

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



ARTH 315 TOPICS IN 18TH-CENTURY ART



Art History

SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1, 4 March to 3 July 2013

Cover image

Jean-Baptiste Pigalle, *The citizen*, pedestal sculpture, Reims, Place Royale, bronze, inaugurated 1765

ARTH 315: TOPICS IN 18TH-CENTURY ART

2013

Trimester dates

Teaching dates: 4 March to 7 June 2013

Easter break: 28 March to 3 April 2013

Mid-trimester break: 22–28 April 2013

Study week: 10–14 June 2013

Examination/Assessment Period: 14 June to 3 July 2013

(You must be able to attend an examination at the University at any time during the formal examination period.)

Course co-ordinator/
Tutor

David Maskill, OK 309, ph 463 5803
david.maskill@vuw.ac.nz

Office hours:

If I'm in my office, I'm free to see you. If you want a specific time to see me then please email me to make an appointment.

Class times and locations:

All lectures are in Murphy 101, (MYLT101)
Mondays and Wednesdays 3-4pm

Tutorials are in Old Kirk, Room 319

Tutorial times: Monday 4-5pm
 Monday 5-6pm
 Wednesday 4-5pm
 Wednesday 5-6pm

Communication of additional information:

Any additional information will be announced at lectures, via Blackboard, or you may consult the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306 (ext. 5800). For general information about Art History see

<http://www.victoria.ac.nz/sacr/about/overview-intros/art-history.aspx>

Course outline

Course content and delivery:

This course investigates key issues in both the fine and decorative arts in France during the eighteenth century at a time when France provided the cultural model for the rest of Europe.

The course is delivered in the form of two lectures and one tutorial per week throughout the trimester. You are expected to attend lectures as they will guide you to investigate particular themes and issues throughout the course.

Attendance at tutorials is compulsory (you must attend a minimum of 7 tutorials). A role will be taken and you will be informed of you have missed two tutorials without explanation.

Learning objectives:

In passing this course, you should:

- (a) be familiar with a specialised study of art and a specific area of theory and debate within art history;
- (b) have refined your skills of analysis and interpretation within the specific context of the course;
- (c) have developed your ability to recognise a range of different approaches to art historical material;
- (d) have produced a substantial piece of written work which demonstrates your ability to think and write critically;
- (e) have developed your skills in the presentation, analysis and discussion of visual material in tutorials.

Withdrawal dates and refunds:

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Lecture programme

The production and consumption of art

- Mar 4 (1) The academy and the guilds
- Mar 6 (2) Court artists and artisans
- Mar 11 (3) Exhibitions and critics
- Mar 13 (4) Collectors and collecting
- Mar 18 (5) Markets for art and other luxury goods

Art and the body

- Mar 20 (6) The ideal body
- Mar 25 (7) The particular body: portraiture
- Mar 27 (8) The ritualised body: ceremony and etiquette
- Apr 8 (9) The body adorned: fashion
- Apr 10 (10) The body desired: art and eroticism

Art and design

- Apr 15 (11) The design process
- Apr 17 (12) Rococo

Mid-trimester break 22–28 April 2013

- Apr 29 (13) Neoclassicism
- May 1 (14) Decorating the 18th-century interior

Art and nature

- May 6 (15) Representing nature 1: landscape painting
- May 8 (16) Representing nature 2: gardens
- May 13 (17) Art and science
- May 15 (18) Art and the Enlightenment
- May 20 (19) Art and exploration

Art and politics

- May 22 (20) Representing the state: art and nationalism
- May 27 (21) Art and democracy
- May 29 (22) Art and revolution
- June 3** *Queen's birthday, no lecture*
- June 5 (23) The end of the *ancien régime*

Tutorial programme

Tutorials are an essential supplement to lectures. They will take the form of a discussion of particular case studies that illustrate issues raised in lectures. You will have the opportunity to lead one of these discussions in a formal seminar presentation.

Tutorials are compulsory and you must attend a minimum of 7 out of 10.

Week beginning:

- March 11 (1) **The artist's world:** Allocation of seminar topics followed by a discussion of the various institutional, professional and legal structures within which French eighteenth-century artists and craftsmen worked.
- March 18 (2) **The collecting and display of paintings:** This tutorial will examine in detail one eighteenth-century collector's advice on the display of pictures.
- March 25 (3) **Seminar presentations x 2**
- April 8 (4) **Seminar presentations x 2**
- April 15 (5) **Fragonard's *The Pursuit of Love*:** This tutorial will examine one historian's explanation for the famous rejection of Fragonard's paintings.

Mid-trimester break 22–28 April 2013

- April 29 (6) **Seminar presentations x 2**
- May 6 (7) **Seminar presentations x 2**
- May 13 (8) **Pigalle's *Voltaire naked*:** This tutorial will examine the significance of the extraordinary realism of Pigalle's statue of Voltaire.
- May 20 (9) **Seminar presentations x 2**
- May 27 (10) **Exam preparation and course review**
- June 3 **NO TUTORIALS**

Assessment

ARTH 315 is assessed by means of **one essay (40%), one seminar presentation + write-up (30%) and a two-hour examination (30%)** in which you must answer **TWO** questions on two separate topics covered in the course. You will, therefore be tested on four of the five topics of the course. **You may not write an essay and give a seminar presentation on the same topic.**

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. You are expected to attend all lectures. **Tutorial attendance is compulsory. You must attend a minimum of 7 out of 10 tutorials. Attendance will be recorded and you will be informed if you have missed two tutorials without explanation.** A good contribution to tutorials can make a difference to your final grade if you are borderline. The only way to make a good contribution is to come prepared by doing the prescribed reading and by getting involved in the tutorial and seminar discussions. It is important that you attend your fellow students' seminar presentations to support them and to become familiar with issues that will not be covered in lectures, but which may be examined.

Mandatory course requirements

To gain a pass in this course each student must:

- a) **submit one essay, give one seminar presentation (and submit a write-up),**
- b) **sit one examination (the examination period is 14 June to 3 July and you must be able to attend the examination during this period),**
- c) **attend at least seven tutorials.**

No assignments will be accepted after June 7. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

Relationship of assessment to learning objectives

The **essay** is designed to meet learning objectives (a), (b), (c) and (d);

The **seminar presentation and write-up** is designed to meet learning objectives (a), (b), (c) and (e);

The **examination** is designed to meet learning objectives (a), (b) and (c).

Expected workload

The university recommends that 200 hours over the trimester, inclusive of lectures and tutorials and examination preparation, be given to a 20-point course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted**. If you have medical or other problems preventing you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Essays should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course. Essays, seminar presentations + write-ups and the examination will be marked by the course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Presentation of written assignments

You must pay attention to **setting out, correct spelling and grammar**. Double-spaced typed copy is definitely preferred. Type or write on **one** side of the page only, leaving a generous margin on the left-hand side. If writing is not your forte, ask someone to check your work. You are advised to consult *Researching and Writing Art History Essays*, the handbook which sets out standard practice (available on Blackboard).

Resources

Images from lectures and image lists will be available for revision purposes via Blackboard. They should be available by the beginning of the week following the lecture. You are encouraged to set aside a regular time for viewing them. **I do not provide lecture summaries for 300-level courses**. The reading list indicates books placed on Closed Reserve and 3-day loan, in the main sequence of the library or in the Architecture Library in Vivian Street.

Essay topics

For those with seminar presentations after the mid-trimester break, your essay is due on **April 19**. For those with seminar presentations before the mid-trimester break, your essay is due on **May 24**. **Note: your essay and seminar presentation must be on different topics.**

Length: 2500 (maximum) words, typed and double-spaced with wide margin on left-hand side of the page for comments.

NOTE: You MUST use only the books and web-based material on the Reading List or journal articles sourced via JSTOR. If you wish to use other material, please ask me first.

Criteria for assessment:

- understanding and definition of question
 - formulation and development of argument
 - use of visual and written resources
 - originality and independence of thought
 - quality and accuracy of referencing
 - mechanics (legibility, presentation, grammar, spelling)
-

Seminar presentations

Seminar presentations are an integral part of ARTH 315. They provide you with an opportunity for focused research on a particular topic. These presentations ensure your active involvement in the course and offer material which supplements lectures.

There will be two presentations per tutorial. Your presentation should be about 15-minutes in length (20 minutes maximum). This will allow about 5 minutes for questions and for changeover for the next presenter.

You must prepare a 1-2 page handout, with enough copies for everyone, to be tabled at the time of your presentation. This will contain a **summary of the main points** you have made, a **list of images shown with the artist's name, title, date, (location)**, and a **select bibliography**.

You are also required to write up your presentation in a paper of approximately 1500 words. You may wish to hand this in at the time of your presentation. However, it is probably better to take account of class comments and feedback and to incorporate this into your write-up, which **must be submitted within a week** of your presentation.

You will be assessed on the basis of your presentation, handout and write-up. You will not be penalised for nervousness or lack of confidence, but an interesting approach may earn you credit. The better prepared you are the more likely you will be to overcome any stage fright.

You should discuss your topic and appropriate readings with the course co-ordinator as far in advance as possible. A selection of digital images will be available for your presentation. You may include additional images but make sure that they are of a suitably high resolution to be projected. A computer and data-projector are available for your use in the tutorial room. Your presentation will require the use of Powerpoint. Photocopies of your presentation handout can be made in the department through Pippa.

Seminar presentations are worth 30% of the final grade

Additional Information

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar (See Section C).

Other useful information for students may be found at the Academic Office website, at www.victoria.ac.nz/home/about/avcacademic.

Class Representative

A student will be nominated or elected as class representative in the first class and his/her details made available to VUWSA and the rest of the class via Blackboard. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. You can find out more information on Class Representatives on the [VUWSA website](#)

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet

- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism>

WIN \$500

THE CHARTWELL TRUST
STUDENT ART WRITING PRIZE 2013

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website www.adamartgallery.org.nz

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **Monday 23 September**.

Entries should be sent to:
The Chartwell Trust Student Art Writing Prize
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600
Wellington 6140
or via email adamartgallery@vuw.ac.nz