CIEE Paris, France

Course title: 19th Century Art History (in English)
Course code: AHIS 3001 PAFR (ENG)
Programs offering course: Paris Open Campus Block, Paris OC Modified University of Wisconsin Madison
Open Campus Track: Language, Literature, and Culture
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Spring Block II 2020

Course Description

This course studies French painting from Neo-Classicism to Post-Impressionism, covering major movements such as Romanticism, Realism, Impressionism, and Post Impressionism. Students are exposed to different methods of art historical research—formal analysis of selected works, iconography and its shifts in time and meaning, and the biographies of the artists as a means of interpretation. The focus of the course is the concept of “modernity” and the increasing search for independence with respect to the institutions as it was expressed by some of the major artists of the second half of the century. The rich museum resources of Paris such as the Louvre and the Musée d’Orsay give students the opportunity to study the real works under consideration. Original, creative and independent thinking is encouraged.

Learning Objectives

By completing this course, students will:

Students will be able to identify the major French movements of the 19th century and their main representative artists as well as their masterpieces. They will become familiar with the references needed to produce an analysis of a specific art piece from the French 19th century. Finally, they will develop an appropriate background in order to better appreciate and understand the rise of modernity in art.

Course Prerequisites
Methods of Instruction

Class time will be structured as a lecture/seminar with slides. These slides will not be posted online, and recording is not permitted, so rigorous note taking is necessary. Discussion and questions are anticipated from every student.

4 quizzes will be proposed over these 6 weeks to make sure that course content has been correctly assimilated by the students.

A substantial amount of course time will involve museum visits. As part of their participation in the course, students will be asked to give an in-class oral presentation of one painting that they chose from the museum visits.

Assessment and Final Grade

1. Quizzes 20%
2. Identification Tests 30%
3. Formulation of the Research Paper Issue 5%
4. Research Paper 25%
5. Class Participation 20%

TOTAL 100%

Course Requirements

Quizzes

4 quizzes are taken, each involving 5 specific questions about a specific painting/movement covered in class.

Identification Tests

In each of these two tests, students will be expected to identify 5 works of art by giving the name of the artist, the title and date, naming the style, and discussing (5 to 10 lines) each work of art in relation to key questions raised throughout the course.

Formulation of the Research Paper Issue

Research Paper
Students must write a 1,500-2,000-word academic research paper on a subject of their choice and to be approved by the professor. The paper should address a clear thesis and incorporate illustrations and bibliographical references using Chicago style. It is advised that students use the Bibliothèque Publique d’Information (www.bpi.fr) at Centre Pompidou to find resources.

Class Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

More specifically, participation in this course includes the following elements:

- a 5 min. post-museum visit oral presentation, addressing a specific painting that was discussed during the visit;
- questions and discussion during and after visual lectures;
- written feedback in the discussion of other student theses for their research paper (on Canvas).

Important: all course assignments must be turned in on time. Any late submissions, or assignments not delivered on the due date (such as presentations) will receive a grade of 0%.

Attendance

Regular class attendance is required throughout the program, and all absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, absences that constitute more than 10% of the total course will result in a written warning.
Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent.

Attendance policies also apply to any required co-curricular class excursion or event, as well as to any required field placement. Students may not miss placement/work hours at an internship or service learning site unless approved in advance by the Academic Director and placement supervisor. All students must complete all of the requisite 100 minimum work hours on site at the internship or service learning placement to be eligible for academic credit.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Absences for classes will lead to the following penalties:
N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

Weekly Schedule

Week 1

Class 1.1 Introduction

Art institutions in France: the Academy, the Rome prize, the Salons.

How to analyze a painting: what you see and what you know.

Neo-Classicism: the expression of moral values through antique inspiration and references in reaction to the decadence and the superficiality of the Rococo painting.

Poussin, Watteau, Boucher, Fragonard, Greuze.

Class 1.2 Jacques-Louis David: Neoclassicism in the Serve of Revolution & Propaganda

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<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Minimum Penalty</th>
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<tr>
<td>Up to 10%</td>
<td>Participation graded as per class requirements</td>
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<td>10 – 20%</td>
<td>Participation graded as per class requirements, 3% grade penalty &amp; written warning</td>
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<tr>
<td>More than 20%</td>
<td>Automatic course failure, and possible expulsion</td>
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Political activism or opportunism? The theatrical compositions of virtues. The predominance of line over color.

Reading:

Chapter 1 Crow, “Patriotism and virtue: David to the young Ingres,” in Eisenman.

Week 2

Class 2.1 David’s Students, Girodet, Ingres & Gros: The Transition to Romanticism

Political activism or opportunism? The theatrical compositions of virtues. The predominance of line over color. The transition to Romanticism.

Reading:

Chapter 1, Crow, “Patriotism and virtue: David to the young Ingres,” in Eisenman.

Class 2.2 Visit to the Louvre

Research proposal due by 11:59pm.

Week 3

Class 3.1 Romanticism

The rejection of references to Antiquity. The attraction of the Orient. The predominance of color. The expression of individuals.

Géricault, Delacroix, Chassériaux.

5 min. oral presentation by each student of a specific painting from the Louvre.

Quiz n°1 on Canvas.
Reading:

Chapter 2 Thomas Crow, “Classicism in crisis: Gros to Delacroix”, in Eisenman.

Class 3.2 Romanticism, Part II

Feedback on research proposals of other students due this Friday, 11:59pm.

Week 4
Class 4.1 Landscape Painting (Ecole de Barbizon) & Realism

The emphasis on nature. The rejection of idealization. The expression of men in their social environment. The universal exhibition of 1855.

Corot, Rousseau, Millet, Courbet.

The Academic art (art pompier) of the Second Empire: Couture, Cabanel, Gérôme.

In-class identification test n°1.

Reading:

Chapter 11 Eisenman, “The rhetoric of Realism: Courbet and the origins of the avant-garde.”

Class 4.2 Manet

The first step in the "deconstruction" of the pictorial space inherited from the Renaissance (affirmation of the two-dimensional quality of a painting).

Quiz n°2 on Canvas.

Reading:
T.J. Clark, Ch. 2: “Olympia’s Choice.”

Class  4.3  Visit to the Musée d’Orsay

Week 5
Class  5.1  Impressionism

The birth of the painting of modernity. Monet, Pissarro, Sisley, Morisot, Renoir.

5 min. oral presentation by each student of a specific painting from the Musée d’Orsay.

Quiz n°3 on Canvas.

Final paper due.

Class  5.2  Impressionism & Photography

Claiming Independence from the Institutions.

Degas, Caillebotte: painters of urban life. The influence of photography.

Week 6
Class  6.1  Neo-Impressionism & Post-Impressionism

Gauguin: the introduction of Primitivism.

Seurat: Pointillism.

Van Gogh: The Expressive Power of Colors

Quiz n°4 on Canvas.

Reading:

Chapter 19 Stephen F. Eisenman, “Abstraction and populism: Van Gogh”
Cézanne: The second step in the “deconstruction” of the traditional pictorial space (multiple points of view).

In-class identification test n°2.

Reading:

Chapter 21 Stephen F. Eisenman, “The failure and success of Cézanne”

Course Materials
Readings
