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
Open Campus Track: Art and Architecture
Language of instruction: French
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Fall Block II 2021

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

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own can result in grade penalties or
N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

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.
Le tableau des Sabines, Jacques-Louis David.

Week 2
Class: 2.1 David’s students: Drouais, Girodet, Ingres.
The affirmation of individualities: a transition toward Romanticism.

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.
Epoque contemporaine, dirigé par François Hamon et Philippe Dagen, Après le Néo-classicisme, p 50 à 59.

Week 3
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.
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.

**Reading:** Brève histoire de l'art, Jean-Louis Ferrier. L'entrée de la démocratie dans l'art, Un enterrement à Ornans, de Gustave Courbet. P.165-174.

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**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.

**Readings:** Brève histoire de l'art, Jean-Louis Ferrier. La naissance du style d'esquisse, Le déjeuner sur l'herbe, d'Edouard Manet. p. 175-184.

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.

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**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.

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**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.

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**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

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**Class: 6.3 Wrap-up discussion**

**In-class identification test**

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**Course Materials**

**Readings**

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