



CIEE Global Institute – Paris

Course name:	19th Century Art History (in English)
Course number:	AHIS 3002 PAFR (ENG)
Programs offering course:	Paris Open Campus (Language, Literature and Culture Track)
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Fall 2018

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

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/understand the rise of modernity in art.

Course Prerequisites

None.



Methods of Instruction

Class time will be structured as a lecture-seminar with slides. Discussion and questions are anticipated from every student. A consistent amount of course time will involve museum visits.

Assessment and Final Grade

Midterm Exam	25%
Research Paper	30%
Final Exam	25%
Class participation	20%

Course Requirements

Midterm Exam

The midterm exam covers the illustrated lectures, museum visits and assigned readings. Students will be expected to identify works of art they have seen, by giving the title and date of origin, naming the style, and discussing the work of art in relation to key questions raised throughout the course.

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. The paper should address a clear thesis and should incorporate illustrations and bibliographical references.

Final Exam

The final consists of a slide quiz and a 3 to 5-page essay on a subject related to the contents of the course.

Class Participation

As part of their work in this course, students should demonstrate learning beyond the submission of written assignments or presentations. As such, all students receive grades based upon participation.

Participation is valued as meaningful contribution in the digital and tangible classroom, utilising the resources and materials presented to students as part of the course. Students receive grades based upon their contributions both in the classroom and in the Canvas course.



Meaningful contribution requires students to be prepared, as directed by the Instructor, in advance of each class session. Students must clearly demonstrate they have engaged with the materials where directed.

This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom 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.

Class Attendance and Punctuality

Regular class attendance is required throughout the program, and *all unexcused 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, *unexcused absences that constitute more than 10% of the total course sessions will also result in a lower final grade.*

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 Internship, Service Learning, or required field placement.* Students who miss class for personal travel will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency



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.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	No academic penalty
10 – 20%	2	Reduction of final grade
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion

Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

The readings should be done for the day for which they are listed.

Week 1

Session I: 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 of Rococo painting.

Poussin, Watteau, Boucher, Fragonard, Greuze.

Session II: Jacques-Louis David: Neo-classicism in the service of revolution and propaganda

Political activism or opportunism?



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

Reading: Crow, "Patriotism and virtue: David to the young Ingres," in Eisenman.

Week 2

Session III: David's students: Drouais, Girodet, Ingres.

The affirmation of individualities: a transition toward Romanticism.

Session IV: Romanticism

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

Géricault, Delacroix, Chassériau.

Reading: Thomas Crow, "Classicism in crisis: Gros to Delacroix", in Eisenman.

Session V: Visit to the Louvre

Week 3

Session VI: Landscape painting (Ecole de Barbizon) and 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.

Reading: Stephen F. Eisenman, "The rhetoric of realism: Courbet and the origins of the avant-garde."

Session VII: Midterm Exam



Week 4

Session VIII: 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, Pissaro, Sisley, Morissot, Renoir.

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

Session IX: Manet and the Impressionist Group, Part II.

Claiming Independence from the Institutions.

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

Readings: Stephen F. Eisenman, “Manet and the Impressionists.”

Session X: Visit to the Musée d’Orsay.

Week 5

Session XI: Post-Impressionism part I

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

Van Gogh: The Expressive Power of Colors

Readings: Stephen F. Eisenman, “Abstraction and populism: Van Gogh.”

Session XII: Post-Impressionism part II

Gauguin: the introduction of Primitivism.

Seurat: Pointillism.

Readings: Stephen F. Eisenman, “The failure and success of Cézanne.”



Session XIII: Visit to the Musée d'Orsay.

Week 6

Session XIV: Review + final paper due.

Session XV: Final exam.

Session XVI: Wrap-up and final remarks.

Course Materials

Stephen F. Eisenman, ed. *Nineteenth Century Art: A Critical History*, 4th ed. London: Hudson and Thames, 2011.

T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Rev. ed. Princeton, NJ: Princeton University Press, 1999.