



## COURSE SYLLABUS

<b>COURSE TITLE:</b>	History of Art, Literature & Photography	<b>COURSE CODE:</b>	ARTS113
<b>PREREQUISITES:</b>	None	<b>SEMESTER:</b>	FALL 2020
<b>INSTRUCTOR:</b>	Michael McCarthy	<b>CREDITS:</b>	3
<b>EMAIL:</b>	info@michael-mccarthy.com	<b>SCHEDULE:</b>	Group 1 Wednesday 8h30-11h30

### **COURSE DESCRIPTION:**

This course is designed to introduce students to major currents in the literature, art and photography of France and the Occidental World from the mid-19th century through to the second half of the 20th century. This period of more than 100 years was a time of stunning societal changes. The Industrial Revolution transformed most Western societies in an increasingly radical way throughout the 19<sup>th</sup> century. The 20<sup>th</sup> century would then see death and destruction on a level never previously witnessed with the two World Wars, a pandemic and a global economic depression. This back drop of historical events inevitably had an enormous impact on the creative communities of writers and artists. We'll discuss the transformation of the literary and visual arts and how the geopolitical changes influenced and were influenced by the creative arts. Our goal is to help students develop an overview of some of the major cultural developments in the late 19th and 20th centuries, while developing their own skills for understanding and interpreting these various creative endeavors.

### **COURSE OBJECTIVES:**

Students will:

- develop a foundation for understanding important historical periods and artistic/intellectual movements in the literary, artistic and photographic worlds of the 19<sup>th</sup> and 20<sup>th</sup> centuries
- better understand the impact of major world events and their impact on the creative world.
- recognize the important innovators in the literary, artistic and photographic worlds.
- develop sensitivity for understanding and analyzing the subtleties of creative work in these different artistic worlds.

### **EXPECTED LEARNING OUTCOMES:**

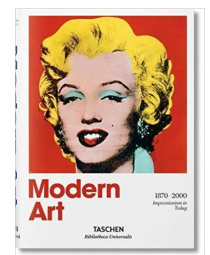
Upon completion of this course students should be able to:

have developed a greater clarity on the progression of visual and literary art movements from the 19<sup>th</sup> through to the 20<sup>th</sup> century. They will likewise develop a greater skill for analyzing and decoding the various literary and visual artworks we'll discuss during the semester. This will offer them a greater understanding of the various works as well as a better understanding of the interactions between various art movements and historical events.

### MANDATORY TEXTBOOKS:

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- Hans Werner Holzwarth, *Modern Art. A History from Impressionism to Today*, Taschen, 2011. (ISBN-13: 978-3836555395)  
and either the English or French edition of Beckett's *Waiting for Godot*
- Samuel Beckett, *Waiting for Godot*  
Grove Press, 2010. (ISBN-13: 978-0802144423)
- Samuel Beckett, *En attendant Godot*  
Les éditions de Minuit, 2014. (ISBN-13: 978-2707301482)



### OTHER READINGS (as PDF files)

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- E. H. Gombrich, *The Story of Art*, Phaidon, 2006.
- Shlain, Leonard, *The Alphabet & the Goddess*, Viking Penguin, 1998
- Graham Clarke, *The Photograph*, Oxford University Press, 1997
- Naomi Rosenblum, *A World History of Photography*, Abbeville Press, 2008.
- Selected Poems, short stories and excerpts from literary works by Hugo, Baudelaire, Rimbaud, Maupassant and Proust.

### EVALUATIONS:

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Students will be asked to complete regular reading assignments throughout the semester. Students are asked to purchase two books for the semester: Samuel Beckett's *Waiting for Godot*. **(in English or French)** as well as Hans Werner Holzwarth's *Modern Art*. Additionally, there will be a selection of texts given as downloadable PDF files. This will include poems, short stories and excerpts from other, longer texts (Hugo, Baudelaire, Rimbaud, Maupassant, Proust). Students will also read historical overviews of different periods in photography and art from Naomi Rosenblum's *A World History of Photography*, E. H. Gombrich's *The Story of Art* and Graham Clarke's *The Photograph*.

Class participation is an important component of student grades and, in addition to an active engagement in class discussions, students are expected to always be up to date on reading assignments so they can contribute to class discussions in an informed way. Students will be asked to write two or three short analysis papers on a works of art. This will help students gain experience in how to effectively analyze and interpret visual artwork. Toward the end of the semester students will work in small groups on a photo project and oral presentation focusing on a 20<sup>th</sup> century photographer. There will be an in-class final exam.

**The final grade will be determined as follows:**



- Class participation: 10%
- Art Analysis Paper #1: 15%
- Art Analysis Paper #2: 20%
- Photo Project: 10%
- Group Oral Presentation: 15%
- Final Exam: 30%.

### GRADING CRITERIA:

Grades will be based on the standard ABS Grading Rubrics available on Beecome.

### ATTENDANCE

Presence in class is mandatory. More than 2 absences can lead to a failing grade.

Students are responsible for contacting teacher about late or missed assignments or exams. Missed exams must be justified by a medical statement from a doctor. Without this there is no guarantee a make-up test will be granted. All students must discuss missed exams with the Associate Dean before being offered a chance for a makeup exam. Any missed exams will result in a zero score for that test which would make it very challenging to pull the grade back up to at least a C level.

If serious family or health situations should develop, please keep teacher up to date and we may be able to make arrangements for students to catch up with lost classes. If students simply disappear without word they will inevitably receive a failing grade for the class.

### COURSE SCHEDULE:

Dates	Reading/Homework	Session Content
<b>Session 1</b> 16 Sept		<ul style="list-style-type: none"> <li>• General class introduction</li> <li>• 19th Century French history (Napoléon III).</li> <li>• Overview of <b>Neo-Classical</b> (David, Ingres) and <b>Romantic</b> (Géricault, Delacroix) art movements.</li> </ul>
<b>Session 2</b> 23 Sept	<ul style="list-style-type: none"> <li>• Read <b>Gombrich, Introduction</b> (posted online)</li> <li>• Watch <b>Karl Marx</b> video (posted online)</li> <li>• Read <b>Victor Hugo</b> excerpts from <i>Les Misérables</i> (posted online)</li> </ul>	<ul style="list-style-type: none"> <li>• Brief discussion of <b>Karl Marx's</b> Theories</li> <li>• Introduction to <b>Realist</b> (Millet, Courbet) and <b>Impressionist</b> (Manet, Sisley, Monet) painters.</li> <li>• Discussion of <b>Victor Hugo's</b> <i>Les Misérables</i> and Romantic Literature.</li> </ul>

<p><b>Session 3</b> 30 Sept <b>Meet at Orsay Entrance</b></p>	<ul style="list-style-type: none"> <li>• Read <b>Maupassant</b> story “<i>Clochette</i>” (posted online)</li> <li>• Read <b>Holzwarth, ch. 1: Impressionism</b> (pg 14-33)</li> <li>• Watch video explaining <b>Charles Darwin’s Theory of Evolution</b> (posted online)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Field Trip to Musée d’Orsay (Day &amp; Time to be determined)</b> (Realist and Impressionist artists)</li> <li>• Discussion of <b>Maupassant</b> short story.</li> </ul>
<p><b>Session 4</b> 7 Oct</p>	<ul style="list-style-type: none"> <li>• Read <b>Holzwarth Ch. 2: Symbolism</b> (pg. 76-91)</li> <li>• Read <b>Baudelaire, Rimbaud Poems</b> (posted online)</li> <li>• Watch <b>Nietzsche</b> video (posted online)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss <b>Symbolist Poetry</b></li> <li>• Discuss <b>Post-Impressionists</b> (Gauguin, Toulouse Lautrec, Cézanne) &amp; <b>Neo-Impressionists</b> (Seurat)</li> <li>• Discuss <b>Friedrich Nietzsche’s</b> philosophy</li> </ul>
<p><b>Session 5</b> 14 Oct <b>Date &amp; Time TBD</b></p>	<ul style="list-style-type: none"> <li>• Watch video discussing <b>Albert Einstein’s Theory of Relativity</b> (posted online)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Field Trip to Musée d’Orsay (Post Impressionists, Neo-Impressionists, Symbolists &amp; Nabis painters)</b></li> </ul>
<p><b>Session 6</b> 21 Oct</p>	<ul style="list-style-type: none"> <li>• Read <b>Holzwarth Ch. 3: Cubism</b> (pg. 112-129)</li> <li>• Read <b>Holzwarth Ch. 4: Expressionism</b> (pg. 148-163)</li> <li>• Read <b>Holzwarth Ch. 5: Futurism</b> (pg. 198-213)</li> <li>• Read <b>Marcel Proust Remembrance of Things Past</b> excerpt (posted online)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss <b>Sigmund Freud’s</b> theories of Psychology</li> <li>• Discuss <b>Symbolist, Fauvist and Cubist</b> artists</li> <li>• Discuss <b>Marcel Proust’s Remembrance of Things Past</b> excerpt and Modernist Literature.</li> </ul>
<p><b>Session 7</b> 28 Oct</p>	<ul style="list-style-type: none"> <li>• Read <b>Holzwarth Ch. 6: Abstract Art</b> (pg. 226-243)</li> <li>• Read <b>Holzwarth Ch. 7: Dadaism</b> (pg. 264-279)</li> <li>• Begin reading <b>Beckett, Waiting for Godot</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Field Trip to Musée d’art moderne (Fauvist, Cubist, Surrealist artists)</b></li> </ul>
<p><b>Session 8</b> 4 Nov <b>Field Trip Date TBD</b></p>	<ul style="list-style-type: none"> <li>• Continue reading <b>Beckett, Waiting for Godot</b></li> <li>• Read <b>Holzwarth Ch. 9 Surrealism</b> (pg. 336-353)</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss <b>Dadaist</b> (Heartfield, Duchamp) and <b>Surrealist</b> (Chagall, De Chirico, Dali) artists</li> <li>• Discussion of <b>Modernist &amp; French Humanist Photography</b></li> </ul>

<b>11 Nov</b> <b>No Class</b>	<ul style="list-style-type: none"> <li>• Read Holzwarth Ch. 10: <b>Abstract Expressionism</b> (pg. 402-417)</li> </ul>	<b>No Class, Veteran's Day</b>
<b>Session 9</b> 18 Nov	<ul style="list-style-type: none"> <li>• Finish reading <b>Beckett, <i>Waiting for Godot</i></b>.</li> <li>• Read Holzwarth Ch. 11: <b>Pop Art</b> (pg. 466-483)</li> <li>• Read Clark, Ch. 2: <b>How do We Read a Photograph?</b> (posted online)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Field Trip to Musée d'art moderne</b> (Modernist Painting, Pop Art, Abstract Expressionism Conceptual Art)</li> <li>• Discuss <b>Beckett's <i>En Attendant Godot</i></b>. <i>Discussion of Abstract Expressionism, Pop Art and Post World War II Photography</i></li> </ul>
<b>25 Nov</b> <b>No Class</b>	<b>No Class</b>	ABS Business Games
<b>Session 10</b> 2 Dec	<ul style="list-style-type: none"> <li>• Read Rosenblum, Ch. 9: <b>Photography &amp; Modernism</b> (posted online)</li> <li>• Prepare <b>Oral Presentations/Photo Projects</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Group Oral Presentations</b></li> <li>• Discuss of <b>Abstract Expressionism</b> and <b>Pop Art</b></li> <li>• Discuss <b>Post World War II Photo</b></li> </ul>
<b>Session 11</b> 9 Dec	<ul style="list-style-type: none"> <li>• Read Rosenblum, Ch. 11: <b>The Straight Image</b> (pg. 359-385) (posted online)</li> <li>• Prepare <b>Oral Presentations/Photo Projects</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Group Oral Presentations</b></li> <li>• Continue Discussion of <b>Post World War II Photo</b></li> </ul>
<b>Session 12</b> 16 Dec	<ul style="list-style-type: none"> <li>• <b>Prepare for Final Exam</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Final Exam</b></li> </ul>

The schedule of Final Exams will be confirmed and published by 31 October 2020. The last day of the semester is 18 December 2019. **DO NOT PLAN ANY TRAVEL BEFORE THIS DATE AS THERE ARE NO MAKE-UP EXAMS.**