

---

## IMPRESSIONISM - POST-IMPRESSIONISM in Spring 2019 (AH3000)

|                       |  |                         |                    |
|-----------------------|--|-------------------------|--------------------|
| <b>Course Code</b>    | AH3000   | <b>Professor(s)</b>     | Iveta Slavkova     |
| <b>Prerequisites</b>  | None   | <b>Office Number</b>    | C504               |
| <b>Class Schedule</b> | MR: 12:10-13:30 in<br>G-102<br>R: 13:45-15:05 in V-1 | <b>Office Hours</b>     | Monday 10h30-11h45 |
| <b>Credits</b>        | 4  | <b>Email</b>            | islavkova@aup.edu  |
| <b>Semester</b>       | Spring 2019  | <b>Office Tel. Ext.</b> |                    |

### Course Description

---

The Impressionists and Post-Impressionists are among the most famous artists in the world. Monet, Renoir, Seurat, Cézanne, Van Gogh, Gauguin are names that few ignore. Besides the popular acclaim due to the charm and appealing formal qualities of their works, these artists contributed to a major shift in the definition of art at the end of the 19th century, preparing the artistic upheaval of the 20th century. Subjects from the everyday, breakthrough brushwork, contrasting color theory, abstract color, subjectivity, independent exhibits, call of the primitive: these are some of the revolutionary interrogations set, more or less consciously, by these painters. Through a chronological study of Impressionism and the different approaches enclosed under the umbrella term Post-Impressionism, through masterpieces and also less known works kept in various Parisian museums (Orsay but also Marmottan, Gustave Moreau, Orangerie, musée de Montmartre), plus some relevant temporary exhibits, the course will dig into the complex phenomenon of modernity which conditioned the emergence of Impressionism and Post-impressionism.

By presenting in-depth the artistic legacy of the end of the nineteenth century (1860-1900) within its social, political, economic and institutional context, this course encourages students to see art with nuance and subtlety. Students will acquire a precise and enlightened view over the art and culture in Paris—produced by French or non-French artists—within a short, but very productive, period of modern history; valuable skills in visual analysis as well as the verbal skills necessary for expressing that analysis in direct contact with major masterpieces kept in Parisian museums; a deep understanding of the art styles Impressionism/Post-impressionism and their historical importance; students will altogether enhance their capacities to express an informed opinion about this style and modern art.

---

## Course Learning Outcomes

---

a precise and enlightened view over the art and culture in Paris—produced by French or non-French artists—within a short, but very productive, period of modern history.

valuable skills in visual analysis as well as the verbal skills necessary for expressing that analysis in direct contact with major masterpieces kept in Parisian museums.

a deep understanding of the art styles Impressionism/Post-impressionism and their historical importance.

students will altogether enhance their capacities to express an informed opinion about this style and modern art.

---

## General Education

---

---

## Course Outline

---

### I. CHRONOLOGICAL APPROACH TO IMPRESSIONISM/POSTIMPRESSIONISM: FORMAL FEATURES, SOURCES, HISTORY

#### **Monday January 21 (Classroom)**

Introduction to the course and syllabus

#### **Thursday January 24 (Classroom)**

Introduction to the first modern century: political and social upheavals in France

Textbook p. 11-21

#### **Monday January 28 (Classroom)**

The end of a tradition, the Romantic experience as a source for Impressionism

Textbook, p. 68-85, 130-135

---

### **Thursday January 31 (Visit)**

Changing Paris under the baron Haussmann and Napoleon 3d, the backcloth of Impressionism

Walking tour around Opéra Garnier with a visit to Opéra Garnier, meet at 13h in front of the Opera Garnier, on the staircase (metro Opéra)

### **Monday February 04 (Classroom)**

Barbizon School, Courbet, painting in *plein air* and first generation Realists

Textbook, p. 232-240, and p. 250-272

### **Thursday February 07 (VISIT to the Louvre), Richelieu wing**

Academism and Romanticism

Meet next to the Louvre Pyramid at 12h45, visit until 14h10

### **Monday February 11 (Classroom)**

**Methodology, exam guidelines, compare-contrast basics, example of a paper...**

### **Thursday February 14 (VISIT to Orsay)**

Millet, Courbet, Rousseau, Corot, Rosa Bonheur

Meet in front of musée d'Orsay: meet at the group entrance A which is to the left when facing the museum at 13h, visit until 14h30

### **Monday February 18 (Classroom)**

**QUIZ 1 + correction and questions**

### **Thursday February 21 (Classroom)**

Manet and the "bande à Manet"

Textbook, p. 350-357 + Blackboard

---

**Monday February 25 (Classroom)**

The Impressionist exhibits: the birth of a group

Reading on Blackboard

**Thursday February 28 (Visit Orsay)**

Manet and Formal characteristics of Impressionism

Meet in front of musée d'Orsay: meet at the group entrance A which is to the left when facing the museum at 13h, visit until 14h30

**Thursday February 28 (Exceptional slot, make up May)**

Visit of Japonisme exhibit at the Musée des arts décoratifs. Meeting in front of the museum at 19h45.

Textbook, p. 273-290 + Blackboard)

SPRING BREAK

**Monday March 18 (Classroom)**

**QUIZ 2 + correction and questions**

**Thursday March 21 (Classroom)**

Neo-Impressionism/pointillisme/divisionism

Textbook, p. 388-401

**Monday March 25: Two postimpressionist beacons: Van Gogh, Gauguin (Classroom)**

Textbook, p. 413-425, p. 429-432, p. 460-473

---

**Thursday March 28: VISIT (Orsay) (LAST DATE TO DEFINE YOUR SUBJECT FOR THE ORAL PRESENTATION BY EMAIL BY 20h)**

Seurat, Signac, Gauguin, Van Gogh and Cézanne

Meet in front of musée d'Orsay: meet at the group entrance A which is to the left when facing the museum at 13h, visit until 14h30

**Monday April 1**

A focus on Cézanne and his legacy

Reading on Blackboard

**Thursday April 4: Quiz 3 + Correction and questions**

**I. TOPICS AND PERSONAL RESEARCH**

***Friday April 5: LAST DAY TO WITHDRAW OR CHOOSE CREDIT/NON CREDIT***

**Monday April 8: Oral presentations I (Classroom)**

**Thursday April 11: (Visit to Musée de Montmartre)**

The transformation of Paris, the *Bohème*, the Commune: the changing status of artists

Visit to the Musée de Montmartre and the hill down to Moulin Rouge, meeting in front of the museum at 12h45, visit until 14h30 (12, rue Cortot 75018, metro Abbesses)

**Monday April 15: Oral presentations II (Classroom)**

**Thursday April 18: Visit to the Marmottan Museum**

A focus on Monet: From "classic" Impressionism to the late Waterlilies, and works by Berthe Morisot

Visit to Musée Marmottan, 2, rue Louis Boilly at 12h45, visit until 14h30

---

Reading on Blackboard

**Monday April 22: NO CLASS EASTER**

**Thursday April 25 (classroom) PROSPECTIVE THESIS PARAGRAPH AND OUTLINE DUE**

Berthe Morisot, Mary Cassatt, Eva Gonzales, Suzanne Valadon: Impressionism and women

Reading on Blackboard

**Monday April 29 (EXCEPTIONAL VISIT)**

Collecting Impressionism: The Bürhle Collection

Visit to the Musée Maillol, 59-61 rue de Grenelle 75007 Paris, at 12h30 (the museum is very close to AUP)

**Thursday May 2 (VISIT to Gustave Moreau Museum)**

Symbolism and Impressionism: crossings and conflicts

Visit to musée Gustave Moreau, 14 rue de la Rochefoucauld, 75009 Paris, meeting in front of the museum at 12h45, visit until 14h30

Textbook, p. 426-429, and p. 439-451

**Monday May 6:**

No class, make up for the Art décoratifs exhibit

**Sunday May 12 midnight:** Final paper DUE by EMAIL with explicit wordcount in pdf format

**Thursday May 16, 12pm: Final Exam**

**Textbooks**

---

| Title                                      | Author                | Publisher         | ISBN          | Required |
|--|-----------------------|-------------------|---------------|----------|
| Nineteenth Century Art. A critical History | Stephen Eisenman (ed) | Thames and Hudson | 9780500289242 | Yes      |

---

## Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

---

## Grading Policy

### GRADING:

#### **Assignments:**

Class Participation (10%)

---

Quiz 1 (10%): Monday Feb. 18

Quiz 2 (10%): Monday March 18

Quiz 3 (10%): Thursday April 04

Final Quiz 4 (15%): May 16 at 12pm (room TBD)

(the quizzes are non-cumulative)

Oral presentation of the artwork chosen for the paper (10%): April 8 and April 15

Prospective thesis paragraph, outline and 4-entry initial annotated bibliography (10%): DUE by PRINT on Thursday April 25

Final paper (25%): DUE by EMAIL on Sunday May 12 midnight

### **Class participation and attendance:**

A for participation entails relevant regular participation showing that the student is doing the readings prior the class sessions; B+/A- entails regular participation, less frequent and relevant; B-/C+ corresponds to sporadic participation; C means sporadic and non-relevant interventions.

Shier students are invited to ask questions before or after class, or to make an appointment to show their involvement.

Beyond one unexcused absence, you lose one point PER UNEXCUSED ABSENCE from your participation grade. Absences will be excused for medical reasons but only with a doctor's note or major family events for which the Professor should be informed in advance. If there is an important personal reason for your absence, it should be confirmed by Student's Affairs.

Three tardy arrivals will be considered as an absence. Six unexcused absences automatically lead to an F.

### **Quizzes (1h for the regular quizzes, 2.5h for the final quiz):**

All the quizzes include three sections:

- 10-entry multiple choice testing the objective information acquired in class (dates, painters, techniques, image identification, events...)
- True/false statements revolving around the historical facts, painters and artworks seen in class



- 
- A short essay of 1,5p minimum-2p maximum on a topic considered in class. There will be one question/statement articulating one aspect the course material. You will develop an argument using precise dates and events as well as at least two supportive examples which will be precisely attributed, dates and titled.
  - The final quiz will also include a 3-page compare-contrast essay on two works seen in class throughout the semester. You will be given in advance (2 weeks before the exam) two pairs of works, and will choose one you will write on for the exam. You are expected to point out the similarities and differences, and to explain them using precise references (other artworks, events, other art movements). As this period of the semester is much more stressful for you, you will be given two questions for the short essay, and you will choose one.

### **Oral presentation of the artwork chosen for the paper:**

Your final paper will be based on one artwork which should be in Paris and should be either Impressionist or Postimpressionist. The first assignment related to the paper is an oral presentation of 5-7 minutes in which you will analyze formally this work and suggest possible thesis for an in-depth paper. Feedback will be sent to you with suggestions for your topic.

**By March 28** you should have sent a topic for this presentation (and paper), and I will schedule the presentation in the following days; you should email me your choice by 20h on March 28)

### **Prospective thesis paragraph (400 words), detailed outline and 4-entry initial bibliography**

The prospective thesis paragraph will expose the main lines of your future argument, it may not be definitive but must be academically solid and well researched. The outline will make reference to the bibliography highlighting where you found information/inspiration for this point and how you have used the readings; only scholarly books and articles count as relevant reading, you must have at least two books)

### **PAPER double-spaced, 4300 words (approximately 12 pages)**

Starting with one impressionist/post-impressionist work located **in Paris** and using at least three supportive examples, you will build a convincing thesis showing the perspectives this work opens on Impressionism/Post-impressionism and their period; you will have at least 7 bibliography entries, only scholarly books and articles. There will be a clear outline highlighted by sub-titles.

---

**!!!!All submission should include wordcount; I tolerate 10% more or less the assigned format; beyond you lose one point per 100 words**

**!!!!It is your responsibility to keep a back-up copy of your papers. Your grade will drop by one point per day if you submit it later than the deadlines. No papers will be accepted 3 days after the deadline**

**Other**

---