

CID 2301: The Human Experience

Revolution in 19th Century European and American Art

COURSE SYLLABUS

Texas A&M University – Commerce

Spring Web-Based Class, 2024

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For Office Hours, email to schedule an appointment (F2F or Zoom)

COURSE INFORMATION

Course Description

CID 2301: The Human Experience introduces students to humanities-based inquiry by guiding students through an exploration of important humanistic questions across all elements of the human experience. Through the deep focus on a connecting theme, students will engage in holistic discussions of topics addressing fundamental questions about human life and human interactions, develop the skills of humanistic inquiry (including critical thinking, research, literacy skills, and communication skills), and learn to apply their knowledge to their personal, professional, and academic goals.

This course is the foundational course for the Humanities Certificate program, a grant-funded, TAMU System-wide initiative designed to create an intentional connective pathway through the core curriculum to infuse the humanities and humanities-based inquiry (critical thinking, research, communication, ethics, morality, cultural awareness, empathy, etc.) into student degree pathways and encourage students to see the relationships between larger questions of the human experience and their own lives and goals. The course is based on Transformative Texts and a Transformative Project.

For this course, we will explore art and culture from the 19th century in Europe and the United States, a time period punctured by revolution and change. In period of dynamic shifts, that figured in politics, industry, social life, gender and race relations and more, how did art keep pace with modernity? What were the distinctive features of modern life, and what forms of expression did they take in the works of artists such as David and Delacroix, Manet and Morisot, Rodin and Cézanne? By examining the way that movements develop in different countries across Europe and United States, we can examine how politics, religion, craft and history kick-started the development of modernity in art.

Materials – Textbooks, Readings, Supplementary Readings

The readings for this course are partially drawn from a system-wide list of Transformative Texts. **Transformative Texts** are books, films, artwork, music, documents, memoirs, etc. from diverse regions, cultures, ethnicities, ideologies, religions, genders--around the world and through time--that reflect the core ideals, ethics, and moralities of the human experience.

Required Readings for this section of CID2301 can all be found on our course website via Brightspace/D2L.

Student Learning Outcomes

1. Critical/Integrative Thinking: Students will apply insights from the humanities (i.e., examinations of human history, culture, language, ethics, and aesthetics) to problems or questions that intersect with other areas of inquiry, including STEM and professional disciplines. (Core Outcome Alignment: Critical Thinking)

2. Communication: Students will communicate ideas effectively through writing and, where appropriate, through oral communication, visual communication, or creative performance. (Core Outcome Alignment: Communication)

3. Ethical Reasoning: Students will engage with multiple perspectives in exploring the human dimensions of real-world situations and problems. (Core Outcome Alignment: Personal Responsibility; Critical Thinking)

4. Cultural Awareness: Students will demonstrate an appreciation for social and cultural diversity while engaging in critical analysis of various forms of literary, artistic, or cultural expression. (Core Outcome Alignment: Social Responsibility; Critical Thinking)

Student Learning Outcomes will be assessed by the Transformative Project (see discussion below) presented during the Celebration of Student Learning held on the Wednesday of Exam Week, 3-5pm.

COURSE REQUIREMENTS

Instructional Methods and Assessment

This course will be centered on classroom discussion of assigned works, using small group and large group discussions, with short low-stakes writing and reflection assignments that scaffold to a final Transformative Project. The Transformative Project showcases student learning and development of humanities skills, including information literacy, critical thinking, and communication. Students will read, discuss, listen, analyze, and develop an understanding of the assigned texts and their connections to their own lived experience, goals, and beliefs; conduct research; and communicate their ideas. In engaging with the core learning objectives of critical thinking, communication, social responsibility, and personal responsibility, students will gain a greater appreciation of the complexities of the world and their place within that complexity, and gain new skills derived from deep textual reading and analysis, critical thinking and engagement, research and information literacy, and the ability to communicate their ideas. These skills provide a key foundation for the college experience and will bolster students' employability after graduation.

To prepare for and develop the Transformative Project, students will engage in short writing, research, and oral presentations that provide a scaffolded foundation for their final project, as set out in the Course Schedule. Through reflective assignments, students will develop a project focus that sets out the large issue drawn from their study of the chosen Transformative Text and the relevance students find to their lives and goals. They will conduct research on different approaches to that large issue to understand in a holistic sense the different perspectives on the large issue, and make arguments about how such different perspectives might shape a society's understanding of the issue. Students will prepare a product that articulates the connections between the larger issue they researched and discussed and their own lives, goals, and experiences. The final Transformative Project will be presented using Adobe Creative Campus suite of programs, in a format that makes the most sense to students, to allow them creativity of expression in making the connections between their humanities inquiry and their personal experiences.

Throughout the course, discussions and assignments will be geared to reinforcing the basic premises of university education and to emphasizing students' development of skills central to their college career and beyond—exposing students to new ideas, different perspectives, and the variability of the human experience; developing relationships between and among students, mentors, and faculty; reinforcing persistence and resiliency; encouraging reflection and sense of purpose; and honing reading, writing, and communication skills.

Assignments:

- Worksheets
- Short papers
- Discussion posts: Each student is expected to post a new discussion post for every class period. Make sure to answer the prompt fully and follow all guidelines.

Transformative Project: The Transformative Project will ask students to take a theme from the course, engage in research about that topic, identify relevant sources, present an argument, and link the outcomes to an issue relevant to their own career or personal trajectory. The Transformative Project aligns with and assesses all Student Learning Outcomes for the course. More information forthcoming.

GRADING

Final grades in this course will be based on the following scale:

- A = 90%-100% (exceptional)
- B = 80%-89% (good)
- C = 70%-79% (average)
- D = 60%-69% (minimally sufficient)
- F = 59% or Below (failure)

Grade Breakdown:

- Discussion Posts: 30%
- Short Writing Assignments: 20%
- Class Participation: 10%
- Transformative Project: 30%
- Other Work: 10%

COURSE OUTLINE / CALENDAR

CID 2301: Revolution in 19th Century European and American Art

Revolution to Romanticism

1/11 – Introductory Discussion Post, Intro to Art History Terminology Posts (due 1/15)

The End of the 18th Century

1/16 – video: *The Ornate Excess of The Rococo* by Waldemar Januszczak

1/18 – reading: Thomas Crow, “Patriotism and Virtue: David to the Young Ingres” in *Nineteenth Century Art: A Critical History*, ed. Stephen F. Eisenman, 2020, 16-54.

1/19 – ASSIGNMENT DUE: Introduction to an Art History Classroom

The Start of the 19th Century

1/23 – video: Simon Schama’s *Power of Art: David*

1/25 – video: The Art Tourist, “Know the Artist: Francisco de Goya,” Youtube **AND** reading: Janis A. Tomlinson, “Burn It, Hide It, Flaunt It: Goya’s *Majas* and the Censorial Mind” *Art Journal* 50, no. 4 (Winter 1991): 59-64.

Roots of Romanticism

1/30 – video: *The Romantics and Us: Passions of the People* by Simon Schama

2/1 – read: Linda Nochlin, “The Imaginary Orient,” *Art in America* (May 1983): 119+
ASSIGNMENT DUE: Reading an Academic Article

Romanticism Builds

2/6 – read: Brian Lukacher, “Landscape Art and Romantic Nationalism in Germany and America, c. 1800-1865” in *Nineteenth Century Art: A Critical History*, ed. Stephen F. Eisenman, 2020, 149-168.

2/8 – video: Simon Schama’s *Power of Art: Turner*

2/13 - TBA

2/15 – Quiz #1: Revolution to Romanticism

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Realism to Haussmannization

Realism

2/20 - read: Stephen F. Eisenman, "The Rhetoric of Realism Courbet and the Origins of the Avant-garde" in *Nineteenth Century Art: A Critical History*, ed. Stephen F. Eisenman, 260-283.

2/22 – video: "How to Make a Lithograph Print" (National Museum Liverpool) and *Art with a Message: Protest and Propaganda, Satire and Social Commentary* (1984, Kanopy)

Early Photography

2/27 – videos: History via George Eastman Museum Intro Videos

2/29 – read: Julia Margaret Cameron, Nadar, and Matthew Brady on Portraits from *Photography in Print* edited by Vicki Goldberg

Changes

3/5 – read: Shannon Egan, "'Yet in a Primitive Condition': Edward S. Curtis's North American Indian" *American Art* 20, no. 3 (2006): 59-83.

3/7 – video: "Six Artists Go Back in Time to the 19th Century" by Waldemar Januszczak

Spring Break

Bigger Changes

3/19 – video: *Les Misérables* (2012)

3/21 – read: T.J. Clark, "Olympia's Choice," in *The Painter of Modern Life*, 79-146.

3/26 – TBA

3/28 – Quiz #2: Realism to Haussmannization

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Impressionism to Post-Impressionism

Impressionism

4/2 – video: “How the Impressionists Redefined Art” by Waldemar Januszczak

4/4 – read: Griselda Pollock, “Modernity and the Spaces of Femininity,” in *Vision and Difference: Femininity, Feminism and the Histories of Art*, ed. Norma Broude and Mary Garrard

Breaking from Traditions

4/9 – read: Anne Higonnet, “Myths of Creation: Camille Claudel and Auguste Rodin,” in *Significant Others: Creativity and Intimate Partnerships*, ed. Whitney Chadwick

4/11 – video: Act 1 of *Sunday in the Park with George* (taped 1984)

Beyond Paris

4/16 – video: Simon Schama’s *Power of Art: Van Gogh*

4/18 – read: Abigail Solomon-Godeau, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism,” *Art in America* 77 (July 1989): 119–128, 161+.

Advancement

4/23 – video: *Exposing Muybridge* (2021)

4/25 - TBA

4/30 – Quiz #3: Impressionism to Post-Impressionism

5/2 – Project day

Finals Presentation 5/8, Wednesday, 3-5pm

Note: Personal computer problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the school or local library, office service companies, an Internet cafe, or a bookstore, such as Barnes & Noble, etc.

WORKLOAD:

The rule of thumb for time required for course study and preparation each week for a face-to-face class or an online course during the spring and fall semesters is three times the number of credit hours (or 9 hours per week) for the course. If you find yourself unable to complete course requirements in a timely manner, refer to the University's withdrawal policy and the appropriate dates. Incomplete grades are only granted for extreme emergencies. Being "overloaded" either from other class assignments or job commitments are not considered to be emergency situations.

SYLLABUS CHANGE POLICY

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

NONDISCRIMINATION NOTICE

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

HANDING IN ASSIGNMENTS

Each assignment must be uploaded on time. For each class day late, the grade will be deducted. **Assignments will NOT be accepted over ONE week late.**

FORMATTING

All written assignments must be typed using the following guidelines: 12 pt. Times New Roman font, 1" margins, double-spaced, with page numbers. Failure to format properly will result in a lower grade. Artwork titles **MUST** be italicized.

LAND ACKNOWLEDGEMENT

Texas A&M University-Commerce acknowledges that the land we are meeting on today is within the historic homelands of the Wichita, Caddo, Kiikaapoi, and Tawakoni nations. We acknowledge the painful history of genocide and forced removal from this territory. We honor and respect the many diverse Indigenous peoples who are connected to this land on which we gather.

A&M-COMMERCE SUPPORTS STUDENTS' MENTAL HEALTH

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

ATTENDANCE POLICY:

Each student in this course is allowed no more than **three** unexcused absences. Each absence after this results in the lowering of the grade by 1/3 of a letter grade. When a student accrues **more than eight unexcused absences** the instructor has the right to drop the student from the course or to give them a failing grade.

Unexcused absences require no explanation. For an absence to be considered excused, appropriate documentation must be presented. Excused absences are defined in The Student Guidebook and various university policies, but the policy employed in this class is confined to the following: (1) Participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) Verifiable legal proceedings; (3) Documented cases of illness, injury, or emergencies. For excused absences, you need to email a copy of appropriate documentation of your absence.

UNIVERSITY'S PANDEMIC RESPONSE

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

CAMPUS CONCEALED CARRY

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

CLASSROOM POLICIES:

Discussion: Each person will bring their own experiences to this class and should feel comfortable expressing their opinions and vulnerabilities. The classroom is a safe environment, and each student should behave with integrity and treat their peers with respect.

Statement on Student Behavior:

All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment (See Student's Guide Handbook, Policies and Procedures, Conduct).

All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each others' differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

Academic Dishonesty: Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. **There is no tolerance for any kind of academic dishonesty in this course.** This includes, but is not limited to, plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, and misrepresenting absences. Academic dishonesty is a severe transgression and may result in referral to the Dean of Students, expulsion from class and/or the University, and **a failing grade**.

It is the student's responsibility to:

1. research and write their own papers
2. give proper credit through documentation when using words or ideas of others
3. rely on their own knowledge when taking tests
4. refuse to give another student the opportunity to be dishonest

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

more information can be found on our course website

ARTIFICIAL INTELLIGENCE POLICY

Texas A&M University-Commerce acknowledges that there may be legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course. Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

This class is specifically a space for learning and practicing invaluable writing and researching processes that cannot be replicated by generative artificial intelligence (AI). While the ever-changing (and exciting!) new developments with AI will find their place in our workforces and personal lives, in the realm of education, this kind of technology can counteract learning. This is because the use of AI diminishes opportunities to learn from our experiences and from each other, to play with our creative freedoms, to problem-solve, and to contribute our ideas in authentic ways. In a nutshell, college is a place for learning, and this AI simply cannot do that learning for us. Academic integrity plays a vital role in the learning that takes place in class, and submitting work as your own that was generated by AI is plagiarism. **For all of these reasons, any work written, developed, created, or inspired by generative artificial intelligence does not lend itself to our learning goals and is a breach of ethical engagement and our academic integrity policy.**

this statement is developed by consulting various university AI policies online, but particularly uses language from Colorado State University

TURNITIN

TAMUC uses Turnitin software to help students avoid plagiarism and cheating. Turnitin is a 'text-matching' software which is designed to educate students regarding appropriate citation and referencing techniques. Turnitin is also used to provide TAMUC with confidence in the academic integrity of students work. Turnitin does this by comparing a student submission against an archive of Internet documents, Internet data, a repository of previously submitted papers, and subscription repository of periodicals, journals, and publications.

STATEMENT ON ACCOMMODATIONS FOR ADA ELIGIBLE STUDENTS:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce, Velma K. Waters Library Rm 162
Phone (903) 886-5150 or (903) 886-5835, Fax (903) 468-8148
Email: studentdisabilityservices@tamuc.edu
Website: [Office of Student Disability Resources and Services](#)

After contacting the Office of Student Disability Resources and Services, it is the student's responsibility to notify the instructor of what accommodations are needed **IN ADVANCE** of when they are needed (for example, if testing accommodations are necessary, please inform the instructor with appropriate documentation at LEAST one week before the test date).

EMAIL POLICY:

Email is the preferred form of communication, with a general response time of 24 hours during the week (do not expect replies over the weekend). For all emails sent, please **include full name, student ID, and the class** that you are attending. Do not send emails to myself and other professors at once, as each professor has different issues to address. You are allotted three absences for this course; plan accordingly and there is no need to contact me about unexcused absences that are incorporated into this allowance. For excused absences, you need to email a copy of appropriate documentation of your absence.

GRADE POLICY:

Assignments are due at the start of the class on the assigned date. Late work will only be accepted for one week after the due date, and the grade will be penalized. Discussion posts cannot be turned in late or made-up. Concerning grade decisions, I will not discuss specific grades on ANY assignment or test the day it is returned. If you have concerns regarding a grade, email me **within one week of receiving the assignment back** clearly explaining why you think the assignment was addressed incorrectly. After the email is received, we will then set up an appointment to discuss the concern.

*** THERE WILL BE NO EXTRA CREDIT ASSIGNMENTS***

TECHNOLOGY REQUIREMENTS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements:

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

MINIMAL TECHNICAL SKILLS AND PROGRAMS NEEDED

At a minimum, you must have access to and be able to use Microsoft Office 2013, 2010, 2007 or Open Office. Microsoft Office is the standard office productivity software utilized by faculty, students, and staff. Microsoft Word is the standard word processing software, Microsoft Excel is the standard spreadsheet software, and Microsoft PowerPoint is the standard presentation software. Copying and pasting, along with attaching/uploading documents for assignment submission, will also be required. If you do not have Microsoft Office, you can check with the bookstore to see if they have any student copies.

SYSTEM MAINTENANCE

Please note that on the 4th Sunday of each month there will be System Maintenance which means the system will not be available 12 pm-6 am CST.