**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number: “**Hon 111: Modern Art— European Sources”

**Home Department:** Honors Program

**Department Chair Name and Contact Information** (phone, email):David Wood ([dwood@nmu.edu](mailto:dwood@nmu.edu)) ext. 2112

**Expected frequency of Offering of the course** (e.g. every semester, every fall): every semester

**Official Course Status**: Has this course been approved by CUP and Senate? X YES IN PROGRESS

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

**A. Overview of the course content**

Hon 111 examines representative artistic works drawn from modern or contemporary European artistic traditions in any or all of the following genres: fine art, dance, film, photography, or literature. As the NMU Bulletin suggests: “This interdisciplinary course investigates the aesthetic theories and art forms that influenced music, literature, performance and the visual arts with a non-exclusive focus on Europe.” As a writing intensive course, too, writing with revision and the production of a substantial final paper are key elements of the course, as well. Successful completion of EITHER Hon 111 OR Hon 112 AND Hon 101 allows Honors students to waive EN 211.

Reading a variety of books and engaging with a number of visual and/or performance art, students will develop interpretive strategies, analyze texts for multiple perspectives, consider the intentions of artists and their various audiences, and contemplate and discuss how the human condition is (re)presented and explored through their characters, themes, and/or language in various texts.

Additionally, the importance of becoming active readers and as participants in a collaborative learning community will be stressed. Students will complete reading and writing/multimodal assignments designed to build upon their development in the following areas: reading comprehension, reading motivation, critical thinking, academic writing, and artistic analysis.

In addition, as a writing intensive course, Hon 111 involves writing with revision, academic research, and the production of a substantial final paper, as well. Successful completion of EITHER Hon 111 OR Hon 112 IN ADDITION TO Hon 101 allows Honors students to waive the requirement for EN 211.

**B.Explain why this course satisfies the Component specified and significantly addresses both learning outcomes**.

***Critical Thinking***

Critical thinking undergirds all of the work students engage in for Hon 111. All students compose several written reader response forum postings, compose analytical and/or reflective essays, and/or complete exams.

* In order to satisfy the ***Evidence*** learning outcome dimension, students will be required to incorporate evidence from texts to generate and support assertions.
* For the ***Integration*** learning outcome dimension, students will synthesize and integrate insight from texts and experiences into conclusions about the human condition.
* For the ***Evaluate*** learning outcome dimension, students will not only assess the quality, appropriateness, and credibility of texts, but will also appraise the quality of their own learning through reflective practice.

***Human Expression***

The range of the arts studied in this course offers students insights into the ways that human creativity has engaged precisely what it means to be human:

* To satisfy the **knowledge of the role of the aesthetic**outcome dimension, students will incorporate evidence of literary and artistic expression in forum postings and/or analytical essays.
* For the**Innovative Thinking**outcome dimension, students will construct and share questions expressing creativity and experience in their reflective writing.
* For the **Acknowledging Contradictions** outcome dimension, students will demonstrate consideration of contradictory interpretations in written analyses or responses.

Upon successful completion of this course, students will be able to demonstrate a sophisticated understanding of the artistic focus of the course and related readings through personal connections, as well as to identify ways that such texts reflect the human condition. To achieve these outcomes, students will be required to engage artistic works and communicate their views upon them to a broader audience via artistic, literary, or rhetorical analyses and evaluations, and in doing so demonstrate how they synthesized the ideas they glean from actively reading such texts.

Students will participate in multiple forum postings and/or in-class discussions about the artistic works engaged within the class. Students must demonstrate obvious engagement with and understanding of these works and any secondary readings. Insights, predictions, connections, evaluations, inferences and conclusions will be supported by textual evidence. Students will actively read, discuss, analyze, evaluate, and synthesize texts, demonstrating obvious engagement with and understanding of the artistic works engaged in class and related readings. The instructor will use rubrics to evaluate students’ writing and/or exam answers which should demonstrate students’ understanding of ways that artistic endeavor reflects insights into the human condition*.*

**C.Describe the target audience (level, student groups, etc.)** Hon 111 is designed for freshmen or sophomores within the NMU Honors Program. It is crucial that these bright and talented students develop and demonstrate the ability early in their academic careers to read, analyze, evaluate, synthesize, and write knowledgably about the arts and develop their critical faculties; in fact, doing so will likely be very important to their academic, career, and personal achievement. This course draws students from all majors and minors. As a 100-level class, the course is accessible to first-year students but can be taken by students at any point in their college career.

**D.Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)**  Successful completion of Hon 111, with a grade of “B” or higher, will allow Honors students to fulfill the “Human Expression” component of NMU’s new General Education Program. In addition, successful completion of EITHER Hon 111 OR Hon 112 and Hon 101 allows the student to receive a waiver for EN 211. Since Hon 111 thus functions as a writing intensive course, writing with revision, library research, and the production of a substantial final paper are key elements of the course, as well. Finally, Hon 111 also serves as 1 of 4 Honors courses that allow students accepted into the Honors Program to fulfill requirements for Lower Division Honors.

Hon 111 will serve as the 1 Honors Program courses designed to fulfill for Honors students the “Human Expression” category in our new Gen Ed Program. In addition, successful completion of EITHER Hon 111 OR Hon 112 IN ADDITION TO Hon 101 allows the student thereby to receive a waiver for EN 211. Since it functions as a writing intensive course, writing with revision, library research, and the production of a substantial final paper are key elements of the course, as well. It is also 1 of 4 Honors courses that allow students accepted into the Honors Program fulfill requirements for Lower Division Honors.

**E.Provide any other information that may be relevant to the review of the course by GEC**

This course will be an excellent choice for Honors students in their very first or second semesters at NMU. The course provides ample encouragement for students to improve their reading comprehension, researching skills, understanding of a range of literary techniques, cultural studies, and, most importantly, on becoming strategic readers and powerful writers.

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** *(This is one illustrative example. This will change if course is taught during a regular term of shortened term and whether it is taught online, face-to-face or as a hybrid course.)* |
| **Evidence** | Assesses quality of information that may be integrated into an argument | ***Task Type:*** Students will create multiple **reader response forum posts** and/or participate in several **forum/classroom discussions**. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 90% because HON 111 is an Honors class, and as such draws upon students who have self-selected to take on the challenge of an Honors curriculum.. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type:** Students compose an **analytical essay or answer essay questions on exam**. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:**  at least twice  **Overall Grading Weight:** 60%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 90% because HON 111 is an Honors class, and as such draws upon students who have self-selected to take on the challenge of an Honors curriculum.. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type:** Students take reflective exam and/or construct a reflective essay. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 90% because HON 111 is an Honors class, and as such draws upon students who have self-selected to take on the challenge of an Honors curriculum. |

**PLAN FOR LEARNING OUTCOMES  
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** *(This is one illustrative example. This will change if course is taught during a regular term of shortened term and whether it is taught online, face-to-face or as a hybrid course.)* |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | **Task Type:** Students complete **written analytical assignments and/or exams**. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 60%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 90% because HON 111 is an Honors class, and as such draws upon students who have self-selected to take on the challenge of an Honors curriculum. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | **Task Type:** Students compose a **reflective essay or answer essay questions on exam**. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:**  at least twice  **Overall Grading Weight: 20**%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 90% because HON 111 is an Honors class, and as such draws upon students who have self-selected to take on the challenge of an Honors curriculum. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | ***Task Type:*** Students compose several **reader response forum posts** and participate in several **forum/classroom discussions**. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:**  at least twice  **Overall Grading Weight:** 20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 90% because HON 111 is an Honors class, and as such draws upon students who have self-selected to take on the challenge of an Honors curriculum. |

**Honors 111, Modern Art-European Sources**

**Winter Semester 2013** ● **Gries Hall 166**

**Professor Russell Prather** ● **Email:** [**rprather@nmu.edu**](mailto:rprather@nmu.edu)● **Office: Gries Hall 225**

**Office Hours. Monday and Wednesday: 2:45-3:30 pm, Tuesday: 10-12:30 pm, and by appointment**

**COURSE OBJECTIVES:**  The objective of this course is to learn about British and French arts and culture during what has come to be classified as the *Romantic* period: a fertile and influential span of four or five decades around the turn of the eighteenth to the nineteenth century. In addition to investigating the literature and visual arts of the Romantic period itself, we will also consider the movement’s relation to what preceded it—the eighteenth century neoclassical age of Enlightenment—and to a movement that followed it, namely early twentieth century Modernism. How were the Romantics influenced, positively or negatively, by Enlightenment writers and painters? How was Romanticism, its aesthetic and ethos, received by the Modernists? Perhaps the most common view is that Romantics rebelled against Enlightenment culture and were in turn spurned by Modernists. We may find such assumptions confirmed in our readings and viewings this semester, or we may find them complicated or contradicted. Among the texts to be studied, English literature, and visual art from both England and France, predominate.

**COURSE REQUIREMENTS:**  We meet twice a week for about two hours. The majority of classes will combine lecture and discussion of literary and/or visual texts grouped loosely by theme or movement and sometimes paired with a significant statement from the history of critical theory. Note: depending on what direction our day’s discussion takes, we may not end up talking about every one of the texts assigned for any particular day. During the second half of the semester, selected class sessions will be devoted to student presentations, accompanied by an argument-driven paper. There will be a midterm and final exam, each likely to consist of passage recognition and essay questions. Students will also submit regular response papers (see below). All required assignments must be completed in order for you to pass this class. All written work you submit for the class must be typed and double-spaced, in a 12-point font (Times New Roman preferred), with one-inch margins all around, and have your name and “HON 111 - Winter Semester 2013” in the upper-right corner. Late papers are penalized 10 percent for each day late, including weekends and holidays. *Please do not submit assignments via email, unless asked to do so.*

**RESPONSE PAPERS:**  You are required over the course of the semester to submit at least 13 of 19 possible response papers (minimum length: one page, single-spaced) worth 3 points each.  These response papers should focus on at least one, if not more, of the visual and verbal texts listed on the daily schedule. The purpose of the response papers is to give you the opportunity to raise issues and pose questions about the course material *before* our class discussion; they can also serve as helpful references when you prepare for exams and other assignments.  Focus your paper directly on the text you are writing about and be specific in your references. Please submit your responses, in the EduCat drop boxes provided, by 10 am on days designated on your schedule by an ® icon.  This gives me the opportunity to read them and get a sense of what is on your mind before class begins.  Response papers are not evaluated as such;  full points are granted if it is clear the author has read and thought seriously about the assigned text. It is your responsibility to keep track of your submissions; create a folder on your hard drive to store them in.  Include the due date in the file name, along with your last name (eg: Jan16Response-Smith.docx).   Late response papers cannot be accepted.

**CLASS ANTHOLOGY ASSIGNMENT.** **Presentation:** Students have the opportunity to enrich our schedule of readings and discussions by making a presentation to the class on a text they themselves select from the Norton Anthology, or from another source with permission from the instructor. All members of the class will be expected to have read/viewed selected texts before they are presented on. **Paper:** A paper, setting out the presentation’s argument formally in writing, is due the same day as the presentation. Like the presentation itself, it should be thesis-driven, carefully organized, make judicious and honest use of research as needed, and cite textual evidence in support of its points. This paper can be revised and resubmitted up to two times, using critiques from your classmates and from the instructor. **Interlocutor Assignment:** Each class member will serve as an “interlocutor,” or respondent, to one classmate’s presentation, posing questions to the presenter and initiating a brief class discussion. See the *Honors 111 Anthology Assignment* sheet for more information.

**TEXTS:**

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| **REQUIRED:** | ● *The Norton Anthology of English Literature,* ninth *edition: Volume D—The Romantic Period* and *Volume F*—*The Twentieth Century* *and After*  ● On-Line Resources, including EduCat (URLs listed below) |
| **RECOMMENDED:** | ● *The Norton Anthology of English Literature, ninth edition: Volume E—The Victorian Age* |

**OFFICE HOURS:**  If you want to meet with me outside of class to discuss questions or concerns you may have about course readings and assignments, please don’t be shy. My office hours are listed at the top of this document. If these times are not good for you, we can try to arrange some other time to meet. But even if you intend to come during posted office hours, please let me know in advance so that I can reserve some time specifically for you.

**ASSIGNMENTS AND GRADING: GRADE CONVERSION CHART:**

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| |  |  |  | | --- | --- | --- | | **ASSIGNMENT** | **POINTS** | **PERCENT** | |  |  |  | | Class Anthology Presentation | 60 | 15% | | Class Anthology Paper | 80 | 20% | | Midterm Exam | 80 | 20% | | Final Exam | 100 | 25% | | Class Participation, including 13 response papers @ 3 points each, peer review, interlocutor assignment, etc. | 80 | 20% | |  |  |  | | **TOTAL:** | **400** | **100%** | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | **A** | **400** | **120** | **100** | **80** | **60** | **20** | **4.0** | | **A-** | 370 | 111 | 92.5 | 74 | 55.5 | 18.5 | **3.7** | | **B+** | 330 | 99 | 82.5 | 66 | 49.5 | 16.5 | **3.3** | | **B** | 300 | 90 | 75 | 60 | 45 | 15 | **3.0** | | **B-** | 270 | 81 | 67.5 | 54 | 40.5 | 13.5 | **2.7** | | **C+** | 230 | 69 | 57.5 | 46 | 34.5 | 11.5 | **2.3** | | **C** | 200 | 60 | 50 | 40 | 30 | 10 | **2.0** | | **C-** | 170 | 51 | 42.5 | 34 | 25.5 | 8.5 | **1.7** | | **D+** | 130 | 39 | 32.5 | 26 | 19.5 | 6.5 | **1.3** | | **D** | 100 | 30 | 25 | 20 | 15 | 5 | **1.0** | | **D-** | 70 | 21 | 17.5 | 14 | 10.5 | 3.5 | **.7** | | **F** | 0 | 0 | 0 | 0 | 0 | 0 | **0** | |

**GRADE CONVERSION:**  To convert your grade from number to letter, use the chart above. In the appropriate column find whichever number is closest to the one you received on your assignment and look left for the corresponding letter grade. For example: 80 out of 100 converts to a B+.

**ATTENDANCE POLICY:** *READ CAREFULLY*. Regular attendance is crucial to your success in this course. You are allowed three absences—the equivalent of six 50-minute class sessions—for sickness, emergencies, appointments and activities related to other classes. Use them thoughtfully. *After four absences—the equivalent of eight 50-minute sessions, or two weeks of classes—you forfeit your participation points. After five absences, you cannot pass the course.* Exceptions will be made only in the most extraordinary circumstances. Students are responsible for keeping track of their own absences, and for finding out what went on during any missed class. I take attendance once, at the beginning of each class; if you arrive late please let me know (at the end of class) and I will revise the attendance roster.

**LAPTOP AND CELL PHONE POLICY:** You will require your laptop for certain in-class activities including your presentations. You may use your laptop to take notes. However, if you use your computer, or cell phone, during class to email, text, look at web sites, play games or anything else not directly related to what is going on in class, you will be asked to leave and marked absent. Remember to turn off your cell phone ringers before coming into the classroom.

**PLAGIARISM:** From the NMU Student Handbook, Student Code (section 2.2.3): “No student shall submit as their own to an instructor any work which contains ideas or materials taken from another without full acknowledgement of the author and source.” If you buy a paper off the web, or get a friend to write all or part of it for you, if you paste other writers’ phrases, sentences, paragraphs into your own essays, if you even paraphrase someone else’s writing in a paper or presentation without acknowledging them, you are committing a serious violation of academic ethics that will be dealt with very harshly (as detailed in section 1.2.3 of the student code). Plagiarism is despicable; it undermines the whole point of going to university. It is also not very difficult to detect.

**STUDENT SUPPORT:**  If you need disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office located in Room 1104 of the University Center (227-1700; TTY 227-1543).  Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**BULLETIN DESCRIPTION:** *This interdisciplinary course investigates aesthetic theories and art forms that influenced music, literature, performance and the visual arts with a non-exclusive focus on Europe. Writing revisions and library research will be required.*

**COURSE SCHEDULE:** The semester schedule for the course is on the following page.All readings are from the Norton Anthology unless otherwise indicated.

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| **COURSE SCHEDULE,**  **KEY TO SYMBOLS:** | 👁 - Images;  🕮 - Literature;  🐈 - Reading or image can be found under “Assigned Texts” in EduCat Resources; | 🕸 - Assigned reading or image is on-line (use links listed under *On-Line Resources,* below);  ® - response paper is due;  🗱 - assignment (exam, presentation, paper) is due. |

*This syllabus and schedule are subject to change****.***

**Honors 111 ● Winter 2013 ● Course Schedule**

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| **MONDAYS** | | | | | | | | **WEDNESDAYS** | | | |
| **JAN 14**  **Introductions** | **® JAN 16**  👁 ***Neoclassical:*** JOSEPH WRIGHT OF DERBY (1734-97) Experiment on a Bird in the Airpump (1768), *A Philosopher Lecturing with a Mechanical Planetary* (1766). 👁 **Isaac Newton:** MAURICE QUENTIN DE LA TOUR (1704-88), *Mademoiselle Ferrand Meditating on Newton (1753)*; WILLIAM BLAKE (1757-1827), Isaac *Newton (1795);* PELAGIO PALAGI (1775-1860), *Newton's Discovery of the Refraction of Light (1827)* | | | | | | | | | | |
| **JAN 21**  **MARTIN LUTHER KING DAY** | | | **® JAN 23**  🕮 **Enlightenment Science and Epistemology**: RENE DESCARTES (1596-1650), 🕸 🐈 *Meditations on First Philosophy* (1641), *Meditation I*; JOHN LOCKE (1632-1704), 🕸 🐈 *Essay Concerning Human Understanding* (1690) | | | | | | | | |
| **® JAN 28**  🕮 **Eighteenth Century Satire:** ALEXANDER POPE (1688-1744), 🕸 🐈 *Rape of the Lock (1714),* Cantos 1 and 2 (3-5 are optional);  🕸 🐈 *Essay on Man* (1733), *Epistle 1, lines 1-34* | | | | **® JAN 30**  *POPE—* continued;👁 **Rococo:** ANTOINE WATTEAU (1684-1721), The Embarkation for Cythera (1717), Gersaint's Shopsign (1715); JEAN-HONORÉ FRAGONARD (1732-1806), *The Swing* (1766); MAURICE QUENTIN DE LA TOUR, Self Portrait (1751) | | | | | | | |
| **® FEB 4**  🕮 **Nature/Culture 1:** JEAN-JACQUES ROUSSEAU (1712-1778), 🕸🐈 from *Discourse on Inequality, First Part* (1754); THOMAS HOBBES (1588-1679), 🕸🐈 from *Leviathan (1660),* Chapter XIII-*Of the Natural Condition Of Mankind As Concerning Their Felicity and Misery* | | | | | **® FEB 6**  👁 ***Early Romantic:*** GEORGE STUBBS (1724-1806), Horse Attacked by a Lion (x2: 1762-5, 1768-72), *Cheetah with Two Indian Attendants and a Stag* (1764-5)*;* THOMAS GAINSBOROUGH (1727-88), *Landscape in Suffolk* (1748), *Mr. and Mrs. Andrews* (c.1750), *Mrs. Richard Brinsley Sheridan* (c. 1785) | | | | | | |
| **® FEB 11**  🕮 **Aesthetics (Neoclassicism and Its Discontents):** SIR JOSHUA REYNOLDS (1723-92), 🕸 🐈 from *Discourses on Art* (1778), Discourse III; WILLIAM BLAKE, 🕸 🐈 Annotations to Reynold’s Discourses (c.1808) | | | | **® FEB 13**  👁 **Neoclassical and Romantic:** SIR JOSHUA REYNOLDS, Portraits, eg. *George Clive and his Family with an Indian Maid* (1765), Lady Cockburn and her Three Eldest Sons (1773); ANGELICA KAUFFMANN, *Cornelia Pointing to Her Children as Her Treasures*, (c. 1785); WILLIAM BLAKE,  *Europe,* Frontispiece and Title Page (1794) | | | | | | | |
| **® FEB 18**  🕮 **The Gothic and the Sublime:** HORACE WALPOLE (1717-97), from *The Castle of Otranto* (1764);GEORGE GORDON, LORD BYRON (1788-1824):  *Darkness (1816);* EDMUND BURKE (1729-97), 🕸 🐈 *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful* (1757) | | | | | | **® FEB 20**  👁 **Romantic/Gothic:**  HENRY FUSELI (1741-1825), The Nightmare (1781), The Night-Hag Visiting the Lapland Witches (1796); FRANCISCO GOYA (1746-1828), *Saturn Devouring One of His Children* (1819-23); JOHN TURNER (1775-1851), *Shade and Darkness* (1843), The Slave Ship (1840), Sunrise With Sea Monsters (1845) 🗱 ***Please bring laptops to this class.*** | | | | | |
| **® FEB 25**  🕮 **Nature/Culture 2:**  ANNA LETITIA BARBAULD (1743-1825), *The Mouse’s Petition (1773);* CHARLOTTE SMITH (1749-1806), *Written in the Church-Yard at Middleton in Sussex* (1789) | | | | | | | | | **FEB 27**  🗱 **MIDTERM EXAM** | | |
| **MARCH 4 MARCH 6**  **SPRING BREAK** | | | | | | | | | | | |
| **® MARCH 11**  🕮 **The Lyrical Ballads:** WILLIAM WORDSWORTH (1770-1850), *Tintern Abbey* (1798), The Tables Turned (1798), *Preface to the Lyrical Ballads* (1800/1802) | | | | | | | | **®**  **MARCH 13**  WORDSWORTH— cont;👁  **Romantic:** JOHN CONSTABLE (1776-1837), The Haywain (1821), Stratford Mill (1819-20); JOHN MARTIN (1789-1854), The Bard (1817) | | | |
| **® MARCH 18**  🕮 **Cultural Appropriation and Influence:** SAMUEL TAYLOR COLERIDGE (1772-1834), *Kubla Khan* (1797); THOMAS DE QUINCEY (1785-1859), “*The Malay*”, “*Opium Reveries and Dreams*” from *Confessions of an English Opium Eater* (1822)*;* JOHN KEATS (1795-1821), *On Seeing the Elgin Marbles* (1817), *Ode on a Grecian Urn* (1820); GEORGE GORDON, LORD BYRON (1788-1824), 🕸 from *Childe Harold’s Pilgrimage*, Canto II, stanzas I-XV (1812). 👁 **Classical Greece:** 🕸Parthenon Sculptures (“The Elgin Marbles”); **The French Romantic School:** EUGENE DELACROIX (1798-1863), *The Death of Sardanapalus* (1827), [*The Women of Algiers* (1834](http://www.eugenedelacroix.org/The-Women-of-Algiers-1834.html)); HORACE EMILE JEAN VERNET: *Jehuda and Tamar (*1840); THOMAS PHILIPS(1770-1845), *Lord Byron in Albanian Dress* (1814) 🗱 ***Please bring laptops to this week’s classes.*** | | | | | | | | | | **MARCH 20**  **Cultural Appropriation and Influence:** Group Work | |
| **MARCH 25**  🗱 PRESENTATIONS (Romanticism) | | **® MARCH 27**  👁 **19th Century Realism:** JEAN-FRANÇOIS MILLET (1814-1875), The Gleaners (1857). **The Birth of Photography:** JOSEPH NICÉPHORE NIÉPCE (1765-1833), *View from the Window at Le Gras* (1826); LOUIS JACQUES MANDE DAGUERRE (1789-1851), Boulevard du Temple, Paris (ca 1838); WILLIAM HENRY FOX TALBOT (1800–1877), *The Open Door* (1844); PETER HENRY EMERSON  (1856–1936), *Poling the Marsh Hay* (1886); EADWEARD J. MUYBRIDGE (1830 –1904), from *Animal Locomotion* (1887) | | | | | | | | | |
| **® APRIL 1**  🕮 **Modernist Reactions to Romanticism 1:** EZRA POUND (1885-1972), *In a Station of the Metro* (1913); H.D. (1886-1961), O*read* (1914), *Sea Rose* (1916); T.E. HULME (1883-1917), from *Romanticism and Classicism (1911-12)*, *Autumn (1912)*. | | | | | | | | | | **APRIL 3**  🗱 PRESENTATIONS  (Romanticism / Modernism) | |
| **APRIL 8**  🗱 PRESENTATIONS (Modernism) | | **® APRIL 10**  👁 **Impressionism:** Claude Monet (1840-1926): *Haystacks* (1890-91); ÉDOUARD MANET (1832-83), Le Déjeuner sur l'herbe (1863), Le Bar aux Folies-Bergère (1881-82); GUSTAVE CAILLEBOTTE (1849-93**),** Rue de Paris, temps de pluie(1877). **Futurism:** UMBERTO BOCCIONI (1882-1916), *The City Rises* (1910); **“Cubo-Futurism”:** MARCEL DUCHAMP (1887-1968), *Nude Descending a Staircase* (1912) 🕮 **Modernism and the Unconscious:** VIRGINIA WOOLF (1882-1941), *The Mark on the Wall* (1921) | | | | | | | | | |
| **® APRIL 15**  🕮 **Modernist Reactions to Romanticism 2:** T.S. ELIOT (1888-1965), *The Love Song of J. Alfred Prufrock* (1925), *Tradition and the Individual Talent* (1919) | | | | | | | **® APRIL 17**  ELIOT—cont 👁 **Cubism:** PABLO PICASSO (1881-1973),*Les Demoiselles d’Avignon* (1907); GEORGES BRAQUE (1882-1963), *The Portuguese* (1911). **Dadaism:** MARCEL DUCHAMP (1887-1968), *Fountain* (1916-7), L.H.O.O.Q. (1919) | | | | |
| **APRIL 22**  **Course Evaluation;** Unfinished Business | | | | | | | | | | | **APRIL 24**  🗱  **FINAL EXAM** |
| **APRIL 29—MAY 3: EXAM WEEK** | | | | | | | | | | | |

**ON-LINE RESOURCES** (please report bad links to the instructor):

**General:**

● EduCat: <https://educat.nmu.edu/>

● Oxford English Dictionary: http://www.oed.com/

● MLA Style Guide (Citing Sources): <http://library.nmu.edu/guides/userguides/style_mla.htm>

● Voice of the Shuttle: <http://vos.ucsb.edu/browse.asp?id=3> (Scroll down to see resources.)

● Romantic Circles: <http://www.rc.umd.edu/>

**Literature:**

● Rene Descartes: <http://www.wright.edu/cola/descartes/meditation1.html>

● John Locke: <http://oregonstate.edu/instruct/phl302/texts/locke/locke1/contents1.html> (Read: Book I, Chapter 1, sections 1-5; Book II, Chapter 1, sections 1-9)

● Alexander Pope (*Rape of the Lock*): <http://andromeda.rutgers.edu/~jlynch/Texts/rapelock.html#2>

● Thomas Hobbes: [http://oregonstate.edu/instruct/phl302/texts/hobbes/leviathan-contents.html](http://oregonstate.edu/instruct/phl302/texts/hobbes/leviathan-contents.html%20)

● Jean Jacques Rousseau: <http://www.bartleby.com/34/3/>

● Joshua Reynolds: [http://www.authorama.com/seven-discourses-on-art-5.html](http://www.authorama.com/seven-discourses-on-art-5.html%20) (Discourses)

● William Blake: <http://www.blakearchive.org/> (For Annotations, enter site, select [Resources for Further Research](http://www.blakearchive.org/blake/resources.html) > [The Complete Poetry and Prose of William Blake](http://www.blakearchive.org/blake/erdman.html) > XII. [THE MARGINALIA] > Annotations to The Works of Sir Joshua Reynolds)

● Horace Walpole: <http://digital.library.upenn.edu/webbin/gutbook/lookup?num=696>

● Edmund Burke: <http://www.bartleby.com/24/2/> (Read: Part I, sections 6,7,8,10; Part II, sections 1,3,6,8,15; Part III, sections 1,27; Part IV, sections 5,9)

● Lord Byron: <http://www.english.upenn.edu/Projects/knarf/Byron/charold2.html>

**Visual Art:**

● Joseph Wright of Derby: <http://www.wga.hu/frames-e.html?/html/w/wright/index.html>

● Maurice Quentin de la Tour, *Mademoiselle Ferrand Meditating on Newton:* <http://www.wga.hu/frames-e.html?/html/l/la_tour/maurice/ferrand.html>, *Self-Portrait*: <http://www.wga.hu/frames-e.html?/html/l/la_tour/maurice/selfport.html>

● Pelagio Palagi: <http://www.wga.hu/frames-e.html?/html/p/palagi/newton.html>

● Antoine Watteau: [*Http://Www.Ibiblio.Org/Wm/Paint/Auth/Watteau/*](http://www.ibiblio.org/wm/paint/auth/watteau/)

● Jean-Honoré Fragonard: <http://www2.oakland.edu/users/ngote/images-full/fragonard-swing.jpg>

● George Stubbs: <http://www.abcgallery.com/S/stubbs/stubbs.html>

● Thomas Gainsborough: <http://www.ibiblio.org/wm/paint/auth/gainsborough/>

● Joshua Reynolds: <http://www.wga.hu/frames-e.html?/html/r/reynolds/> (Paintings)

● William Blake: <http://www.blakearchive.org/>(select Enter the Archive > Works in the Archive > Illuminated Books > *title of desired work); Newton*: <http://www.tate.org.uk/servlet/ViewWork?workid=1122>;

● Angelica Kauffmann: <http://fog.ccsf.cc.ca.us/~jcarpent/images/Art%20103%20Slide%20List%201%20Web%20Gallery/index.htm>

● John Constable: [http://www.tate.org.uk/britain/exhibitions/constable/worksinfocus/](http://www.tate.org.uk/britain/exhibitions/constable/worksinfocus/%20)

● John Martin: <http://www.westga.edu/~mcrafton/Art_Show_files/image002.jpg>

● Henry Fuseli: <http://www.artchive.com/artchive/F/fuseli.html>

● Francisco Goya: <http://www.artchive.com/artchive/G/goya/saturn.jpg.html>

● John Turner: <http://www.ibiblio.org/wm/paint/auth/turner/>

● Parthenon Sculptures: <http://www.britishmuseum.org/explore/galleries/ancient_greece_and_rome/rooms_18,_18a,_18b_parthenon.aspx>

● Eugene Delacroix: <http://www.eugenedelacroix.org/>

● Horace Emile Jean Vernet: <http://www.tucoo.net/ART/museum/OilOnCanvas/ART_20060922021108_28372.html>

● Thomas Phillips: <http://www.gac.culture.gov.uk/search/Object.asp?object_key=24070>

● Gustave Caillebotte: [http://www.ibiblio.org/wm/paint/auth/caillebotte/](http://www.ibiblio.org/wm/paint/auth/caillebotte/%20)

● Jean-François Millet: <http://www.musee-orsay.fr/en/collections/works-in-focus/painting.html?no_cache=1&zoom=1&tx_damzoom_pi1%5BshowUid%5D=2110>

● Claude Monet, video: [http://www.artic.edu/artexplorer/search.php?tab=2&resource=39](http://www.artic.edu/artexplorer/search.php?tab=2&resource=39%20); series: <http://en.wikipedia.org/wiki/Haystacks_(Monet)> (scroll down)

● Édouard Manet: <http://www.ibiblio.org/wm/paint/auth/manet/dejeuner/>

● Marcel Duchamp, *Nude descending Staircase*: <http://www.artlex.com/ArtLex/f/images/futur_ducham.nudedes.lg.jpg>; Other works: [http://www.artlex.com/ArtLex/d/dada.html](http://www.artlex.com/ArtLex/d/dada.html%20%20)

● Umberto Boccioni: <http://artchive.com/artchive/B/boccioni/boccioni_city.jpg.html>

● Georges Braque: <http://www.artchive.com/artchive/B/braque/portgais.jpg.html>

● Pablo Pi casso: <http://moma.org/collection/conservation/demoiselles/index.html>