



CIEE Global Institute – Paris

Course name:	19th Century Art History
Course number:	AHIS 3001 PAFR
Programs offering course:	Paris Open Campus
Open Campus track:	Language, Literature and Culture
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

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

Methods of Instruction

Class time will be structured as a lecture/seminar with slides. These slides will not be posted online, and recording is not permitted, so rigorous note taking is necessary. 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

Quizzes	20%
Identification tests	30%
Formulation of the research paper issue	5%
Research Paper	25%
Class participation	20%

Course Requirements

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%.

Quizzes on Canvas

4 quizzes are taken, each involving 5 specific questions about a specific painting/movement covered in class.

Identification tests

In each 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.

Research Paper

Students must write a 1,500-2,000-word academic research paper on a subject of their choice and to be approved by the professor. The paper should address a clear thesis and incorporate illustrations and bibliographical references using Chicago style. It is advised that students use the Bibliothèque Publique d'Information (www.bpi.fr) at Centre Pompidou to find resources.

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 min. 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).

Course Attendance and Punctuality

Regular class attendance is required throughout the program, and all unexcused absences* may 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 will result in a written warning and the final course grade will be lowered by 3 percentage points.

*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 will 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.*

*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.

Students who miss class for personal travel, including unforeseen delays that arise as a result of 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

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	Possible reduction of the weekly participation grade



10 – 20%	2	Written warning; reduction of the final grade by 3%
More than 20%	3	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 1.1: Introduction

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.

Session 1.2: Jacques-Louis David: Neoclassicism in the Service of Revolution and Propaganda

Political activism or opportunism? The theatrical compositions of virtues. The predominance of line over color.

Reading

Chapter 1 Crow, "Patriotism and virtue: David to the young Ingres," in Eisenman.

Week 2

Session 2.1: David's Students, Girodet, Ingres, and Gros: The Transition to Romanticism

Political activism or opportunism? The theatrical compositions of virtues. The predominance of line over color. The transition to Romanticism.

Reading

Chapter 1, Crow, "Patriotism and virtue: David to the young Ingres," in Eisenman.

Session 2.2: Visit to the Louvre



Research proposal due by 11:59pm.

Week 3

Session 3.1: Romanticism

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

Géricault, Delacroix, Chassériau.

5 min. oral presentation by each student of a specific painting from the Louvre.
Quiz n°1 on Canvas.

Reading

Chapter 2 Thomas Crow, "Classicism in crisis: Gros to Delacroix", in Eisenman.

Session 3.2: Romanticism, Part II

Feedback on research proposals of other students due this Friday, 11:59pm.

Week 4

Session 4.1: 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.

In-class identification test n°1.

Reading

Chapter 11 Eisenman, "The rhetoric of Realism: Courbet and the origins of the avant-garde."

Session 4.2: Manet

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

Quiz n°2 on Canvas.

Reading

T.J. Clark, Ch. 2: "Olympia's Choice."

Session 4.3: Visit to the Musée d'Orsay

Week 5



Session 5.1: Impressionism

The birth of the painting of modernity. Monet, Pissarro, Sisley, Morisot, Renoir.

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

Quiz n°3 on Canvas.

Final paper due.

Session 5.2: Impressionism and Photography

Claiming Independence from the Institutions.

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

Week 6

Session 6.1: Neo-Impressionism and Post-Impressionism

Gauguin: the introduction of Primitivism.

Seurat: Pointillism.

Van Gogh: The Expressive Power of Colors

Quiz n°4 on Canvas.

Reading

Chapter 19 Stephen F. Eisenman, "Abstraction and populism: Van Gogh"

Session 6.2: Cézanne and Course Review

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

In-class identification test n°2.

Reading

Chapter 21 Stephen F. Eisenman, "The failure and success of Cézanne"

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.

Academic Integrity

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ



significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.
- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.



In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.