

Disclaimer: This is an indicative syllabus only and may be subject to changes. The final and official syllabus will be distributed by the Instructor during the first day of class.

The American University of Rome

Art History Program

Department or degree program mission statement, student learning objectives, as appropriate

Course Title:	Art of the Romantic Imagination, 18 th and 19 th Century Rome
Course Number:	AH 324
Credits & hours:	3 credits – 3 hours
Pre/Co-Requisites:	A lower-level Art History course or permission of the instructor

Course description

Neoclassicism is the artistic expression of the Enlightenment. It found in Rome a natural breeding ground, since the city was still imbued with memories of its Classical past. During this course we will see how Neoclassical art owed to its own time as much as to Antiquity, and how it reflected an enthusiasm for the ideals of the French Revolution, the majesty of the Napoleonic Imperial Age and the restoration of papal temporal rule. The second part of the course is devoted to Romanticism, a cultural movement born in Northern Europe with the development of nations-states. It too found fertile ground in Italy, which would itself be finally unified during the Risorgimento. Art therefore became a vehicle for political propagandizing, with artists referring back to the Middle Ages as the last period of Italy's independence from foreign rule. Italy contributed once more to the development of European art through its "Macchiaioli" movement in painting, which anticipated Impressionism, and through the vast urbanistic programs to renovate and modernize Rome, now a capital again, in the closing years of the century.

Required Textbook (subject to change)

- Craske, Matthew, *Art in Europe, 1700-1830, A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth*, Oxford History of Art series (Oxford: Oxford University Press, 1997)

Entry fees

Students are responsible for all entry fees. An additional fee may be collected in the event of a required excursion.

Course Learning Objectives

At the end of the course, students will be able to:

1. demonstrate a command of the course content (cite and employ facts concerning artworks, dates, etc.; relate these facts to historical contexts relevant to the artwork; and explain basic art-related terms and techniques)
2. cultivate the analytical and intellectual capacities necessary to engage course content (to report an objective observation and description of artworks; to appraise works of art through critical analytical methods, particularly formal analysis and iconographical analysis; and to formulate interpretations of works of art)

3. develop competent research and presentation skills (to formulate a thesis argument proposal; to develop and employ research skills, especially through a critical evaluation of source material; and to demonstrate effective oral and written presentation skills)

Course Learning Activities

- In-class worksheets and exercises: Worksheets handed out in class and completed on site are a regular occurrence in the course, and are designed to hone skills and knowledge in progress toward our course goals. Many worksheets are not graded, while some will be collected and assessed with feedback (LOs 1 & 2)
- Quizzes: The periodic and unannounced quizzes will test students' acquisition of factual knowledge, terminology and techniques, and particularly that derived from the assigned readings (LO 1)
- Method exercise: There is one written assignment due in the first half of the course designed to develop your confidence in the method of description, analysis and interpretation developed in this course. This will consist of a succinct and objective description of a work of art. It is treated in a series of pertinent and focused analyses that explore its meaning with particular attention to the subject's specific original historical context, and concluding with an interpretation of the work (LOs 1, 2 & 3)
- Independent research paper: There is an independent, written research paper required for this course. The progress of your research will be monitored in four phases:
 - phase 1 Thesis proposal: an objective description of the chosen work(s) of art & a tentative thesis statement (LOs 1, 2 & 3)
 - phase 2 Bibliography: a developed thesis statement & bibliography (list of resources) for research: a list of possible sources of available published printed matter or reliable web-based sources on your topic (books, articles, encyclopaedia entries, reliable web-sites, etc.), arranged not alphabetically but in order of priority.(LO 3)
 - phase 3 Outline: presented as an Oral Presentation: a definitive thesis statement & an outline of your topic indicating the sequential steps of your argument and the relevant factual information to be used indicated briefly on the outline, delivered in a ten-minute oral presentation (LOs 1, 2 & 3)
 - phase 4 Research Paper: completed research paper (LOs 1, 2 & 3)

Assessment tools

Class participation	10%
Biography	5%
Thesis Proposal	5%
Method Exercise	10%
Research Paper	20%
Oral Presentation	10%
Mid-term Exam	10%
Final Exax	30%

COURSE SCHEDULE

Week	title	issues and themes to be treated	readings	assignments
Week 1	introduction to methods and course materials	time line, chronology overview intro to art historical method & method of visual analysis used in this course		in-class worksheet on visual analytic method
	Studying the 18th & 19th centuries	What causes a shift in art making (style)? Why does this period stand out? Historiography of 18/19 th century art & "critical history" Urban growth & new art publics: Hogarth & Greuze, Salons & Academies Overview of 18-19 th century Italy On art's usefulness: the "sublime", Fuseli	Craske 1997, pp. 7-28, & pp. 239-250 Rosenblum 1967, ch 1, pp. 3-49, ills. 1-38 Eisenman 2007, introduction, pp. 7-17 Honour 1979, <i>Romanticism</i> , epilogue, pp. 319-323	quiz on the readings in-class worksheet on formal & iconographical analyses
lesson 3 on site	Neo-Classical Rome on site at the Trevi Fountain & Santa Maria del Priorato *[entrance fee]	Trevi Fountain and Rome as a cosmopolitan community of Enlightenment science Giambattista Piranesi, the ruins of Rome & his work at San Maria del Priorato Johann Joachim Winckelmann and period understanding of "archeology"	Honour 1968 <i>Neo-classicism</i> ch 2 Burke 1757 <i>Sublime</i> , selections Wilton-Ely 1976 on Piranesi's iconography Honour 1968 <i>Neo-classicism</i> ch 5, pp. 141-169	quiz on the Burke reading
lesson 4 classroom	The French Revolution	French Revolution, public art and political virtue: Jacques-Louis David gender roles Napoleon Jean-Auguste-Dominique Ingres Nationalism in early 19 th -century arts	Eisenman 2007 ch 1 (Crow), pp. 18-54. Sennet 1994 selection on Marianne, etc, ch. 9, pp. 282-316 Rosenblum 1967 ch 2 (on exemplum virtutis), pp. 66-85 Honour 1979 <i>Romanticism</i> ch 6, pp. 217-244	Method exercise due
lesson 5 on site	Rome and the Grand Tour *[entrance fees]	The "Grand Tour" Napoleonic Rome Casa di Goethe Museo Napoleonico, Museo di Roma Palazzo Braschi The Vatican Museums of Pius VI (discussion)	Craske 1997, pp. 137-143 Bignamini & Wilton eds 1996, selections Bowren & Rischel 2000, selections Collins 2004, selection	on-site worksheet, tba
lesson 6 classroom	The Anti-Academics	the Romantic concept of "genius"; self-portraiture; artist celebrity William Blake & religious mysticism Francisco Goya, the tensions of Enlightenment	Craske 1997, pp. 28-44 Honour 1979 <i>Romanticism</i> ch 7, pp. 245-275 Eisenman 2007 chs 3 & 4 (Crow; Lukacher), pp. 82-118.	Phase 1 Thesis Proposal due

		Théodore Géricault's "Raft of the Medusa": a critical assessment	Boime 2004, pp 133-149 (on Géricault's Medusa)	
lesson 7a (1 ½ hrs) on site	in depth case study: The DeutscheRömer / The Nazarenes at the Casino Massimo *[entrance fee]	Academies & revolt: The "Barbus" and the "Nazarenes" The Nazarenes at the Casino Massimo notions of the artist: heroic struggle, soul, community and friendship	Craske 1997 45-87 Boime 2004, ch 2, pp. 35-89. choice of 1 of the primary sources in Taylor 1987 part II, pp. 129-245: (Wackenroder; Blake; Chateaubriand; Overbeck; Thiers; Minardi; Rio; Delécluze; or Baudelaire)	Phase 2 Bibliography due
lesson 7b-8a (3 hrs) classroom	The Romantic landscape	The new meaning of the landscape: Caspar David Friedrich, John Constable, J.M.W. Turner, Karl Friedrich Schinkel, Thomas Cole Roman Ruins and the Risorgimento Francesco Hayez & picturing Italian nationality	Craske 1997, pp. 89-130 Honour 1979 <i>Romanticism</i> ch 2, pp. 57-118 Valenciennes primary source in Taylor 1987, part III, pp. 246-259.	quiz on the readings
lesson 8b classroom	midterm exam			
lesson 9 classroom	Architectural expression of Romanticism	concepts of history and the role of ruins, John Soane, & architectural expression: Etienne-Louis Boullée, Claude-Nicolas Ledoux, A.W.N. Pugin	Craske 1997, pp 219-239 Eisenman 2007 ch 7 (Lukacher), pp. 160-179	quiz
lesson 10 on site	Italian Romantic traditions at the Galleria Nazionale d'Arte Moderna *[entrance fee]	Italian painting through 19 th Centura Antonio Canova and Neo-classical sculpture, & Bertel Thorvaldsen Francesco Hayez and Risorgimento nationalism	tba [something on Canova & something on Hayez]	on-site worksheets, tba
lesson 11 classroom	Concepts of the Other	Orientalism and Eugène Delacroix	Craske 1997, pp. 263-275 Said 2003, introduction & ch 1.II, pp. 1-28, 49-73 Eisenman 2007 ch 2 (Crow), pp. 55-81 Blayney Brown 2001 ch 5, pp. 252-306	
lesson 12 classroom	student presentations	student presentations		Phase 3 due
lesson 13 classroom	student presentations	student presentations		Phase 3 due Phase 4 due Friday 12 Dec
final exam in the classroom	Final Exam			

ATTENDANCE POLICY

In keeping with AUR's mission to prepare students to live and work across cultures, the University places a high value on classroom experience. As a result attendance is expected in all classes and attendance records are maintained. The University's attendance policy is as follows:

1.0. Minimum Attendance Requirement: Students must attend a minimum of 70% of a course in order to be eligible to be considered for a passing grade.

1.1. Automatically Accepted Absences

Students will not be penalized for one absence from classes meeting once a week;
Students will not be penalized for three absences from classes meeting twice a week;
Students will not be penalized for four absences from classes meeting more than twice a week, as in the case of some intensive courses.

1.2. If further absences are recorded, grade penalties will be applied according to the Instructor's specific attendance policy, as stated in the syllabus, and following the institutional parameters given in the Note* below.

1.2.1. If the Instructor does not specify an attendance policy, there will be no grade penalty other than that attached to the minimum attendance requirement, and any penalized absences recorded above the basic 70% attendance requirement for the course will be invalidated.

1.3. During Summer sessions where courses are taught more intensively over a shorter period the following applies:

- Students will not be penalized for two absences from class.

2.0. Tolerated Absences

Certain categories of absence will not be penalized but they will be counted as an absence (for a 3-credit course meeting twice a week). These absences are:

- The Model United Nations (MUN);
- Permit to Stay,
- SG's "Ambassador Program" (Student Government initiative)
- Religious Holidays

The American University of Rome makes all reasonable efforts to accommodate students who must be absent from classes to observe religious holidays. (Please verify with the Dean's Office for the list of accepted absences for religious holidays)

Not attending a class due to the observance of a religious holiday will not be penalized but will be counted as an absence. Students who will need to miss class in order to observe religious holidays must notify their Instructors by the end of the Add/Drop period (first week of classes), and must make prior arrangements with their Instructors to make up any work missed.

2.1. The list does NOT include academic field trips because these (including arrangements for travel) must not overlap with other classes.

3.0. Cases of prolonged absences caused by an emergency or a medical condition may require students to withdraw from some or all of their courses. Under such circumstances students should first consult their academic advisors.

*Note: No instructor may penalize a student more than one-third of a letter grade for each absence beyond the tolerated limit (e.g. from A- to B+).

Grade Point Average

A student's grade point average (GPA) is computed by multiplying the quality points achieved by the number of credits for each course. The result is then divided by the total number of credit hours taken. The Cumulative or Career Total Grade Point Average (CGPA) is the grade point average for all credit hours taken at the University and at approved study abroad programs. The GPA and CGPA are calculated by truncating after the second digit after the decimal point. Transfer credits have no effect on the CGPA at The American University of Rome.

Grades

Grades are posted on a secure area of the University's official website and are mailed to AUR degree students only upon written request. Grades are mailed to the various study abroad programs. Grades computed in the (GPA) reflect the following grade equivalents:

GRADE		GPA	
A	Excellent	4.00	94 – 100 points
A-		3.70	90 – 93.99 pts
B+	Very Good	3.30	87 – 89.99
B	Good	3.00	83 – 86.99
B-		2.70	80 – 82.99
C+		2.30	77 – 79.99
C	Satisfactory	2.00	73 – 76.99
C-	Less than Satisfactory	1.70	70 – 72.99
D	Poor	1.00	60 – 69.99
F	Failing	0.00	59.99 – 0
WU	Unofficial withdrawal counts as an F	0.00	
P	Applicable to development courses	0.00	
<i>Grades not computed into the grade point average are:</i>			
W	Withdrawal		
AUDIT (AU)	Only possible when the student registers for a course at the beginning of the semester as an audit student		
I	Incomplete work must be completed within the ensuing semester. Failure to do so results in automatically converting the I grade to the default grade, which is then computed into the grade point average		
P	Pass grade is applicable to courses as indicated in the catalog.		
WIP	Work in progress		