**Western Schools of Art**

In Winter term twelve most accredited schools of art are

presented. In this presentation the chronological order is observed; in this

way a survey of art schools, their developments, their formation

philosophies and their contributions to the human’s self-expression would

be discernible. This familiarity seems to be a crucial necessity for the

students of ‘Art and history studies’. Accordingly, the artistic schools are described

one by one from ‘Romanticism’ to ‘Minimalism’ through twelve reading

passages. Students are expected

• To read the given passages and get familiar with the truthful

descriptions of each school of art and then

• Perform the following reading comprehension exercises which are

designed in diverse formats of true/false, multiple-choice, open,

matching and cloze test items.

• They are also supposed to learn the lexical items whose perceptions

are required for the passages’ understanding. These items are

introduced and exemplifies in the vocabulary list of each chapter.

**Lesson 1**

**Romanticism**

**THE COURSE TEXT and WORKSHEET (required to be completed and submitted)**

**Name and parallel group (A or B): ……………………………………………………………………………..**

**Date of submission: ………………………………………………………………………………………………………**

*Before you read*

**Warm-up questions**

How was the ‘Romantic’ movement formed and how did it collapse? What

is the most important element of ‘Romantic’ artworks? Can you name

some of the forerunners of ‘Romanticism’ in literature, painting and

architecture?

**Skimming the text**

Read the text’s title (headings and subheadings) and

• Write some of the text’s keywords in the following blanks.

……………… ……………… ………………… ………………

• Write the names of some important people and places given in the

reading passage.

……………… ……………… ………………… ………………

• Read the first sentences of each paragraph. What do you think the

reading is probably about?

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

**Group work (classroom activity)**

Discuss the following terms in groups and compare your answers with

your partners.

• Overflow of feelings • Industrial revolution

• Political message • Artificiality

• Age of Enlightenment • Neoclassicism

*Part Ι. Reading*

**Romanticism**

[1] Romanticism (also the Romantic era or the Romantic period) was an

artistic, literary, and intellectual movement that originated in Europe

toward the end of the 18th century and in most areas was at its peak in the

approximate period from 1800 to 1850. Partly a reaction to the Industrial

Revolution, it was also a revolt against aristocratic social and political

norms of the ‘Age of Enlightenment’ and a reaction against the scientific

rationalization of nature.

[2] Defining the nature of Romanticism may be approached from the

starting point of the primary importance of the free expression of the

feelings of the artist. The importance the Romantics placed on

untrammeled feeling is summed up in the remark of the German painter

*Caspar David Friedrich* that “the artist's feeling is his law”. To *William*

*Wordsworth*, poetry should be “the spontaneous overflow of powerful

feelings”. In order to truly express these feelings, the content of the art

must come from the imagination of the artist, with as little interference as

possible from ‘artificial’ rules dictating what a work should contain.

*Coleridge* was not alone in believing that natural laws govern these

matters in which imagination has the key role at least for a creative artist.

**Image: CASPAR FRIEDRICH (1774-1840) \_ *Wonders above the sea of the fog***

[3] In the visual arts, ‘Romanticism’ first showed itself in landscape

painting, where from as early as the 1760s British artists began to turn to

wilder landscapes. *Friedrich* and *Turner* were born less than a year apart

in 1774 and 1775 respectively and were to take German and English

landscape painting to their extremes of Romanticism.

[4] The arrival of Romanticism in French art was delayed by the strong

hold of Neoclassicism on the academies, but from the Napoleonic period

it became increasingly popular, initially in the form of history paintings

propagandizing for the new regime, of which *Girodet Receiving the*

*Ghosts of the French Heroes* was the earliest. *Girodet*'s old teacher *David*

was puzzled and disappointed by his pupil's direction, saying, “Either

*Girodet* is mad or I no longer know anything about the art of painting.” A new

generation of the French school developed personal Romantic styles,

though still concentrating on history painting with a political message.

**Image: ANNE-LOUIS GIRODET (1767-1824) \_ *Receiving the Ghosts of***

***the French Heroes***

[5] Francisco Goya is today generally regarded as the greatest painter of the

Romantic period, “the last great painter in whose art thought and

observations were balanced and combined to form a faultless unity”. But

the extent to which he was a Romantic is a complex question; in Spain

there was still a struggle to introduce the values of the Enlightenment, in

which *Goya* saw himself as a participant. The demonic and anti-rational

monsters thrown up by his imagination are only superficially similar to

those of the Gothic fantasies of northern Europe, and in many ways he

remained wedded to the classicism and realism of his training, as well as

looking forward to the ‘Realism’ of the late 19th century. But he, more

than any other artist of the period, exemplified the Romantic values of the

expression of the artist's feelings and his personal imaginative world. He

also shared with many of the Romantic painters a more freely handling of

paint, emphasized in the new prominence of the brushstroke which tended

to be repressed in neoclassicism under a self-effacing finish.

[6] One of Romanticism's key ideas and most enduring legacies is the

assertion of nationalism, which became a central theme of Romantic art

and its political philosophy. From the earliest parts of the movement, with

their focus on development of national languages and folklore, and the

importance of local customs and traditions, to the movements which

would redraw the map of Europe and lead to calls for self-determination

of nationalities, it was one of the key concepts of ‘Romanticism’.

*Part ΙΙ. Word study: Pronunciations, definitions and examples*

**Dictate (v.)** /ˈdikˌteɪt/

(1) Lay down authoritatively. (2) Prescribe.

*Don't* ***dictate*** *your personal beliefs to your students.*

**Enduring (adj.)** /ɪnˈdjuːrɪŋ**/**

Continuing or long-lasting.

*Perhaps the most* ***enduring*** *legacy of the British is the cuisine.*

**Fantasy (n.)** /ˈfæntəsi:/

The faculty or activity of imagining things which are impossible or

improbable.

*Consider the realities of your situation; what you are saying is just a*

***fantasy****.*

**Faultless (adj.)** /ˈfɔːltləs/

Free from defects or errors.

*Look at this* ***faultless*** *exam paper!*

**Gothic (adj.)** /ˈgaƟik/

Of or relating to an architectural style prevalent in western Europe from

the 12th through the 15th century and characterized by pointed arches and

the impression of verticality.

*The panel is* ***gothic*** *arched in shape about 4 feet tall and 12 feet wide.*

**Originate (v.)** /əˈrɪdʒɪneɪt**/**

(1) Create or initiate something. (2) Have a specified beginning.

*In order to* ***originate*** *new methods of teaching you should be creative and*

*tolerant.*

**Overflow (n.) /**əʊvəˈfləʊ/

The excess or surplus not able to be accommodated by an available space.

*Heavy rain can make a pond quickly* ***overflow*** *or be flooded out.*

**Peak (n.) /**pi:k/

(1) The pointed top of a mountain. (2) The pointed top of a mountain.

*He is the best teacher of ours and stands at the* ***peak*** *of knowledge!*

**Prominence (n.) /**ˈpramənəns/

The fact or condition of standing out from something by physically

projecting or being particularly noticeable.

*Why has it gained such* ***prominence*** *over the last year?*

**Repress (v.) /**riˈpres/

(1) Subdue (someone or something) by force. (2) Restrain, prevent, or

inhibit (the expression or development of something).

*As a teacher you should not* ***repress*** *your passionate feelings about*

*children.*

**Struggle (n.) /**ˈstrəgəl/

A forceful or violent effort to get free of restraint or resist attack.

*The* ***struggle*** *is not officially approved by the court.*

**Trammel (v.) /**ˈtræməl/

Deprivation of freedom of action.

*My father* ***trammeled*** *me with his non-stop orders.*

*Part ΙΙΙ. Exercises*

**A. Open questions**

Based on the text you have read, answer the following questions orally.

1- Which historical events have paved the way for ‘Romanticism’ to

advent?

2- What is the most important characteristic of ‘Romantic’ artworks?

3- How is ‘Romanticism’ different from other schools of art?

4- Who has been the greatest artist of ‘Romantic period?

5- How are ‘Romanticism’ and ‘Nationalism’ related?

**B. Comprehension check**

Read each statement and decide whether it is true or false. Write “T”

before true statements and “F” before false ones.

…..... 1. Romanticism was a reaction against the scientific

rationalization of nature.

……. 2. Romantics expressed their feelings with the aid of their

imagination.

……. 3. Romanticism was welcome in France.

……. 4. Goya is wrongly regarded as the greatest painter of the

Romantic period today.

……. 5. Romanticism's key legacy was nationalism.

……. 6. ‘Nationalism’ paved the way for the advent of ‘Romanticism’.

**C. Multiple choice questions**

Read the reading passage carefully and select the most appropriate

answer for each of the following multiple-choice test items.

1- “Romanticism’ was a revolt against …………….

A) aristocratic social and political norms of the ‘Age of Enlightenment’.

B) ‘Industrial revolution’.

C) the scientific rationalization of nature.

D) All of the above.

2- ‘It’ in paragraph 6 refers to …………….

A) Romanticism. B) Nationalism.

C) Folk literature. D) movement.

3- “Poetry is the spontaneous overflow of powerful feelings.” This

sentence belongs to…………….

A) *Goya* . B) *Coleridge*.

B) *Fredriech*. D) *Wordsworth.*

4- What was the gist of ‘Romanticism’?

A) Free expression of the feelings

B) Appreciating the nature

C) Depicting the realities of the society

D) Disagreement with artistic conventions

5- The arrival of ‘Romanticism’ in French was delayed because …………

A) of the Napoleonic period.

B) of the ‘Industrial revolution’.

C) the conservative academies.

D) of the ‘Age of Enlightenment’.

**D. Word formation**

Fill in the blanks with the appropriate words from the following table.

Make necessary changes.

**Noun Verb Adjective Adverb**

dictation dictate dictator

fantasy fantasize fantastic fantastically

repression repress repressive repressively

duration endure enduring enduring

1- I have my own emotions, logic and reasons. I do not let you

……………. what you want from me.

2- You have a good job, a good family and a lot of money. What a

………….. life!

3- Teenagers are eager to escape the ………………. home environments.

4- My boss is a …………… who makes everyone work overtime.

5- He is ……………….. when he explains his plans for his own

company.

**E. Synonym finding**

Find a single word in the passage which means:

1 the highest point (para.1) ……………………..

2 justification (para.1) …………………….

3 summarize (para.2) …………………….

4 minimally (para.2) …………………….

5 more and more (para.4) ……………………..

6 focus (para.4) ……………………..

7 perfect (para.5) ……………………..

8 highlight, stress (para.5) ……………………..

9 fame, distinction (para.5) …………………….

10 tradition, habit (para.6) ……………………..

**F. Matching**

Match the words in column Ι with their appropriate equivalents in

column ΙΙ. Insert the letters in the parentheses provided. There are more

choices in column ΙΙ than required.

**column Ι column ΙΙ**

1 defect (……) a. government

2 struggle (……) b. trammel

3 spontaneous (……) c. join, support

4 regime (……) d. topic, subject

5 share (……) e. natural, unplanned

6 wed (……) f. fault

7 theme (……) g. fight

h. divide

**G. Cloze test (classroom activity)**

There are some missing words in the following text. Find the best

choice for each blank and mark it in your book.

Not essential to Romanticism, but so widespread as to be normative, was a

strong …..(1)…. and interest in the importance of nature. However, this is

particularly in the effect of nature upon the artist when he is …..(2)….. by

it, preferably alone. In contrast to the social art of the Enlightenment,

Romantics were …..(3)….. of the human world, and tended to believe that

a close connection with nature was mentally and morally healthy.

Romantic art …..(4)…. its audiences with what was intended to be felt as

the personal voice of the artist. …..(5)….., in literature, much of romantic

poetry invited the reader to identify the protagonists with the poets

themselves.

**1**. A) notice B) goal C) belief D) thought

**2**. A) surrounded B) faced C) started D) connected

**3**. A) local B) loyal C) trustworthy D) distrustful

**4**. A) addressed B) opened C) focused D) helped

**5**. A) however B) finally C) So D) generally

**References**

Berlin, I. (1990). *The Crooked Timber of Humanity: Chapters in the History of*

*Ideas*. London: John Murray.

Bowra, C. M. (1949). *The Romantic Imagination*. New York: Oxford University Press.

Cunningham, A., and Jardine, N. (1990). *Romanticism and the Sciences*.

Cambridge and New York: Cambridge University Press.

Ferber, M. (2010). *Romanticism: A Very Short Introduction*. Oxford and New

York: Oxford University Press.

Novotny, F. (1971). *Painting and Sculpture in Europe, 1780–1880*. England:

Yale University Press.

Source: KHAGHANINEJAD, Saber Mohammad. *English for the Students of Art*. Fars: Shiraz University Press 2016. ISBN 9789644626636.

(Adapted for Academic English course, Catholic theological faculty, Charles University, Prague.)