



CIEE Global Institute – Paris

Course name:	20 th Century Art History (in French)
Course number:	AHIS 3002 PAFR (FREN)
Programs offering course:	French and Critical Studies
Language of instruction:	French
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

This course traces the events, movements, and artists' activities in Paris from the 1860s to the early 1900s that contributed to the birth of what is today categorized as Modern Art. Courbet's questioning of the superiority of historical 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 the end of the course, students will be able :

- To understand the process that took place in the late 19th century in order to make possible the birth of Modern art;
- To understand the concept and the dynamic of "Avant garde";
- To equip students with analytical tools for a better appreciation of Modern Art;
- To undertake a process of critical reflection on the different movements of artistic production leading up to and encapsulating the birth of Modern 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

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

Assessment and Final Grade

Midterm Exam	25%
Final Exam	25%
Research Paper	30% (including 5% for the paper proposal)
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%.

Midterm Exam

Students will be asked to identify (artist, title, and date) 10 works studied in the class up to this point, and to analyze one work in particular.

Final Exam

Identification of 10 works of art, and a 3- to 5-page essay on a subject chosen by the professor.

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 after the submission of a proposal. The paper should address a clear thesis and should incorporate illustrations and bibliographical references.

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.

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.

Week 1

Session 1.1: Introduction

Distribution of syllabus and presentation of course.

Landscape Painting and Realism

Revival of landscape painting, rejection of classic and romantic idealism, and irruption of the “social” into the world of art.

Corot, the school of Barbizon, Courbet, Millet, Daumier.

Readings: Dagen and Hamon, “Le temps des scandales,” 154-165; Ferrier, “L’entrée de la démocratie dans l’art: *Un enterrement à Ornans* de Gustave Courbet,” 165-174.

Session 1.2: Manet and the source of Impressionism

Manet: A provocative painter between traditionalism and modernity.

Reading: Ferrier, “La naissance du style d’esquisse: *Le déjeuner sur l’herbe* d’Edouard Manet,” 175-184.

Week 2

Session 2.1: Impressionism

Monet: A painter of light.

Renoir, Degas, Caillebotte: Painters of modern life.

Reading: Dagen and Hamon, “L’Impressionnisme,” 168-179.

Session 2.2: After Impressionism

Cézanne and the “deconstruction” of traditional pictorial space.

Van Gogh and the expression power of color

Gauguin and the attraction of primitivism.

Readings: Ferrier, “L’homme qui n’avait pas de défaut dans l’œil. *La Montagne Sainte-Victoire vue de Bibemus* de Paul Cézanne,” 213-221; Dagen and Hamon, “Après l’Impressionnisme,” 192-203; “Van Gogh, l’artiste de l’avenir: entre communauté et solitude,” Dorian Astor, 195-208.

Session 2.3: Visit to the Musée d’Orsay.



Week 3

Session 3.1: Midterm Exam

Session 3.2: Fauvism: the First Avant-Garde Movement

Matisse, Derain, Vlaminck...

The roar of color in reaction to an overly homogenous methodology and an overly "bourgeois" impressionistic palette.

Reading: Dagen and Hamon, "Le Fauvisme," 260-271.

Week 4

Session 4.1: Cubism - The Artistic Revolution of the Century

From Cézanne-inherited analytic cubism to synthetic cubism, integrating real objects and linguistic codes.

Pablo Picasso: The unpredictability of art.

Readings: Dagen and Hamon, "Picasso et Braque," 272-283; Ferrier, "Le principe posé de la peinture-équation: *Les Demoiselles d'Avignon* de Pablo Picasso," 231-240.

Session 4.2: Matisse and Picasso

The competitive dialogue between two masters of Modern Art.

Readings: Ferrier, "De la sardane aux papiers découpés: Les trois *Danse* d'Henri Matisse," 263-272; Harrison and Wood, "Henri Matisse. *Notes d'un peintre*," 103-109.

Session 4.3: Abstract Painting

Pioneers of abstraction in painting (Kandinsky, Mondrian and Malevich).

Readings: Dagen and Hamon, "L'abstraction"; Ferrier, "A la recherche de l'équilibre absolu: *Compositions* de Piet Mondrian," 253-261.

Week 5

Session 5.1: Dada

The rejection of avant-gardes and artistic innovations (Marcel Duchamp, Picabia, Ernst, Arp).

Reading: Dagen and Hamon, "L'esprit Dada," 376-383.



Session 5.2: Visit to the Centre Pompidou. **Final paper due.**

Week 6

Session 6.1: Surrealism - The Intrusion of Freudian Psychoanalysis into the Arts

From the metaphysical paintings of De Chirico to the automaticism of Masson.

Reading: Dagen and Hamon, "Le Surréalisme," 404-413.

Session 6.2: Final Exam. Debriefing on the course.

Course Materials

Bibliography (required readings)

Dagen, Philippe, and Hamon, Françoise, eds. Collection Histoire de l'art. *Époque contemporaine. XIXe-XXIe siècles*. Paris: Flammarion, 2010.

Ferrier, Jean-Louis. *Les Aventures du regard. Une brève histoire de l'art en 30 tableaux de la Renaissance à nos jours*. Paris: Lattès, 1996.

Harrison, Charles, and Wood, Paul, eds. *Art en théorie, 1900-1990*. Paris: Hazan, 2007.

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.