CIEE Paris, France

Course title: 19th Century French Painting. From Courbet to Dada (in English)
Course code: AHIS 3101 PAFR (ENG)
Programs offering course: Summer in Paris
Open Campus Track: Language, Literature, and Culture
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Summer Session III 2020

Course Description

This course traces the events, movements, and artists' activities in Paris from the 1850s to the early 1900s that contributed to the birth of what is today categorized as Modern Art. Courbet's questioning of the superiority of history 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 equip students with analytical tools for a better appreciation of Modern Art
- To understand the process that took part in the late 19th century in order to make the birth of Modern art possible
To understand the concept and the dynamics of “Avant garde”.

Course Prerequisites
None.

Methods of Instruction

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

Assessment and Final Grade

1. Peer Review of the 'Practice' Oral Presentations 10%
2. Oral Presentation #1 (teams of two) 10%
3. Oral Presentation #2 (teams of two) 25%
4. Midterm Exam 15%
5. Final Exam 15%
6. Participation 25%
   TOTAL 100%

Course Requirements

Peer Review of the 'Practice' Oral Presentations

Following the first oral presentations given in teams of 2 in session 3, you will provide anonymous written comments on

1. the communication and presentation skills of the presenters (2-3 sentences)
2. the relevance of their approach and method, given the worksheet provided by the professor (1-2 points on how well these guidelines were applied to the work of art chosen)
3. 1 point (at least) that needs improvement.

Comments will be collected by the professor for credit before being submitted to the concerned teams. These peer reviews, together with the indicative grade given by
the professor (for the students’ information, but not counting towards the final grade), allow students to practice this assignment without pressure before the first graded oral presentation.

Oral Presentation #1 (teams of two)

Students choose one painting from a list and present a 5-10mn formal analysis of it, following the methodology given by the professor.

Oral Presentation #2 (teams of two)

Teams of two students present a formal analysis of a painting belonging to the movements considered in class and located in Paris. The presentation will include a formal analysis of the painting, information on its historical and artistic background, and a part pointing to deeper interpretation/reflection on the stakes of modern art. Over the presentation, students will bring in at least two examples to support their claims. They will use a slideshow (Powerpoint…) with captioned images and key ideas + a bibliography slide including at least 4 academic entries. Overall, the presentation lasts between 10 and 15 minutes.

Midterm Exam
Final Exam

Both exams include:

- formal analysis of one artwork chosen from a set of two, and following the methodology worksheet provided by the professor and in-class practice (including presentations)
- multiple choice questions (one correct answer out of three proposals)
- a short essay based on a question concerning a movement studied, and supported by concrete examples of artworks seen in class or during outings to the museum.

The final exam is not cumulative.

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.

For this course, more specifically, students should come to class having prepared all readings and ready to participate actively in class discussion and all class activities. Comments and questions about the content of the course are expected from every student, as is sharing personal experience related to museum visits with the class.

*For the museum visits, students will need to come with their student cards and avoid bringing bulky bags that will then have to be checked in.

**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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<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Minimum Penalty</th>
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<tbody>
<tr>
<td>Up to 10%</td>
<td>Participation graded as per class requirements</td>
</tr>
<tr>
<td>10 – 20%</td>
<td>Participation graded as per class requirements, 3% grade penalty &amp; <strong>written warning</strong></td>
</tr>
<tr>
<td>More than 20%</td>
<td><strong>Automatic course failure</strong>, 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 the syllabus and presentation of the course.
• Visit to Orsay: seeing some masterpieces we are going to study.

Class 1.2

• Introduction to formal analysis
• Visit to the Louvre: Apartments of Napoleon III (mapping the historical context) and a compare-contrast between traditional neo-classical art and the emerging modern movement in the 1840-60s.

Readings:

• Worksheet on formal analysis

Assignment for session 3: in teams of two, pick one work seen in Orsay or the Louvre and write a 500-word formal analysis. A short oral presentation of the analysis will be given in session 3 and peer-reviewed by session 4.

Your choice of artwork has to be validated by the professor.

Week 2
Class 2.1

500-word formal analysis due.

• Oral presentations of your formal analysis of a selected artwork (5-10 minutes). These are graded for your information but do not count towards the final grade.
• In-class peer reviews of student presentations. Peer reviews are written on forms prepared by the professor and collected for
grading (all points are given for meeting assignment guidelines, no
points at all if one or more elements are missing). They are then
communicated to the teams reviewed by the professor.

- Courbet and politically engaged realism
- The Barbizon school and Millet
- Distribution of the work for the oral presentations in session 5 and
team assignments.

Reading:

- R. Rosenblum, “From 1848 to Courbet,” in 19th-Century Art,
  Pearson, 2005.

Class 2.2

- Modernity, Baudelaire and the painter of modern life
- The modern approach of Edouard Manet
- The band of Manet and the birth of Impressionism

Readings:

- Charles Baudelaire, The Painter of Modern Life, Phaidon
- S. Eisenman, “Manet and Impressionism,” in 19th-Century Art. A
  Critical History, Thames and Hudson, 2011.

Class 2.3

- Oral presentations of formal analysis, teams of two (5-10 minutes)
- Monet and Degas, two types of Impressionism

Readings:

- T.J. Clark, “The Environ de Paris,” in The Painting of Modern Life,
  of the Royal Society of Arts, April 1980.
Class 3.1

Visit to the Orangerie. Important: we are meeting directly at the museum at 3.15pm.

- Some Impressionist paintings
- Cézanne, making impressionism “durable” (anticipating on Session 8)
- Monet's large Waterlilies and their influence on American Abstract Impressionism in the 1950s (temporary exhibit)
- Some notes on the exam in the Tuilerie gardens.

Reading:

Class 3.2

- Midterm exam (1h30)
- Correction of the exam

Class 3.3

- Neo-impressionism
- Post-impressionism: Gauguin, Van Gogh and Cézanne
- Cubism

Readings:

Class 3.4
Visit to the Centre Pompidou. Important: we are meeting directly at the museum at 4pm.

- German Expressionism and Abstraction
- The Bauhaus and constructivism
- List of the works to be chosen for the final oral presentation and team assignments.

Readings:

- P. Mondrian, Natural Reality and Abstract Reality, 1919.

Week 4
Class 4.1

- The ready-made (classroom)
- Visit to Pompidou: Dada reinvents art (we will leave from the center and go to the museum together).

Readings:

- D. Ades and al., Duchamp, Thames and Hudson, 1999.

Class 4.2

- Going back to essential issues in modern art and the avant-garde
- Example of an oral presentation
- Questions, discussion to prepare for exam and oral presentations
Reading:


Class 4.3

Final oral presentations (10-15 minutes).

Class 4.4

- Final exam (1h30).
- The avant-garde today (visit to the Palais de Tokyo).

Course Materials

Readings

The readings are to do for the day of class they are listed. All the readings will be available on Canvas.