



CIEE Global Institute – Paris

Course name:	19 th Century French Painting: From Courbet to Dada
Course number:	AHIS 3001 PCSU
Programs offering course:	Summer in Paris
Language of instruction:	English
U.S. Semester Credits:	3 semester credits
Contact Hours:	45
Term:	Summer 2019

Course Description

This course traces the events, movements, and artists' activities in Paris from the 1850s to the early 1900s that contributed to the birth of what is today categorized as Modern Art. Courbet's questioning of the superiority of history 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

- To equip students with analytical tools for a better appreciation of Modern Art
- To understand the process that took part in the late 19th century in order to make the birth of Modern art possible
- To understand the concept and the dynamics of "Avant garde".

Prerequisites

None.

Methods of Instruction

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

Assessment and Final Grade

Peer review of the 'practice' oral presentations	10%
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Oral presentation #1 in teams of two	10%
Oral presentation #2 in teams of two	25%
Midterm Exam	15%
Final exam	15%
Participation	25%

Course Requirements

Peer-review of the 'practice' oral presentations

Following the first oral presentations given in teams of 2 in session 3, you will provide anonymous written comments on

- a) the communication and presentation skills of the presenters (2-3 sentences)
- b) the relevance of their approach and method, given the worksheet provided by the professor (1-2 points on how well these guidelines were applied to the work of art chosen)
- c) 1 point (at least) that needs improvement.

Comments will be collected by the professor for credit before being submitted to the concerned teams. These peer reviews, together with the indicative grade given by the professor (for the students' information, but not counting towards the final grade), allow students to practice this assignment without pressure before the first graded oral presentation.

Oral presentation #1, teams of two

Students choose one painting from a list and present a 5-10mn formal analysis of it, following the methodology given by the professor.

Oral presentation #2, teams of two

Teams of two students present a formal analysis of a painting belonging to the movements considered in class and located in Paris. The presentation will include a formal analysis of the painting, information on its historical and artistic background, and a part pointing to deeper interpretation/reflection on the stakes of modern art. Over the presentation, students will bring in at least two examples to support their claims. They will use a slideshow (Powerpoint...) with captioned images and key ideas + a bibliography slide including at least 4 academic entries. Overall, the presentation lasts between 10 and 15 minutes.

Midterm Exam and Final Exam (1h30)

Both exams include:

- formal analysis of one artwork chosen from a set of two, and following the methodology worksheet provided by the professor and in-class practice (including presentations)
- multiple choice questions (one correct answer out of three proposals)
- a short essay based on a question concerning a movement studied, and supported by concrete examples of artworks seen in class or during outings to the museum.

The final exam is not cumulative.



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.

For this course, more specifically, students should come to class having prepared all readings and ready to participate actively in class discussion and all class 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.

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 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 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	--
10 – 20%	2	Reduction of final grade; written warning
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion

Weekly schedule

*For the museum visits, students will need to come with their student cards and avoid bringing bulky bags that will then have to be checked in.

The readings are to do for the the day of class they are listed. All the readings will be available on Canvas.

WEEK 1

Session 1

- 1) Introduction: distribution of the syllabus and presentation of the course.
- 2) Visit to Orsay: seeing some masterpieces we are going to study.

Session 2

- 1) Introduction to formal analysis
- 2) Visit to the Louvre: Apartments of Napoleon III (mapping the historical context) and a compare-contrast between traditional neo-classical art and the emerging modern movement in the 1840-60s.

Readings:

- 1) Worksheet on formal analysis
- 2) F. Kleiner, "Neoclassicism", in *Gardner's Art through the Ages*, Wadsworth, 2011.

Assignment for session 3: in teams of two, pick one work seen in Orsay or the Louvre and write a 500-word formal analysis. A short oral presentation of the



*analysis will be given in session 3 and peer-reviewed by session 4.
Your choice of artwork has to be validated by the professor.*

WEEK 2

Session 3

500-word formal analysis due.

1) **Oral presentations of your formal analysis of a selected artwork (5-10 minutes).** These are graded for your information but do not count towards the final grade.

In-class peer reviews of student presentations. Peer reviews are written on forms prepared by the professor and collected for grading (all points are given for meeting assignment guidelines, no points at all if one or more elements are missing). They are then communicated to the teams reviewed by the professor.

- 2) Courbet and politically engaged realism
- 3) The Barbizon school and Millet
- 4) Distribution of the work for the oral presentations in session 5 and team assignments.

Reading:

R. Rosenblum, "From 1848 to Courbet," in *19th-Century Art*, Pearson, 2005.

Session 4

- 1) Modernity, Baudelaire and the painter of modern life
- 2) The modern approach of Edouard Manet
- 3) The band of Manet and the birth of Impressionism

Readings:

- 1) Charles Baudelaire, *The Painter of Modern Life*, Phaidon
- 2) S. Eisenman, "Manet and Impressionism," in *19th-Century Art. A Critical History*, Thames and Hudson, 2011.

Session 5

- 1) **Oral presentations of formal analysis, teams of two (5-10 minutes)**
- 2) Monet and Degas, two types of Impressionism

Readings:

- 1) T.J. Clark, "The Environs de Paris," in *The Painting of Modern Life*, Princeton University Press, 1999.
- 2) R. Pickvance, "Degas and the painting of modern life," in *Journal of the Royal Society of Arts*, April 1980.



WEEK 3

Session 6

Visit to the Orangerie. **Important: we are meeting directly at the museum at 3.15pm.**

- 1) Some Impressionist paintings
- 2) Cézanne, making impressionism “durable” (anticipating on Session 8)
- 3) Monet’s large *Waterlilies* and their influence on American Abstract Impressionism in the 1950s (temporary exhibit)
- 4) Some notes on the exam in the Tuilerie gardens.

Reading:

R. Golan, “Oceanic Sensations. Monet’s Grandes decorations and mural painting in France from 1927 to 1952,” in *Monet in the 20th Century*, Yale University Press, 1998.

Session 7

- 1) **Midterm exam (1h30)**
- 2) Correction of the exam

Session 8

- 1) Neo-impressionism
- 2) Post-impressionism: Gauguin, Van Gogh and Cézanne
- 3) Cubism

Readings:

- 1) H. Loyrette, *French Art of the 19th Century*, Paris, Flammarion, 2006.
- 2) John Golding, “Cubism,” in N. Stangos, *Concepts of Modern art*, Thames and Hudson, 1994.

Session 9

Visit to the Centre Pompidou. **Important: we are meeting directly at the museum at 4pm.**

- 1) German Expressionism and Abstraction
- 2) The Bauhaus and constructivism
- 3) List of the works to be chosen for the final oral presentation and team assignments.

Readings:

- 1) Gill Perry, “Expressionism and primitivism,” in *Primitivism, Cubism, Abstraction*, Yale University Press, 1993.
- 2) P. Mondrian, *Natural Reality and Abstract Reality*, 1919.
- 3) K. James-Chakraborty, “Between revolution and reform, the Bauhaus in context,” in *Bauhaus art as life*, Barbican Art Gallery, 2012.



WEEK 4

Session 10

- 1) Mapping Dada: Zurich, Paris, Berlin, New York (classroom)
- 2) The ready-made (classroom)
- 2) Visit to Pompidou: Dada reinvents art (we will leave from the center and go to the museum together).

Readings:

- 1) D. Ades and al., *Duchamp*, Thames and Hudson, 1999.
- 2) D.K Waldman, "Dada," in *Collage, Assemblage and the Found Object*, H. Abrams, 1992.

Session 11

- 1) Going back to essential issues in modern art and the avant-garde
- 2) Example of an oral presentation
- 3) Questions, discussion to prepare for exam and oral presentations

Reading:

- F. Kleiner, "The Development of Modernist Art," in *Gardner's Art through the Ages*, 2001.

Session 12

Final oral presentations (10-15 minutes).

Session 13

- 1) **Final exam (1h30).**
- 2) The avant-garde today (visit to the Palais de Tokyo).

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.