19<sup>th</sup> c art as discussed in class or the readings.
  - Think of this last part as a "so what?" question—So what difference does this term make to the history of 19<sup>th</sup>-century art? What conclusions can we draw about it? Why does it matter? You are going to have to think about these terms, not just parrot answers back to me. Take a step back and ask yourself why this term matters.
- Slide comparisons (at least 2): A pair of slides will be shown for 10 minutes. First you will identify each work with the name of the artist, the title of the work, the date. Then you need to figure out what key point is illustrated by this comparison. The comparison could illustrate something about exhibition practice, or response to an historical event, or differing approaches to style. You must draw a conclusion stating what this particular comparison teaches us about the history of art of the period.
  - Yes, this is that same sort of "so what?" question that you will be doing with the terms. This involves critically thinking about this material, not just telling me what I already said in class.
- One question from the Question Set that is due that day. This is why you have printed it off. You will have your Question Set in front of you during the quiz. You will simply have to transpose your answer from your paper onto your quiz.

The world is changing and memorization is less and less important. I am so much more interested in what you can do with data rather than the fact that you can remember data. Thus, in addition to your printed Question Set, **you will be allowed to use your written notes on these quizzes**. Your notes have to be written though, so if you use a laptop in class to take notes you'll need to print them off before each quiz. Don't forget; you won't be able to use your laptop during the quizzes. Because you have access to your notes, there is no need for a study guide, and I will feel free to use images from earlier in the term for the comparisons. (In a sense, this makes the quizzes somewhat cumulative.)

Dates are listed on the class schedule, but here they are as well:

- Quiz 1: Monday, 9/11
- Quiz 2: Monday, 10/2
- Quiz 3: Monday, 10/30
- Quiz 4: Wednesday, 11/29

**Missed quiz policy:** make-up quizzes will only be given in the event of an extreme emergency--major illness, hospitalization, car accident. You must contact me within 24 hours of the quiz to discuss whether a make-up quiz is appropriate and possible. This is not guaranteed. If you know you have a conflict with any of these days (a wedding you need to attend, a business trip

planned), I'm sure you know that already. Please let me know now as well.

### Why do we have to take quizzes anyway?

Since there is no memorization for the quizzes, let's take a minute to think about what they are for then. Quizzes provide an opportunity for you to synthesize material that you are learning about in class, to apply terms and ideas to actual art objects, and to take a step back and think big about what that object tells us about the world of the 19<sup>th</sup>-century. Your job will be to stitch together objects and ideas as a way of explaining visual culture. This may be new for many of you who have only ever taken exams that asked you to regurgitate information back to a professor. I am going to ask you to think about objects in new ways using the data you've acquired in class. Here's an example. In a "normal" exam, I would give you an art work that I lectured on, like David's *Oath of the Horatii* or Delacroix's *Liberty Leading the People*. (See the two objects below)



And then you would regurgitate back to me everything you know about the painting. I'm bored just thinking about it; aren't you?

In our "critical thinking" exams, I will pair those two objects together. Your job will be to find some thread that links them, based on the data you have about those two objects. You will provide a **thesis** about this pairing and then **prove your thesis** with real facts. You'll use your notes to see what you know about these two things, but the thesis will be your own. There are lots of ways to link these two objects; I'll have used some of the exact same language in teaching you about both objects and you'll pick up on that. But ultimately, you are being challenged here to think about the big ideas of the 19<sup>th</sup>-century as manifested in these pairs. (Here's a possible thesis for this pairing: both objects use the classical world to frame contemporary revolutions. You would prove this hypothesis then NOT by telling me everything you know about each object, but by explaining what the classical elements are in each work. And then going further and offering a thought on why artists would cloak revolutions in this visual form.)

I know this kind of question might seem daunting at first but, trust me, it's fun. And it is the real work of your future job, no matter what that job is—whether you are offering a reasoned analysis of how to improve your company's growth, diagnosing an illness based on a data set of symptoms, or figuring out how to present evidence that compels a jury to find your client

innocent. It's about making connections, finding links, using the "data" of two objects to form an argument.

**3. Class Participation and Attendance** (15% of your grade) I happen to feel very strongly that a university is a community of learners. Being part of a community means being present and engaged in what is going on around you. It is hard to get to know you and each other and continue a line of thought if you are not here physically or mentally. There are THREE components to your Participation & Attendance grade:

- **Attendance:** Attendance is required, and I'll be taking attendance at the start of class. (Bonus: this helps me learn your names.) If you come in AFTER I've taken attendance, **it is your responsibility to see me after class to record your presence.** If you come in more than 10 minutes late, expect an impact on your attendance score.
  - **Gift #1. FREE DAYS:** You have **TWO** free days in this class which you can use for sickness, appointments, travel, or any emergencies. You don't have to email me for any absences; you just get to use them. There are 25 class days (beginning August 30; that way anyone who adds late is not penalized). To account for your two Free Days, I will calculate your attendance as "your # of days in class" ÷ 23, the number you are required to be in class. So if you use your two free days but are otherwise in class all the time, your attendance score is  $23 \div 23$  or 100%. IF YOU DON'T USE YOUR TWO FREE DAYS THOUGH, your attendance would be  $25 \text{ days in class} \div 23$  or 109%. That's a nice extra credit bump.
  - Please feel free to email me anytime with any course-related questions. But I am not going to answer e-mails that ask what we covered in class today, and I am not re-teaching a lecture that you may have missed in my office hours. If you miss a class, get notes from another class member. If you have questions about that material, please bring those specific questions to an appointment with me. The first class would be an opportune time to exchange e-mail addresses with each other. On the other hand, please feel free to email me with questions or insights as you work through the material or if you want to share news or images of relevance.
- **Class discussions:** In the time remaining after each quiz, we will have class discussion on the Question Set due that day. I am hoping to avoid the big problem I always see in class discussion—a few students do the heavy lifting while everyone else sits back and lets them. People sit back for two reasons: either they simply haven't done the assignment or they are nervous about speaking in public. Having the answers to the study questions right in front of you should temper both issues; you'll have done the assignment and for those who are nervous you can simply read your answer off your paper. I'm going to circumvent the eager responders by calling on specific people to share their answers in order to guarantee a whole class discussion. I will be keeping track of participation during discussion which will influence your participation grade.
- **Electronic policy:** Unless you speak to me about why you need to have your cell phone out and available during class, I'm asking you to please keep them turned off and out of sight during class. If I see it and it distracts me, I'll send you an email. If it happens

again, I will inform you by email that I have counted you as absent for that day. This also impacts your participation grade.

#### **4. Museum paper (15% of your course grade)**

This is an art history course in a city with one of the greatest collections of 19<sup>th</sup>-century art in the world. This will be an opportunity to explore it. I'll be posting this assignment later.

I will take the museum paper late, but **I will drop the grade 10 points for every day it is late.** And yes, the weekend counts. Remember that we are in the computer age with its own vengeful little disasters, so plan accordingly.

**GRADING POLICY:** There are often questions about grading and evaluation policies, especially for those who have never taken an art history class before and are concerned about how their work will be evaluated. Grade ranges and a description of the sort of work expected are as follows—please read them carefully.

- A (90-92 is an A-; 93-96 is an A; 97-100 is an A+) Total mastery. Demonstrated detailed command of subject matter, including historical interpretation and artistic philosophies, all thoughtfully related to style. Creatively and lucidly expressed, using appropriate concepts and terms properly. Had interesting personal opinions, credibly argued.
- B (80-82 is a B-; 83-86 is a B; 87-89 is a B+) Demonstrated a solid command of the subject matter, in detail, clearly expressed. Nothing important left out, including context, philosophy, imagery and style. Correct grammar and spelling. Clear, orderly writing
- C (70-72 is a C-; 73-76 is a C; 77-79 is a C+) A reasonable job. Learned most of the facts and can reproduce some appropriate interpretation of them. NB: Everything you say in a given essay can be correct and you can still earn a C if you don't cover the subject in detail. Some indifferent spelling, especially of the key conceptual or historical terms.
- D (60-69) Didn't learn all the basic facts, couldn't make very convincing arguments with the facts that were learned. Indifferent spelling and grammar. Concentrated on style without context or philosophical explanation.
- F (Below 60) Unacceptable as college-level work. See me if you find yourself in this situation.

**Please remember something though.** The function of this course is not to enable you to get a good grade easily and without stretching. (Although it is not hard to do well in this class; advice: hit the deadlines!) Its function is to open up to you intellectual, emotional and aesthetic skills that you will use for the rest of your lives. All of us, myself included, have taken course that were FAR from our areas of expertise (for me, Multi-Variable Calculus, Baroque Poetry, and Physics), in which we did dreadfully grade-wise (don't ask!). But these were vital courses later and in unexpected ways. No employer ever punished us for bad grades in adventurous courses. That's why you take courses like this. God forbid you should become an art historian—highly unlikely, and I will try to talk you out of it, even though it is the most fun I have (without the music blasting, or hanging out with my children and husband). You take courses like this to be richer in the important ways.

## University Policies

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### Religious Holidays

I have planned this course according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know.

### Mason's Nondiscrimination Policy<sup>1</sup>

George Mason University is committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, gender, disability, veteran status, sexual identity, or age. Mason shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations. In our classroom, we are striving to create a learning environment that fosters respect for people across the entire range of human identities. If you feel that our learning environment is falling short, please do not hesitate to tell me. I am committed to listening, to hearing you, and to working together to create an inclusive, antiracist learning environment.

### Chosen Names and Pronouns<sup>2</sup>

Our classroom and George Mason University should be places that are welcoming and inclusive. I encourage you to inform me of your chosen first name and pronouns before the start of class so I may properly address you in class and via email. Information about making this information available through Mason records is found at <https://registrar.gmu.edu/updating-chosen-name-pronouns/>. I use she/her/hers as my pronouns. You may address me as either Dr. Bauman or Prof. Bauman.

### Disability Accommodations<sup>3</sup>

Disability Services at George Mason University is committed to providing equitable access to learning opportunities for all students by upholding the laws that ensure equal treatment of people with disabilities. If you are seeking accommodations for this class, please first visit <http://ds.gmu.edu> for detailed information about the Disability Services registration process. Then please discuss your approved accommodations with me. Disability Services is located in Student Union Building I (SUB I), Suite 2500. Email: [ods@gmu.edu](mailto:ods@gmu.edu) and Phone: (703)993-2474.

### Sexual Harassment, Misconduct, and Violence<sup>4</sup>

As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator per University Policy 1412. <https://universitypolicy.gmu.edu/policies/sexual-harassment-policy/> speaks to the specifics of Mason's process, the resources, and the options available to students and employees. You may seek assistance from Mason's Title IX

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<sup>1</sup> Statement taken from guidance provided by the Stearns Center for Teaching and Learning and Dr. Huerta's HIST 499-003 Spring 2021 syllabus

<sup>2</sup> Statement concept and some language taken from Dr. Huerta, HIST 499-003 Spring 2021 syllabus

<sup>3</sup> Statement provided as guidance from the Office of Disability Services and the Stearns Center

<sup>4</sup> Statement provided as guidance from the Stearns Center



Coordinator by calling 703-993-8730 or email [titleix@gmu.edu](mailto:titleix@gmu.edu). If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-993-3686 or Counseling and Psychology Services (CAPS) at 703-993-2380. The 24-hour Sexual and Intimate Partner Violence Crisis Line for Mason is 703-380-1434.

### **Academic Integrity<sup>5</sup>**

The integrity of the University community is affected by the individual choices made by each of us. Mason has an Honor Code with clear guidelines regarding academic integrity.

(<https://oai.gmu.edu/mason-honor-code/>)

Three fundamental and rather simple principles to follow at all times are that:

1. all work submitted be your own;
2. when using the work or ideas of others, including fellow students or other architects, give full credit; and
3. if you are uncertain about the ground rules on a particular assignment, ask for clarification

Please make sure you are familiar with how the university defines plagiarism.

(<https://oai.gmu.edu/mason-honor-code/what-is-plagiarism/>)

Plagiarism and cheating are not fooling-around offences with me. Your writing assignments are to be the product of you own thinking and of your writing. In the end, every word must be yours, or it must be quoted or cited. Every year I write this and *still* two or three students go to the Internet and begin to cut-and-paste as if that's writing. It's not. It's plagiarism. If you are in doubt about what to do, you can always ask for advice. The function of this class is to teach original, disciplined thinking, clear persuasive writing, and mastery of both a set of concepts and the examples that make those concepts possible. If you don't do the work, you won't gain the benefits.

Also, just so you know, some kinds of participation in online study sites violate the Mason Honor code: these include accessing previous course exam or quiz questions for this class; accessing exam, quiz, or assignment answers for this class; uploading of any of the instructor's materials or exams; and uploading any of your own answers or finished work. Always consult your professor before using these sites.

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<sup>5</sup> Language taken from Dr. Huerta's HIST 499-003 Spring 2021 syllabus