



**ART 389 The Birth of Modernism in European Art.**  
 MW 11:00-12:15. NFAC 285  
 Prof. Larry F. Ball. Office: NFAC 193. -2839.  
 Office Hours are listed in the schedule below. I'm around more than that, especially TR and F mornings. Feel free to drop by.  
 NB: I'm making this syllabus in August. As yet I don't have a final exam schedule and I don't know if we'll use D2L or Canvas. Naturally I'll keep you in the loop as more info becomes available.

Here is my weekly schedule:

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30-10:45	Art 182 Section 1		Art 182 Section 1		
11:00-12:15	<b>Art 389</b>	<b>Office (more or less)</b>	<b>Art 389</b>	<b>Office (more or less)</b>	
12:30-1:45	<b>Office (more or less)</b>	Art 182 Section 2	<b>Office (more or less)</b>	Art 182 Section 2	
2:00-3:15		Art 182 Section 3		Art 182 Section 3	

Feel free to come talk to me at any time about any aspect of this class. I will be on campus daily Monday through Friday, and most week-ends as well. If I am around, but not in my office, I will leave a card on my office door letting you know where to look for me. If I'm around, I'm available. If you have trouble running me down during the day just nab me before or after class and we can make an appointment. But please note: **I do not return phone calls.** If you need to talk to me I am readily available as is: the ball is in your court. Please do not attempt to contact me at home. You hereby have my permission, in writing, to wait until the next day.

**Catalogue Description:** Historical survey of European art and its social, political and philosophical climate from the inception of modernist artistic philosophies in the mid-19th century to their fruition in the early 20th century. Artists and styles include Whistler, Manet, Impressionism, Post-Impressionism, Divisionism, Munch, Van Gogh, figural expressionism, etc. Prereq: 183.

**What's really going on here:** This course covers a truly spectacular and revolutionary period, essentially the history of the European *avant-garde* in its glorious first generations, 1840-1900. The Western European artworld was populated by some of the greatest, most creative and, sometimes, most outrageous characters in the history of world art. The very nature of western art changed fundamentally, both in what artists make and why, and in how viewers appreciated it. Vast swathes of awesome stuff are fair game during this time period. We'll start with *Réalisme*, the first truly intentional movement to try to overturn the notoriously conventional artistic **ESTABLISHMENT**. The *Réalistes* opened the doors for a stampede of painterly artists from Whistler and Manet through the impressionists (both the style itself and the group of artists who went by that name: Degas, Monet, Renoir, Morisot, Pissarro, Cassatt et al.) to all the other extremely individualist artist who made the late 19<sup>th</sup> century art world so dynamic, especially in France: Rodin, Claudel, Cézanne, Van Gogh, Seurat, Gauguin, Toulouse-Lautrec and many others. We might even toss in Suzanne Valadon, despite her 20<sup>th</sup> century career, because she too is part of this overall group of artists. It is an extremely thoughtful, hugely productive and amazingly creative period. We can't possibly cover it all, and won't try to do so, but no matter what we choose to cover, it will be simply awesome.

### Rental Textbooks:

**For sure:** Lorenz Eitner, An Outline of 19th Century European Painting

**Tentatively:** Petra Chu, Nineteenth-Century European Art. (Last time I tried to use this it turned out the morons at Text Rental had sold this off without contacting me, so we'll see...)

**Nitty Gritty:** This syllabus constitutes **THE RULES FOR THIS COURSE**. Both you and I are bound by these rules. If I make a mistake, it is my fault and it is up to me to correct it. You won't be left holding the bag. Ever. You can count on this document. All exams and deadlines will happen as scheduled here. ***The course requirements will not be summarily changed; no extra exams or exercises will be inserted, no pop-quizzes, etc.*** On the other hand, read this syllabus carefully, because if you run afoul of anything printed here you will have no recourse: the class takes place according to these rules. Period.

**Documented Learning Disabilities:** I'm happy to accommodate students who have documented learning disabilities. If you need an accommodation you are certainly entitled to it. Everyone needs a fair shot at this class. Variations in testing format, etc. are all very easy to do. Come talk to me about your needs and I'll explain the procedure, or else go directly to the Disability and Assistive Technology Center in the LRC (Library) Room 609 (phone extension -3365). If you qualify, Disability Services will provide you with appropriate documentation that you will then bring to me for my signature. The whole process takes about two weeks. It is your responsibility to provide the documentation BEFORE exams start. Absolutely no accommodations can be made without it. That's the law: students with documented learning disabilities are entitled to accommodation, but they are also required to take care of the documentation in order to obtain it. Documentation submitted after an exam has been graded will not change the grade of the exam. I'm happy to help you with appropriate accommodation, but a learning disability does not absolve you of basic responsibility. Then again, don't be bashful about this issue. Don't do badly on an exam before you get the accommodation you deserve.

### Course Requirements:

- Read the textbooks and materials posted in D2L/Canvas, including the syllabus.
- Week 7: Wednesday 17 October: First Exam.
- Week 11: Wednesday 14 November: Second Exam.
- Week 12: Wednesday 21 November: Term Papers Due.
  - a. ***Also Week 12: Thanksgiving Break, 22-25 November***
- Week 16: Final Exam, as scheduled by UWSP (possible alternative time TBA. See Below)

Keep me in the loop, in advance, about scheduling complications with any of these.

It's August 6 as I type this and we still don't have the final exam schedule. I'll post that when I have it, of course. If our official final exam time turns out to be late during Exam Week I'll try to schedule an earlier alternative final exam, for your convenience. If I don't arrange an alternative final exam time, and you still need a different time, come work with me a week or two before finals and we'll make arrangements.

If you have a DATC contract, then, naturally, you'll take the final using their standard scheduling system.

If I do create an alternative time for the whole class, it'll just be to give you some wiggle-room as you work out your Final Exam schedule, so you can choose either the regular final exam time or the alternative, for whatever reasons matter to you. There will be no need to sign up in advance. You would be allowed to attempt the final exam only once, i.e., you can't show up for one, decide you don't like those slides and then come try again with the other.

The three slide exams will consist of slide IDs and slide essays involving two slides. The slide essays will be like the last exam in Art 183, more or less like a comparison, but you'll need to keep the artists and their works fairly separate in the essay, possibly entirely so. Most artists in this class are highly individualistic, so most of the likely pairings will be simply a matter of them being different from each other. **The exams will not be cumulative, including the final.**

***If you have never written a slide essay for me, come see me in my office, SOON, so I can explain what is required.***

**Grading calculation:** The semester grade is the straight (equal-weight) average of all assignments: 3 exams and the term paper.

**Basic Standards for Exams and Papers:**

All three exams will include a bunch of ID slides, for which you'll need to give the name of the artist (last name only, in most cases), the title of the work, and its date as given in lecture and posted in D2L/Canvas, usually by calendar decade. "Calendar decade" is meant literally, e.g., 1780s, 1790s, etc. It does NOT mean that you can have five years' leeway on either side of a given date. Thus, "ca. 1782" will be read as "1780s" (unless specified differently in class). I will keep the number of fair-game slides to the lowest reasonable limit I can, but by the same token I will not be flexible on the ID info: I expect everyone to learn all of it; the ID info is merely the required price of admission. If you don't know the facts, you literally don't know what you're talking about in the essay; in that case I won't really care much what you have to say in the essay and you'll see that in the grade.

Take a look at the grading criteria below. Pretty demanding, no? The slide IDs are crucial: they are usually a quarter of the exam grade, which means that if you get them all right they raise your whole exam score approximately one full grade above the essay score. Nearly everyone will need this. You can't afford to have the slide ID score bring the overall grade down. A word to the wise.

**I will post important documents and other key resources in D2L/Canvas.** This is a crucial resource for those of you who plan to treat this course as a hybrid format. I will post PDFs of the powerpoints used in class and I will record the lectures (audio), trying to include cues as to what's visible on the screen. Well-motivated and well-disciplined students off campus can recapitulate the lectures from the audio and powerpoint. I will also post a PDF with all the fair-game slides (with cartouche info) for each exam.

There will also be a specific Assignment Sheet posted in D2L/Canvas explaining the requirements for the term paper. This will be similar to the term paper assignments in most of my 300-level classes.

**I will periodically send out important material to the whole class via e-mail,** including alerts that blurbs, slide lists, instructions for the paper, etc. have been posted in D2L/Canvas. **These go to your UWSP e-mail address, so please check that e-mail account about once a week,** even if you are in the habit of using other off-campus social media, personal addresses, etc. Any document created for this course can be had by e-mail too.

Attendance is not required in this class, but I strongly recommend attending if you can, so you can participate in the classroom discussions. The discussions are a good way to reinforce your memory of the artworks, and the exams will be based specifically on the material we cover during the lectures and discussions. These discussions can help you formulate opinions too, but only if you're there. You can NEVER be graded down for participating in these discussions (there's no such thing as a stupid question) and I reserve the right to raise your final grade if you participate well.

**Then again, I always reserve the right to expel or fail a disruptive student. Chatting with your neighbor counts as disruptive.**

I am reasonably flexible if you have school **activities** (band concerts, varsity sports, field trips for other courses, etc.) **that conflict with exams or paper deadlines in this course.** Professors, coaches, conductors et al. who arrange such events usually provide a note in advance: please obtain a copy and let me see it. This applies to exams and paper deadlines only; I do not need to see excuses for regular lectures you may miss, either for outside activities or if you are sick (**and don't come to my office sick!**). **IN ALL CASES YOU ARE RESPONSIBLE FOR ANY LECTURE MATERIAL AND ANNOUNCEMENTS YOU MISS.**

**On the other hand, if you ARE going to miss an exam or paper deadline I need to know about it in advance, and I need to agree in advance to the validity of the excuse.** If you know there's a conflict, come chat early enough that it's

easy to make alternative arrangements. In cases of last-minute emergency, leave me an answering machine message or e-mail note, BEFORE the exam (remember that Audix and e-mail record the arrival time of a message, so I'll know if you made the deadline). It is much better to catch me in person, though, because leaving a message or a note does not guarantee that I will regard your excuse as valid. If you are sick, though, just call: stay in bed and take care of yourself, and then come in when you're better and we'll get matters straightened out. Make-up exams must be scheduled within one calendar week of the regular exam. They can be later in demonstrably exceptional cases, but ABSOLUTELY no make-up exams will take place later than a subsequent scheduled exam. At that point you have failed the course.

**Crucial things NEVER to do:**

1. Simply not show up for an exam, or miss a paper deadline, and then expect to talk your way out of it afterwards. I regularly fail students who try to do this.
2. Schedule appointments, travel plans or paid employment that conflicts with an exam! Just don't. "The tickets have already been paid for." is your problem, not mine.

**General Grading Criteria (used for all assignments):**

**A: Superior Work.** Total mastery. Demonstrated detailed command of subject matter, including historical interpretation, the artists' philosophies, etc., all thoughtfully related to style. Creatively and lucidly expressed, using appropriate concepts and terms properly. Obviously cares about the material. Obviously read the textbooks on the topic. Had interesting personal opinions, credibly argued. (etc. etc.). Everything spelled right. I don't give many A's.

**B: Good Work.** Demonstrated a solid command of the subject matter, in detail, clearly expressed. Nothing important left out, including context, artist's philosophy, imagery and style. Correct grammar and spelling. Clear, orderly essay. Most good essays get B's.

**C: Competent Work.** 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. This is a common essay grade.

**D: Less than Competent Work.** Didn't learn all the basic facts, couldn't make very convincing arguments with the facts that were learned, etc. Indifferent spelling in general. Mostly correct but insufficient. Concentrated on style without context or philosophical explanation. People who leave their studying to the last minute end up with a D pretty commonly (if they're lucky).

**F: Failure.** Not college level work. Didn't convince me that you "get it". Cheating earns an F too (0%).