



***Outliers of Modernity:
A Look at the Artists and Art Periods that Shaped Europe's Modern World***

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This curriculum unit is recommended for:
Advanced Placement Art History /11-12

Keywords: Neoclassicism, Romanticism, Beethoven, Napoleon, Goya.

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: The questions addressed in this unit are designed to expand students' views and perceptions of how art is shaped by tradition and change and how art has the power to shape tradition and change. How are the changes in political and social culture reflected in the artistic trends of the same period? Are the artists influencing these larger trends? How much influence did the artists have on the times – or was it the other way around- how much influence did the times have on the artistic choices? To address these questions, I will pair specific works of art or artistic movements with cultural icons or events of the same period. These cultural icons would include composers, playwrights, and scientists. What relationships, if any, are there between developments in the arts and the events, circumstances, and experiences of the times in which these works were made?

I plan to teach this unit during the coming year in to 25 students in Advanced Placement Art History/ 11-12

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Elizabeth Lasure

Introduction

Modernism...Neoclassicism, Romanticism, Realism, Impressionism, Post Impressionism, Expressionism, Cubism, Futurism, Constructivism, Suprematism, the list of “isms” is vast and interconnected. In Western European art during the turn of the century, there were as many social and economic changes happening as there were styles in art and culture.

Modernism refers to an art movement that can be traced back to the Industrial Revolution, a period that lasts from the eighteenth century to the mid-nineteenth century.ⁱ This movement broke away from the artistic codes of the time, codes that had been in place since the Renaissance. The emphasis in art was put on the value of being original and doing something innovative. Modernism also refers to a wide range of subjects including music, religion, and architecture and relates to the changing nature of society during this period.

In his 1824 vision for a modern social order, Claude-Henri de Rouvroy portrayed three classes to be granted the leadership of the society he envisioned for the future: the scientist, whose intellectual abilities guarantee the rational management of the community; the industrialist, who exploits natural resources and seeks out scientific innovations; and the artist:

It is we artists who will serve as your vanguard; the power of the arts is indeed most immediate and the quickest. We possess arms of all kinds: when we want to spread new ideas among men, we inscribe them upon marble or upon a canvas; we popularize them through poetry and through song; we employ by turns the lyre and the flute, the ode and the song, the story and the novel; the dramatic stage is spread out before us, and it is there that we exert a galvanizing and triumphant influence. We address ourselves to man's imagination and to his sentiments. We therefore ought always to exert the most lively and decisive action. And while today our role seems nonexistent or at least quite secondary, that is because the arts are missing what is essential to their energy and to their success, a shared impulse and a general idea.ⁱⁱ

For Rouvroy, the artist plays the role of a negotiator who can share concepts in a language more likely to touch and to mobilize a society. “Understood in this way, art can influence public opinion and, ultimately, people’s behavior through the force of sentiment it exerts over minds that are themselves incapable of responding to the appeals to reason.”ⁱⁱⁱ

The questions addressed in this unit are designed to expand students’ views and perceptions of how art is shaped by tradition and change and how art has the power to shape tradition and change. How are the changes in political and social culture reflected in the artistic trends of the same period? Are the artists influencing these larger trends? How much influence did the artists have on the times – or was it the other way around-how much influence did the times have on the artistic choices?

To address these questions, I will pair specific works of art or artistic movements with cultural icons or events of the same period. These cultural icons would include composers, playwrights, and scientists.

What relationships, if any, are there between developments in the arts and the events, circumstances, and experiences of the times in which these works were made?

In his 2008 book *Outliers*, Malcolm Gladwell looks at the ‘Story of Success’. The story that is usually told about extremely successful people is a story that focuses on intelligence and ambition. Gladwell argues that the true story of success is very different, and that if we want to understand how some people thrive, we should spend more time looking *around* them. ^{iv} This curriculum unit will examine Modern European Art history through this lens with the intent to help students recognize the larger, interconnectedness of visual arts, science, politics, and almost all other genres of modern culture.

What is a cultural icon? Who get to decide who is a cultural icon? Every year, TIME magazine publishes *TIME 100*. Here we are to meet the most influential people in the world. They are artists and activists, reformers and researchers, heads of state and captains of industry. And as TIME says, “Their ideas spark dialogue and dissent and sometimes even revolution.”^v

Context

I teach in the Charlotte-Mecklenburg Public school system, which is the nineteenth largest district in the nation with a population of almost 140,000 students. I teach studio art and art history in a school located in the Northeast learning community, with a population of roughly 2400 students, grade 9-12. My students come from very diverse backgrounds with approximately 55% receiving free or reduced lunch.

Our school does not offer a magnet program, an International Baccalaureate, or some of the other enticements to enroll visual art students to our program. We do have a very

large and successful sports program – great for school pride and spirit, more difficult in promoting the ideals of our avant-guard artists! As a result, our visual arts department installs art installations throughout the school, puts on an art auction, and actively recruits students. Our efforts to promote the arts in an ‘athletic heavy’ school has been challenging but successful. Students receive one elective credit for successfully completing a visual arts course. There is not a high school graduation requirement for any visual arts credit. Over the course of seven years, we have grown our program by fifteen hundred students. We have six art teachers that serve students in digital photography, studio art, ceramics, and art history. Included in our course offerings are three different Advanced Placement studio art courses and one Advanced Placement Art History course.

While I teach a variety of mixed level courses, the Advanced Placement courses require a much higher level of time, effort, and commitment than that of Honors or regular level classes. Students enrolled in AP courses take a national exam offered by the College Board. College credit is awarded for passing scores on the Advanced Placement exam. Additionally, the College Board works with high school teachers like myself by helping us to keep current in the field and to provide resources for teaching the class.

It is important to teach this unit this year because there is a new curriculum framework for Advanced Placement Art History, published by the College Board. This new curriculum framework, which will be phased in over the next two years, (and into full implementation for the 2015 -2016 academic year) addresses three sets of “Big Ideas and Essential Questions intended to encourage investigation of art throughout time and place and foster students’ understanding of the discipline of art history”.^{vi}

In this sense, I have written this unit specifically for this course; however, I think teachers of World History and European History may find uses from the specific art history periods discussed in this unit. I will refer to the three Big Idea and Essential Questions framework in each section of this Modernism unit to establish continuity in a period where rapid change in style, interpretation, and events can quickly become complex and disjointed.

The following outline is simply a condensed version of the publication from the College Board (Big Ideas and Essential Questions) and is here to help frame the larger goals and objectives for the specific periods in art history covered within this unit. Because this is a new approach to the traditional format for this course, I will be referring to this outline throughout this curriculum unit.

Artists manipulate materials and ideas to create an aesthetic object, act, or idea.

- a. What is art and how is it made? Students will be able to differentiate the components of form, function, content and context of a work of art. Students will be able to explain how artistic decisions about art

making shape a work of art. Students will be able to describe how context influences artistic decisions about making art. Students will be able to analyze form, function, and context to infer or explain the possible intentions for creating a specific work of art.

Art making is shaped by tradition and change.

- a. Why and how does art change? Students will describe features of tradition and/or change in a single work of art or in a group of related works. Students will explain how and why specific traditions and /or changes are demonstrated in a single work of art or in a group of related works. Students will analyze the influence of a single work of art or group of related works on other artistic production.

Interpretations of art are variable.

- a. How do we describe our thinking about art? Students will identify a work of art and analyze how formal qualities and/or content of art elicits a response. Students will analyze how contextual variables (time, place, culture) lead to different interpretations of a work of art. Students will justify attribution of an unknown work. Students will analyze relationships between works of art based on their similarities and differences.

Objectives/ Strategies

This seminar curriculum unit is written with the intent of redesigning my current approach to teaching Modernism. As it is identified in the new curriculum guide under: ‘Content Area 4 – Later Europe and Americas – 1750-1980 C.E.’ This period begins with The Enlightenment and ends with the introduction of new media and Post-Modernism. Within this period, the objectives are framed within the ‘Enduring Understanding’ (4-1 through 4-3 in the publication). The unit will connect historic events to cultural icons that are fundamentally tied to the important changes in European (and American) art history.

Though Modernism in art history traditionally begins with developments in the realist and impressionist periods (I generally use Edward Manet’s, *Luncheon on the Grass*, 1862); for the purpose of this curriculum unit and its attempt to align more closely with the College Board’s new curriculum guide, this unit will begin with the Neoclassical period, move through Romanticism and because time and space is limited - will end there. For many art historians and critics alike, modernism developed out of the romantic era and so beginning with what and who the Romantics’ artists were responding to, I will lay the groundwork and also be aligned with the new standards in Content Area 4. ^{vii}

When I initially planned this unit, my idealistic thoughts were to run through all of Content Area 4. Alas, my full time job has taken its place in my life, and I cannot write the in-depth study of links within each period, for each period through to the 1980's and Post Modernism. What I have done with this unit is set up a new way of thinking and approaching the themes of art making within the unit. I paired specific works of art or artistic movements with cultural icons or events of the same period. These cultural icons include composers and political leaders. The essential question: What relationships, if any, are there between developments in the arts and the events, circumstances, and experiences of the times in which these works were made?

The Enlightenment

A philosophical movement of the 18th century that emphasized the use of reason to scrutinize previously accepted doctrines and traditions and that brought about many humanitarian reforms.^{viii}

Modernism...this is the time when art exists in the context of industrialization, urbanization, economic upheaval, migrations and wars. Countries and governments were reformed and social changes were dramatic and rapid. The Enlightenment set the stage and belief in knowledge and progress led to revolutions and new emphasis on human rights. Artists of all mediums were exposed to diverse cultures, largely a result of colonialism. Mass production supplied them with ready-made images, which they were quick to appropriate.

Modernism...this is the time artists assumed new roles in society. Styles of art proliferated and gave rise to the many artistic movements framed within this period. Art and architecture exhibited a diversity of styles, forming an array of "isms". The avant-garde is considered to be the hallmark of this era – an era where boundaries of what is accepted as the norm were pushed and where radical social reforms were promoted. The sanctioned academies and juried salon were redefined in self-defined groups, often on the fringe of mainstream. Independent Manifestos emerged, declaring their own beliefs. Change and innovation dominated this era and became goals in their own right.

Modernism...this is the time new media such as photography and film challenged the traditions of communication and expression. Works of art took on a new role and were experienced by audiences in new ways.

How do artists exist and respond in a world of rapid change and innovation? What relationship, if any, is there between developments in the arts and the events, circumstances, and experiences of the times in which these works were made?

Did the political and social landscapes of the times change the arts methodology and conceptually? Or was it the artists - the outlier – who changed the arts methodology and

conceptually?

These artists - ‘outliers’ - will serve as the catalyst to help us begin to think about the arts’ role in shaping Modern Europe. As Gladwell suggests, “ we are far too focused on the individual... in order to understand the outlier I think you have to look around them—at their culture and community and family and generation. We’ve been looking at tall trees, and I think we should have been looking at the forest.”^{xix}

Neo Classicism

Three Roman arches frame the narrative of the painting *Oath of the Horatti*, by the artist Jacques-Louis David 1784. On the left, three powerful and ideal young men dressed in Roman helmets, sandals and tunics stand before another man in an act or gesture of salute. The middle-aged man, draped in a deep red fabric, holds his arms upwards as he looks toward the heavens. To the far right of the frame, three women sit in despair; shoulders and backs hunched over, heads tilted down.

The painting style and technique used by David is in sharp contrast to the contemporary and established canon of the time. Baroque and Rococo style embraced feathery brushstrokes and soft muted colors of French artist like Boucher and Fragonard. David’s technique is smooth, severe, and formal. The tradition of well-lit, organic, and fluid compositions is replaced by high contrast, rigid, and an almost geometric organization of space. The interior architectural space in which the figures are set, recall the residential home designs of the Italian Renaissance – the refined linear perspective and sensible organization of the three sets of figure also evokes the rationalism of antiquity.

The painting is a story of warfare. Two tribes (Rome and Albi) that were in constant conflict decided that rather than do battle city to city, they would choose three soldiers on each side. Whoever won that battle would win the war. On the Roman side, the Horatti brothers are chosen. David depicts the brothers pledging an oath that they will fight to the death on behalf of their city. The painting’s emotional narrative is focusing on a willingness to die for one’s country, for a principle. The notion of family (the three women; wives and sister), is secondary in what can be interpreted as the very present and emphasized notion of heroism.

This is the painting style that high school student’s love, want to emulate, and are not afraid to talk about. It is realistic, clearly organized, and at first glance, leaves little to the imagination. Upon learning that David was a rebellious artist who did not following the norms and contemporary practice of his time will further entice my students. They all wish to be the outlier, the rebel, the hero! Likely, when I first show this painting to my students, they will have little or no background on the artist or the narrative. Making predictions and inferences about the context of the work is a strategy that can help

develop the necessary observational skills that are required in the goals and objectives for teaching Advanced Placement Art History (Big Ideas and Essential Questions). In the activities section of this unit, there is a section on building observation skills; I will use that activity for this painting.

In France, at the time David paints this work (four years before the revolution), the aristocracy is living an extraordinary and extravagant life. A life the Rococo artists brilliantly portrayed in their fete-galante works. There was tremendous unease with the monarchy. The working class was resentful towards the wealthy. Louis the XVI showed little concern for governing which erupted in a revolution in 1789 with the storming of the Bastille and later imprisonment. The emphasis of the rebellion was freedom and equity for every man.

An admirer of the Enlightenment, Napoleon claimed he was the true son of the French Revolution. He supervised the writing of the new constitution, began to centralize the French state, and extend its reach. He created new bureaucratic structures and a new social hierarchy based upon state service.^x It is a time a careful political maneuvering for Napoleon. This notion, a willingness to sacrifice oneself, was a powerful ideal and political voice of the time. “An example of virtue, of virtuous behavior, of the idea of sacrificing oneself for a good, for a principle, clearly resonated with the people.”^{xi} These political ideals remained popular for a short period, Napoleon’s lofty empirical goals and dictatorial style is revealed shortly after he declares himself “consul for life” in 1802.^{xii}

News of the work by David created caused great critical and social buzz. The work was created in Italy (commissioned by Louis XVI), where he studied classical works of the Renaissance. The arrival of the painting to the salon in Paris was much anticipated and it quickly became an iconic painting for the period. Most art historians consider the *Oath of the Horatii* as the most influential work of the time. David not only introduces French culture to an entirely different style of painting; but he presents a social theme that is promoted and embraced by both those in power (Napoleon) and the working class.

What is David inventing with this work? Why has he chosen to remove himself from his classically trained past? How did challenging the established artistic canon of the times (Rococo) benefit David, Napoleon, or France? What does this do to establish David’s artistic prominence? Here where I can bring in the Socratic style seminar style discussion (see Activities below) and use the Big Idea questions such as: ‘progress’, ‘liberty’, ‘honor’ to facilitate discussion.

Below are two views on the context of why David chose this narrative in Roman history for his first royal commission. The first is more psychoanalysis of the artist himself while the latter is a deconstruction of the period the work was made– both seem to help us understand that ‘Outlier’ that was Jacques-Louis David.

When David was just 9 years old, his father, a prominent merchant, was killed in a duel (a very unusual thing for someone of his social class). David was suddenly left with his mother, who placed him under the guardianship of his two uncles. While two women in the right of the painting lean toward each other to mourn, a third woman almost hidden in shadow holds and comforts two young children. This could suggest David's unconscious desire to have stayed with his mother, as most young children would want. Perhaps there is an underlying bitterness about living with his uncles. Here, in this moralizing painting, he shows a "good mother" holding her children close as their fathers go off to potentially die in battle.

By painting this traditional history scene in a contemporary context of Revolutionary France, when Paris was chaotic and loyalties unknown, David could perhaps be saying that the days of true patriotism are long gone and are a thing of ancient history. The colors of Paris and the three men could easily suggest that each man has to fight for himself, since there are three swords. He could be commenting on the strength of the individual rather than that of an organized group, since he seems to emphasize the one man closest to the viewer; you can see his entire body, he looks the strongest, and he wears the red, white, and blue. This might make sense for David, since he never fully committed to one political group or the other – but instead relied on himself and his own intelligence and skill to survive the disorganized political era. ^{xiii}

David did commit to the era of France's first emperor and was subsequently appointed court painter for Napoleon -their mutual respect established an era of both political and cultural power. Their rebellious and passionate nature was cause for departures from traditions. "Napoleon was more than just an optimist. He believed that his wildest dreams of conquest and empire would inevitably become a reality."^{xiv} As well producing paintings that supported these Republic ideals, David served as a "member of the Committee of General Security and of General Instruction...responsible for the design of the Revolutionary Dress (this is where we get the 'empire waste' in fashion), and was the principle designer of pageants and festivals."^{xv} David's art was shaping change during his lifetime as well as being shaped by the traditions and changes in his life.

Four weeks after Napoleon proclaimed himself Emperor, Ludwig Van Beethoven debuted Symphony No.3 – in his honor and whom he believed, embodied the democratic and anti-monarchical ideals of the French Revolution. The 'honor' was short lived. Napoleon's appointment in 1802 as "consul for life" exposed a series of conspiracies against his life – one such threat resulted in the ordered execution of duke of Enghien. The "hurried trial and execution near Paris, despite the lack of any evidence of his involvement ...caused public outrage throughout Europe"^{xvi} Beethoven crossed out the

dedication to Napoleon and renamed the work Eroica Symphony “...Now he will trample on the rights of mankind and indulge only his own ambition...and become a tyrant.”^{xvii}

There is some proof that Beethoven, like David, was not permanently alienated from Napoleon in the years following 1804. In 1824, the composer went to a coffeehouse with Karl Czerny. Czerny found a newspaper on a table containing an announcement for Sir Walter Scott's *Life of Napoleon*. "Napoleon!" Beethoven cried. "Formerly I disliked him. Now I think quite differently."^{xviii}

The musical scene in this classical period was about as aligned with the trends in visual arts as one could imagine –in an era of formality; the music is characterized by careful attention to structure, by elegance and restraint. Gone are the Baroque and Rococo fete-galante - wistful visual fantasies. Though emotion is an important aspect of all music, in the Classical period, emotions were carefully controlled.

The classical period reflected the changes occurring in the society in which the music was being written. This was the first era in music history in which public concerts became an important part of the musical scene. Music was still being composed for the church and the court, but the advent of public concerts reflected the new view that music should be written for the enjoyment and entertainment of the common person. This is important to note as we have seen the political shift move away from the accepting of the monarchs and aristocrat hierarchy to a more democratic model – this influence of the working class will be the catalyst for much of the political changes and coming industrial revolution.

Like the painter David, the composer Ludwig Beethoven was considered to be the preeminent artist of the era. His art shaped change during his lifetime as well as being shaped by the traditions and changes in his own life. By the age of seven, Beethoven performed his first public recital. In spite of or because of his father's ruthless practice methods, Beethoven was a tremendously talented musician. By the age of ten he was studying music full time and publishing his first compositions at twelve. His studies in Vienna, where he was known for his temperament, were vast and filled with emotion, He was greatly influenced by some of the most important musicians of his day. But, like David, Beethoven was soon to depart/challenge the traditional style of his peers into a place works like the Eroica Symphony.

The Eroica Symphony was “...so unlike anything heard before that through weeks of rehearsal, the musicians could not figure out how to play it.”^{xix} The first movement of the *Eroica* is twelve to eighteen minutes long – an unprecedented scale, in part because he had so much to say. Beethoven uses a huge spectrum of keys to express different worlds of emotion. Each new experience of the themes gets darker and deeper. He develops the movement as a way of expressing what really happens in life—the wrong turns, the confusion, the sense of helplessness and entrapment.^{xx}

Because of his relationship with Napoleon and link the to Neoclassical period, I will share the music of Beethoven and ask students to look for and listen too, the formal, structural, and organizational patterns and rhythms of the paintings of Jacques-Louis David. It is precisely this connection of art, music, culture, and history that I want students to consider when listening to this work.

The introduction for this entire unit I will show a contemporary flash mob video of “Ode to Joy”^{xxi} There are many versions of Ode to Joy as an improvisational musical performances – and any will do. The ‘flash mob’ in and of itself is a contemporary artistic ‘event’, created by an artist who “wanted to create an art project consisting of pure scene – meaning these scene would be the entire point of the work”^{xxix}

By using what is familiar to my students (flash mobs), I hope to engage them more intentionally on what is what is likely less familiar – that being the music. About half way through the performance, I will display David’s classical painting, *Oath of the Horatti*.

The final movement of Beethoven’s Ninth Symphony, Ode to Joy has seen many interpretations and revisions since Friedrich Schiller first wrote it as a poem in 1875.^{xxii} Beethoven appropriated this poem in the final movement of his Ninth Symphony. It has since been adapted as the Anthem of Europe, used in countless films, and as the closing theme for the Olympic games.^{xxiii} The first movements of the Ninth Symphony along with the integration of Ode to Joy is noted throughout as a transition towards the Romantic musical period. Beethoven himself is viewed as the transitional figure between the Classical and Romantic periods in music history.

This strategy is not an attempt at music theory – rather observation analysis. It is important that my students develop a heightened sense of observation. It is one of the most frustrating parts of teaching art history - in a classroom, in a building, in a book, and on a screen. A trip to Paris, to the Louvre where the painting is housed, is recommended for the full experience in teaching this unit! But finding the details, looking at a work for an extended period of time, and analyzing the elements as they are arranged and constructed is a big part of being able to do the work of art history well. In the strategies section of this unit, I have shared an activity that encourages just this kind of careful observation.

The guided discussion on the relationship with the music and the painting will help students understand how materials are manipulated to create an aesthetic, how art making is shaped by tradition and change, and how interpretations of art are variable. What relationships, if any, are there between developments in the arts and the events, circumstances, and experiences of the times in which these works were made? Did the political and social landscapes of change during the time of David and Beethoven significantly change the arts methodology and conceptually? Or was it the artists - the

outlier – who changed the arts methodology and conceptually?

Other images relevant to this period (and newly published Image Set)^{xxiv} that should be brought into the conversation include:

Monticello. Virginia, U.S. Thomas Jefferson (architect) 1768-1809 - Jefferson, its creator and most prominent resident, spent more than four decades designing, dismantling and reimagining the estate he called his “essay in architecture.”

George Washington, Jean-Antoine Houdon. 1788-1792 - Houdon was, by the middle of the 1780s, the most famous and accomplished neoclassical sculptor at work in France. Jefferson commissioned Houdon to complete a monumental statue of Washington.

Self Portrait, Elizabeth Louise LeBrun. 1790 –A French Rococo style portrait artist who, on the outbreak of the Revolution left France and lived abroad. Upon her return to Paris disliking Parisian social life under Napoleon, soon left for London.

La Grande Odalisque, Jean-Auguste-Dominique Ingres. 1814 – interestingly, Napoleon's sister and the queen of Naples, commissioned this painting in 1813

Liberty Leading the People, Eugene Delacroix. 1830 – this work, along with Francisco Goya, *The Sleep of Reason Produces Monsters*, c. 1799 will be the transitional works to the subsequent Romantic period.

Romanticism

A man sleeps, apparently peacefully, even as bats and owls threaten from all sides and a lynx lays quiet, but wide-eyed and alert. A creature sits at the center of the composition, staring not at the sleeping figure, but at us, the viewer.

The man, asleep at his drawing table, is considered by most to be a self-portrait of the artist Francisco Goya. The artist loved by the Royal family of Spain (appointed the ‘official’ court painter to the Spanish crown), was traditionally admired for his tapestry cartoons, classical style portraits of monarchs and aristocrats, along with church patronage for ceilings and altarpieces.

This stark, black and white etching in so many ways, hints at the rebellious nature of Goya himself and can provide insight to a period when Reason over Emotion was proclaimed, but perhaps not truly believed. Not by the outliers anyhow.

Goya’s caption for *The Sleep of Reason produces Monsters*, ca. 1799, may be considered a vow to the adherence of the values Enlightenment – without Reason, evil

and corruption prevail. But the caption below “Imagination abandoned by reason produces impossible monsters; united with her, she is the mother of the arts and source of their wonders.” In other words, Goya believed that imagination should never be completely renounced in favor of the strictly rational. For Goya, art is the child of reason in combination with imagination.^{xxv}

Napoleon’s connection to the Spanish artist runs deep in the year 1807. What was thought to be an alliance with Spain and France was in fact, a brutal betrayal by Napoleon and his army. Instead of ‘passing through’ Spain to conquer Portugal, the French troops massacred the Spaniards. Goya in two of his most famous works; the *Second of May* and *The Third of May* recorded the horrors of this massacre.

Romantic artists and writers valued nature, which was closely associated with emotion and imagination. It is at this point in the unit where I will again reunite my students with Beethoven – but now, as a Romantic – in his 9th symphony. Using the music of the 9th symphony, we will listen to Beethoven and look at the *Caprichos* series of etchings (*The Sleep of Reason* is part of this series). Among music critics, the Ninth Symphony is almost universally considered to be among Beethoven's greatest works, and is considered by some to be the greatest piece of music ever written.

Throughout the history of music there has been a tension between the Classical and Romantic views of life and art. Objectivity versus subjectivity, form versus freedom, and individuality versus universality are issues that composers and other artists have confronted in every age. Romantic tendencies were evident in Beethoven’s early career, and by the end as he began to go deaf; the romantic spirit was firmly entrenched in Europe, remaining the dominant force in music until the beginning of the twentieth century.^{xxvi}

There are some fundamental Romantic characteristics that should be noted to begin this discussion. Classicism and Romanticism represent two opposing views of life and art. Whereas classicism is objective, romanticism is subjective. Classical music has a definite and distinct formal structure. Conversely, the Romantic spirit requires the loosening of formal constraints and the uninhibited expression of the individual composer's ideas and emotions.

Other images relevant to this period (and newly published Image Set)^{xxvii} that should be brought into the conversation include:

Y no hai remedio (and there’s Nothing to be Done), From *Los Desastres de las Guerra (The Disasters of War)*, plate 15. Francisco de Goya. 1810-1823. This series came about as a consequence of the Spanish War of Independence. Between 1810 and 1823, the artist created a series of prints that reveals the devastating side of war.

Liberty Leading the People, Eugene Delacroix. 1803 - Characteristic of the French Romantic style and period, this painting is full of historical reference, yet also full of the spectrum of human emotion—from grand heroism to angry despair.

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm). Thomas Cole. 1836 – a master work of American Romantic landscape painting.

Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On). Joseph Mallord William Turner. 1840 Next to the painting were lines from Turner's own untitled poem, written in 1812:

"Aloft all hands, strike the top-masts and belay;
Yon angry setting sun and fierce-edged clouds
Declare the Typhon's coming.
Before it sweeps your decks, throw overboard
The dead and dying – ne'er heed their chains
Hope, Hope, fallacious Hope!
Where is thy market now?"^{xxviii}

Strategies /Activities

Teaching observation skills

This is an activity I helped develop with a science teacher a few years ago. She was teaching for the first time, Forensic Science, and was looking for an activity on observation. I found it a really helpful and fun way to introduce art history students at the beginning of the year, to the important and necessary skills needed to heighten their observational skills

How are observant are YOU?

The activity begins by observing an image for thirty seconds. After 30 seconds, answer the questions on the next page on a sheet of paper. (They do not see these questions prior to viewing the image). These questions vary depending on the image selected – they can vary but should be literal and descriptive towards details. For example: how many people were in the scene? What is the dominant color? What were the men wearing on their heads? What was the child doing?

How observant are OTHER people?

Divide the class- half are observers and the other half is the ‘investigators’. Allow the observers to look at a picture for thirty seconds. The investigators don’t see the picture. Investigators then question each observe in attempt to reconstruct the scene. Compare the

comments that the observers made. How many details were mentioned? Did some statements conflict with other statements? In what way? Why?

At this early point in the year, it is then also important to introduce the four parts of a critical analysis – description, analysis, interpretation, and judgment. Since this activity begins with description, it makes sense to move into the remaining parts of the formal analysis subsequent to this activity. (Note: this is an activity I try to incorporate throughout the school year, especially when introducing a new unit or period. Questions can quickly be expanded to: How is the image similar to and different from, the previous period or movement?) Throughout this course, students are reading a variety of authors, each with a different approach to looking and writing about art. These writers often emphasize the different components of the formal analysis. It is important to help students identify and analyze the kind of reading they are doing in order to think critically about what they are learning.

Discussion and essays.

David was known as a Neoclassical painter. Find examples of other works in a Neoclassical style. Compare the examples you have found and describe some of the characteristics shared by these works. In what ways do they draw from the Classical art of ancient Greece or Rome?

David recorded significant contemporary events in his paintings. Discuss how significant events are recorded and disseminated today. How are these records maintained for future generations?

Jacques-Louis David inspired artists both in his life time and after. David immortalised the socialite and trend-setter Madame Juliette Récamier in his painting *Portrait of Madame Récamier* 1800. His student François Gérard also completed a portrait of her in 1802. A copy of David's portrait by James Quinn, *Madame Récamier* (c. 1895) can be found in the NGV Collection.

Surrealist artist René Magritte used David's portrait of Madame Récamier as inspiration for his work *Perspective: Madame Récamier by David* 1951. This painting depicts a similar scene to that shown by David, but in place of Madame Récamier a coffin reclines on the day bed.

What reasons might Magritte have had for choosing David's work as a basis for his own? What message or idea does Magritte convey?

Socratic seminar method

The Socratic seminar is a classroom discussion that focuses on big ideas and involves all students. It is basically the antithesis of a lecture—instead of transmitting knowledge from teacher to student(s), we are instead sharing our ideas through dialogue. We are not looking for right answers, and we are not looking to change anyone’s mind—we want to extend ideas, explore thoughts, and work collectively to think more deeply about those big ideas.

The discussion will begin with the ‘big idea’ – a theme that I have selected to help guide the discussion. (examples include: democracy, duty, education, eternity, government, progress, religion, etc. Lists like this can easily be found on line – I have used The Great Ideas site for a few years now and like it very much).

Using the big idea, begin with an opening question. This question won’t have a right answer—it should reference the artwork, and have students explore the deeper meaning of the work. One opening question and a few follow-ups will generally not give you an entire class period of discussion; this is especially true when you are in the first few seminars of the year. From there, we go to a “How” or “Why” question—anything open-ended that can keep the conversation going strong. For example, “Why do you think Goya chose the owls for this work? How could that be representative of a bigger idea?”

I use Socratic Seminars for a lot of reasons, but it comes down to this—Socratic Seminars do for students what art does for students: enhances critical thinking skills, builds a sense of community within the class room, forces kids to be original with thoughts and ideas, and develops communication skills, particularly when talking about art.

Appendix 1: Teaching Standards

Functions and effects of art are the focus of the AP Art History course. Students consider influential forces like patronage, politics, class, belief, gender, and ethnicity in their analysis of art forms. They examine styles, techniques, themes, and chronology, comparing and contrasting art forms from varied perspectives. Students explore a specific set of 250 works of art in 10 content areas beginning with art from global prehistory and ending with global works from the present.

- I. Global Prehistory, 30000–500 B.C.E.: ~4% (11 works)
- II. Ancient Mediterranean, 3500 B.C.E.–300 C.E.: ~15% (36 works)
- III. Early Europe and Colonial Americas, 200–1750 B.C.: ~20% (51 works)
- IV. Later Europe and Americas, 1750–1980 C.E.: ~22% (54 works)
- V. Indigenous Americas, 1000 B.C.E.–1980 C.E.: ~6% (14 works)
- VI. Africa, 1100–1980 C.E.: ~6% (14 works)
- VII. West and Central Asia, 500 B.C.E.–1980 C.E.: ~4% (11 works)
- VIII. South, East, and Southeast Asia, 300 B.C.E.–1980 C.E.: ~8% (21 works)

IX. The Pacific, 700–1980 C.E.: ~4% (11 works)

X. Global Contemporary, 1980 C.E.–Present: ~11% (27 works)

Within each content area, students explore essential contextual information about regions, cultures, and time periods. Students have options for focused, intensive learning about artworks, themes, and cultures they select as personally relevant and meaningful. As students study works of art in the image set, they apply essential art historical skills within the learning objectives, such as visual, contextual, and comparative analysis. The following are big ideas and learning objectives of the AP Art History course:

- Big Idea 1: Artists manipulate materials and ideas to create an aesthetic object, act, or event.
 - o Students differentiate the components of form, function, content, and/or context of a work of art.
 - o Students explain how artistic decisions about art making shape a work of art.
 - o Students describe how context influences artistic decisions about creating a work of art.
 - o Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating specific works of art.

- Big Idea 2: Art making is shaped by tradition and change.
 - o Students describe features of tradition and/or change in a single work of art or in a group of related works.
 - o Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
 - o Students analyze the influence of a single work of art or group of related works on other artistic production.

- Big Idea 3: Interpretations of art are variable.
 - o Students identify a work of art.
 - o Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
 - o Students analyze how contextual variables lead to different interpretations of a work of art.
 - o Students justify attribution of an unknown work of art.
 - o Students analyze relationships between works of art based on their similarities and differences.

Reading list for Students

"Khan Academy." Khan Academy. Accessed 2012-2014. <http://www.khanacademy.org/>. This website is my favorite go to review and introduction source for all things art. Two

narrators critically examine works as they exist in their current location and discuss the art and artist with full contextual commentary – all within about six to twelve minutes per image!

Gardner, Helen, Richard G. Tansey, and Fred S. Kleiner. *Gardner's art through the ages* 10th ed. Fort Worth: Harcourt Brace College Publishers, 1996. Classroom textbook.

Gombrich, E. H. *A Little History of the World*. New Haven: Yale University Press, 2005. I used this text as a summer reading for all AP Art History students because of its approachability – it is not difficult or burdensome with dates and facts – it's the story, literally, of history. For this particular unit, chapters 35 and 38 will be reviewed. Gombrich tells the story of man from the stone age to the atomic bomb. In between are colorful picture of wars and conquests. Dominated not by dates and facts, but by the sweep of experience across the centuries and a guide to humanity's achievements.

Hughes, Robert. *The Shock of the New*. New York: Knopf :, 1981. This text has a very high lexile level and can be very difficult for some students to fully understand – it is used in many colleges and universities and for this and the timing of this unit (second semester), I used some of the work in this text to prepare students for other kind of critical reading about art.

Teacher Bibliography

Atkins, Robert, *ArtSpoke: A Guide to Modern Ideas, Movements, and Buzzwords 1848-1944*. Maarco Treves 1958 3rd ed. Written by an art critic, historian and curator, this book can be used for instruction and is appropriate for students. It is a very user friendly, organized book. Covering Realism through Surrealism it includes (and I will use it in for this unit for this feature), entries on concepts that were crucial to the development of modern art.

Berger, John. *Ways of seeing*. London: Penguin, 2008. There is a BBC video series available online and though dated, poses the essential questions in art history. How do we see art in the modern age, after photography. The whole book is based on the premise that the way we see things is affected by our knowledge and beliefs. An image is a sight that has been recreated or reproduced. It is a set of appearances, which has been removed from the place and time of its first appearance.

Brommer, Gerald. *Discovering Art History* . 3 ed. Worcester: Davis Publications, 1977. Classroom textbook.

Chipp, Herschel B. *Theories of Modern Art; A Source Book by Artists and Critics*. Berkely. University of California Press 1968. Text has a copy of the Futurist Manifest

along with hundreds of other original sources. This is an essential book of primary sources for this unit.

Dempsey, Amy. *Styles, Schools, and Movements: the Essential Encyclopaedic Guide to Modern Art*. London. Thames and Hudson 2002. Great illustrations and organized chronologically. It is the only book I have that provides so many of the 20th century art schools and movements.

Frascina, Francis, and Charles Harrison (eds.). *Modern Art and Modernism: A Critical Anthology*. The Open University. London: Harper and Row 1982

Gardner, Helen, Richard G. Tansey, and Fred S. Kleiner. *Gardner's art through the ages* 10th ed. Fort Worth: Harcourt Brace College Publishers, 1996. Classroom textbook.

Gladwell, Malcolm. *Outliers*. Back Bay Books, 2008.

Gombrich, E. H. *A Little History of the World*. New Haven: Yale University Press, 2005. Gombrich tells the story of man from the stone age to the atomic bomb. In between are colorful picture of wars and conquests. Dominated not by dates and facts, but by the sweep of experience across the centuries and a guide to humanity's achievements.

Hughes, Robert. *The Shock of the New*. New York: Knopf :, 1981.

King, Ross. *The Judgement of Paris: The revolutionary Decade the gave the World Impressionism*. New York. Walker and Company. 2006. Categorized in the Biographical and Historical section of books, this narrative tells the story of the artistic rivalry and cultural upheaval in the early 19th century in Paris. Excerpts from this text can be used in class to 'paint the picture' of the what the Salon shows look and felt like. Very nice descriptions!

"Khan Academy." Khan Academy. Accessed 2012-2014. <http://www.khanacademy.org/>. This website is my favorite go to review and introduction source for all things art. Two narrators critically examine works as they exist in their current location and discuss the art and artist with full contextual commentary – all within about six to twelve minutes per image!

Klamer, Arjo. *The value of culture: on the relationship between economics and arts*. Amsterdam: Amsterdam University Press, 1996.

Merriman, John M. *A History of Modern Europe: From the French Revolution to the Present*. 3rd ed. New York: W.W. Norton, 2010. I have found this to be the most valuable resource for this curriculum unit. I provides the in-depth history and relationship of political, social, and religious contexts.

Munsterberg, Marjorie. "Ekphrasis - Writing About Art." Preface - Writing About Art. <http://www.writingaboutart.org/pages/ekphrasis.html> (accessed August 5, 2011).

Stokstad, Marilyn, Bradford R. Collins, and Stephen Addiss. *Art history: volume I*. Rev. ed. New York: H.N. Abrams, 1999. Classroom textbook.

Tansey, Richard . Fred S. Kleiner, Horst De LA Croix, *Gardner's Art through the Ages*. 12th ed. Wadsworth/Thompson Learning. Classroom textbook – student version.

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<http://content.time.com/time/specials/packages/0,28757,2066367,00.html?iid=redirect-time100>.

^{vi} <http://media.collegeboard.com/digitalServices/pdf/ap/2013advances/ap-art-history-curriculum-framework.pdf>

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^{xi} "David, Oath of the Horatii." Khan Academy. Accessed December 1, 2014.

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