CIEE Paris, France

Course title: Histoire de l'art du 19e siècle (in French)
Course code: AHIS 3001 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 II 2020

Course Description

This course studies French painting from Neo-Classicism to Post-Impressionism, covering major movements such as Romanticism, Realism, Impressionism, and Symbolism. 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
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**

Class time will be structured as a lecture-seminar with slides. 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 Research Paper 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 one 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 Research Paper

Research Paper

Students write a 1,500- to 2,000-word academic research paper on a subject of their choice that has to be approved by the professor. The paper should address a clear thesis and should incorporate illustrations and bibliographical references. Students will have to formulate clearly their subject/thesis and submit it to the professor for approval.

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 mn. 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).

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 to the scope of the course

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: 1.1 Jacques-Louis David: Neoclassicism in the service of revolution and propaganda

Political activism or opportunism?

Theatrical compositions of virtues. The predominance of line over color.

**Reading:** Brève histoire de l’art, Jean-Louis Ferrier, Peinture, théâtre et politique : Le Serment des Horaces, de Jacques-Louis David, p.119-127.

Le tableau des Sabines, Jacques-Louis David.

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Week 2

Class: 2.1

David’s students: Drouais, Girodet, Ingres.

The affirmation of individualities: a transition toward Romanticism.

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Class: 2.2 Romanticism, Part I

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

Géricault, Delacroix, Chassériaux.

**Reading:** Brève histoire de l’art, Jean-Louis Ferrier, La bourgeoisie trouve son peintre, Portrait de Monsieur Bertin, de Jean Dominique Ingres. p. 147-155.

Epoque contemporaine, dirigé par François Hamon et Philippe Dagen, Après le Néo-classicisme, p 50 à 59.
Class:  3.1  Visit to the Louvre

Quiz n°1 on Canvas

Class:  3.2  Romanticism, Part II

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


Epoque contemporaine, dirigé par François Hamon et Philippe Dagen, Le premier Romantisme, p 62 à 69.

Class:  3.3  Landscape painting (Ecole de Barbizon) and Realism, Part I

In-class identification test n°1.

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.


Week 4

Class:  4.1  Landscape painting (Ecole de Barbizon) and Realism, Part II

Quiz n°2 on Canvas.

The formulation of the subject chosen by the student for the research paper should be completed on canvas.
Class: 4.2 Manet and the Impressionist Group, Part I.

The painting of modernity.

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

Manet, Monet.


Epoque contemporaine, dirigé par François Hamon et Philippe Dagen. Le temps des scandales, p.154-165.

Class: 4.3 Visit to the Musée d’Orsay.

Week 5
Class: 5.1 Manet and the Impressionist Group, Part II.

Quiz n°3 on Canvas.

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

Pissaro, Sisley, Morissot, Renoir.

Class: 5.2 Manet and the Impressionist Group, Part III.

Final paper due.

Claiming Independence from the Institutions.

Degas, Caillebotte: painters of urban life. The influence of photography.
Readings: Epoque contemporaine, dirigé par François Hamon et Philippe Dagen. L’Impressionnisme, P. 168 à 179.

Class:  5.3  Visit to the Musée d’Orsay.

Week 6
Class:  6.1  Post-Impressionism.

Quiz n°4 on Canvas.

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

Cézanne: The second step in the “deconstruction” of the traditional pictorial space (multiple points of view).

Van Gogh: The Expressive Power of Colors.

Readings: Brève histoire de l’art, Jean-Louis Ferrier. « L’homme qui n’avait pas de défaut dans l’œil ». La Montagne Sainte-Victoire vue de Bibemus, de Paul Cézanne. P.213 à 221.

Class:  6.2  Post-Impressionism part II

Gauguin: the introduction of Primitivism.

Seurat: Pointillism

Readings: Epoque contemporaine, dirigé par François Hamon et Philippe Dagen. Après l’Impressionnisme, P. 192 à 203

Class:  6.3  Wrap-up discussion

In-class identification test
Course Materials

Readings

- Jean-Louis Ferrier, Brève histoire de l’art. Trente tableaux de la Renaissance à nos jours Hachette littératures, 1996.