CIEE Paris, France

Course title: Histoire de l'art du 20ème siècle (in French)
Course code: AHIS 3002 PAFR (FREN)
Programs offering course: French and Critical Studies, Paris Open Campus Block, Paris OC Modified University of Wisconsin Madison
Open Campus Track: Language, Literature, and Culture
Language of instruction: French
U.S. semester credits: 3
Contact hours: 45
Term: Spring Block III 2020

Course Description

This course traces the events, movements, and artists’ activities in Paris from the 1860s to the early 1900s that contributed to the birth of what is today categorized as Modern Art. Courbet’s questioning of the superiority of historical painting as a pictorial genre, which provoked a cascade of questions regarding the aesthetic criteria handed down from the Renaissance, may be taken as one of the first clarion calls towards a new kind of art. From Courbet’s Realism and rejection of idealization to the provocations of DADA, Paris attracted a number of important artists who, through their diverse origins and singular research, fueled a resurgence of artistic activity of exceptional richness. The scandal of Manet’s “Luncheon on the Grass” at the 1863 Salon des Refusés (“Exhibition of Rejects”), the group of young independent artists that came to be called the “Impressionists,” Van Gogh, Cézanne, and Gauguin, the uproar surrounding the “Cage aux fauves” at the 1905 Autumn Salon, the birth of Cubism and Abstract painting – these are further moments or steps that we will look at to get a broader understanding of this unique moment in artistic and cultural history.

Learning Objectives

By completing this course, students will:

- To understand the process that took place in the late 19th century in order to make possible the birth of Modern art;
• To understand the concept and the dynamic of “Avant garde”;
• To equip students with analytical tools for a better appreciation of Modern Art;
• To undertake a process of critical reflection on the different movements of artistic production leading up to and encapsulating the birth of Modern Art.

Course Prerequisites

No academic prerequisite is required, but a special interest about art in general would be a plus. A minimum of four semesters of French at the college level and a higher-intermediate or advanced level in all language skills (reading, writing, listening, speaking and communicating) is necessary to benefit from the course fully.

Methods of Instruction

This course will be structured in thematic seminars illustrated by slides. Active student participation is strongly encouraged. Museum visits (Musée d’Orsay and the Pompidou Center) will support the class sessions.

Assessment and Final Grade

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<tr>
<th>Assessment Item</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>1. Midterm Exam</td>
<td>25%</td>
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<tr>
<td>2. Final Exam</td>
<td>25%</td>
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<tr>
<td>3. Research Paper</td>
<td>30%</td>
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<tr>
<td>4. Class Participation</td>
<td>20%</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100%</strong></td>
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Course Requirements

Midterm Exam

Students will be asked to identify (artist, title, and date) 10 works studied in the class up to this point, and to analyze one work in particular.

Final Exam

Identification of 10 works of art, and a 3- to 5-page essay on a subject chosen by the professor.

Research Paper
Students will write a 5 to 6-page academic research paper on a subject of their choice that has to be approved by the professor after the submission of a proposal. The paper should address a clear thesis and should incorporate illustrations and bibliographical references.

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.

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:

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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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<tr>
<td>10 – 20%</td>
<td>Participation graded as per class requirements; 3% grade penalty &amp; written warning</td>
</tr>
<tr>
<td>More than 20%</td>
<td>Automatic course failure, and possible expulsion</td>
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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

Distribution of syllabus and presentation of course.

Landscape Painting and Realism

Revival of landscape painting, rejection of classic and romantic idealism, and irruption of the "social" into the world of art.

Corot, the school of Barbizon, Courbet, Millet, Daumier.


Class 1.2 Manet & the Source of Impressionism

Manet: A provocative painter between traditionalism and modernity.


Week 2

Class 2.1 Impressionism

Monet: A painter of light.

Renoir, Degas, Caillebotte: Painters of modern life.


Class 2.2 After Impressionism

Cézanne and the “deconstruction” of traditional pictorial space.

Van Gogh and the expression power of color
Gauguin and the attraction of primitivism.


Class 2.3 Visit to the Musée d’Orsay

Week 3
Class 3.1 Midterm Exam

Class 3.2 Fauvism: the First Avant-Garde Movement

Matisse, Derain, Vlaminck…

The roar of color in reaction to an overly homogenous methodology and an overly “bourgeois” impressionistic palette.

Reading: Dagen and Hamon, "Le Fauvisme," 260-271.

Week 4
Class 4.1 Cubism: The Artistic Revolution of the Century

From Cézanne-inherited analytic cubism to synthetic cubism, integrating real objects and linguistic codes.

Pablo Picasso: The unpredictability of art.


Class 4.2 Matisse & Picasso

The competitive dialogue between two masters of Modern Art.

Class 4.3  Abstract Painting

Pioneers of abstraction in painting (Kandinsky, Mondrian and Malevich).


Week 5
Class 5.1  Dada

The rejection of avant-gardes and artistic innovations (Marcel Duchamp, Picabia, Ernst, Arp).

Reading: Dagen and Hamon,"L'esprit Dada,” 376-383.

Class 5.2  Visit to the Centre Pompidou / Final Paper Due

Week 6
Class 6.1  Surrealism: The Intrusion of Freudian Psychoanalysis into the Arts

From the metaphysical paintings of De Chirico to the automaticism of Masson.

Reading: Dagen and Hamon, "Le Surréalisme,” 404-413.

Class 6.2  Final Exam / Debriefing on the Course

Course Materials
Readings

Bibliography (required readings)
