
IMPRESSIONISM - POST-IMPRESSIONISM in Spring 2021 (AH3000)

Course Code	AH3000	Professor(s)	Iveta Slavkova, Pauline Bonnot
Prerequisites	None	Office Number	Teams
Class Schedule	F: 15:20-16:40 in C-101 F: 16:55-18:15 in V-1 T: 10:35-11:55 in C-101	Office Hours	appointment
Credits	4	Email	islavkova@aup.edu, pbonnot@aup.edu
Semester	Spring 2021	Office Tel. Ext.	

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.

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

CLASS SCHEDULE

- Anchoring Impressionism in the 19th Century
- Remote teaching (Jan. 18th-Feb. 5th): Tuesdays: asynchronous/Fridays meetings at 16h55 to accommodate all time zones)

Tuesday January 19th (Asynchronous)

Get acquainted with the course

- Watch welcome video from Professor

HOMEWORK 1: Read carefully the syllabus and submit feedback on Blackboard by 0h30 Paris time on Wednesday January 20th:

- 1) What are the three main points you have retained about class functioning? 2) What are the two main points about attendance? 3) What are the sessions/topics you are most impatient to attend? 3) How many graded assignments do you have? Please list and describe them in your own words. Do you have any questions about any of them?

Friday January 22 (Remote synchronous classroom, 16h55 Paris time)

1) The students will introduce themselves; the Professor will react to syllabus feedback (HOMEWORK I)

2) TOPIC: *Introduction to the first modern century: political, social, artistic upheavals of the 19th century*

HOMEWORK 2: Do the reading prior the class, answer the questions below and submit via Blackboard by 12pm Paris time

Eisenman S. (ed), 19th Century Art. A Critical History, London, Thames & Hudson, 2011 p. 11-18

1. What are the two most marking events mentioned in the readings? (100 words)
2. Summarize the two main ideas in the reading? (200 words)
3. Choose on citation of 150-200 words which summarizes relevantly the point of the reading. Why do you think so? (200 words)

Tuesday January 26 (Asynchronous)

TOPIC: *The end of a tradition, the Romantic experience as a source for Impressionism* (1)

HOMEWORK 3 to be submitted on Blackboard by 0h30 Paris time on Wednesday Jan. 27th:

1. Read Loyrette H. (ed.), Nineteenth Century French Art: From Romanticism to Impressionism, Paris, Flammarion, 2007, p. 41-44, 52-66

1) Choose one of the artworks reproduced in the reading; make a 5-8min long video/audio explaining its most marking visual aspects, its novelty, and how it makes you think about Impressionism; post in on Blackboard by 12pm Paris time (you can use whatever software you like, resulting in MP4 files)

- 2)
- 3)
- 4) Choose one citation of 150-200 words which summarizes relevantly the point of the reading. Why do you think so? (200 words)

2. Submit your classnotes for the session on Friday January 22

Friday January 29 (Remote synchronous classroom)

TOPIC: *The end of a tradition, the Romantic experience as a source for Impressionism* (2)

Slideshow on the topic, discussions on the primary source

Refresh main ideas on reading assigned for Tuesday Jan 26

HOMEWORK 4bis (not a written submission): Primary sources scrutiny: Read the extract from Paul Signac's theoretical essay "From Eugène Delacroix to Neo-Impressionism" (1899). What are the most remarkable qualities of Delacroix according to Signac? The in-class discussion will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 116-119)

Tuesday February 02 (Asynchronous)

TOPIC: *Getting closer to the "REAL": Courbet, Barbizon School, plein air* (1)

HOMEWORK 5 to be submitted on Blackboard by 0h30 Paris time on Wednesday Feb. 3d:

- 1) Read Loyrette H. (ed.), Nineteenth Century French Art: From Romanticism to Impressionism, Paris, Flammarion, 2007, p.76-95). First, in a short paragraph (maxi 300 words) point at three important changes regarding the status of the landscape at mid-19th century; second, define the School of Barbizon (100 words)
- 2) Submit classnotes for the session on Friday January 29
- 3) connect to the links below and explore the village of Barbizon today as well as the Jean-François Millet studio/museum. In a short paragraph (maxi 300 words) describe how you imagine Barbizon was in the mid-19th century and introduce briefly 2-3 important painters of the Barbizon school

<https://www.fontainebleau-tourisme.com/en/barbizon-2/>

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Friday February 05 (Synchronous remote classroom at 16h55)

TOPIC: *Getting closer to the "REAL": Courbet, Barbizon School, plein air* (2)

- Slideshow presenting Courbet and his landscapes.
- Breakout groups discussions around topic and reading

HOMEWORK 6: Read L. Nochlin, "Courbet and his Territory: How Landscape Means", in *Courbet*, London, Thames & Hudson, 2007 then answer the questions below and submit via Blackboard by 12pm Paris time:

- 1) what are the main characteristics of Courbet's landscapes? (100 words)
- 2) how does Courbet create a "sense of place" according to Nochlin? (300 words)
- 3) who is Linda Nochlin? (100 words)

HOMEWORK 6bis (not a written submission): Primary sources scrutiny: Read the extract from Diego Martelli's conference "Lecture on the Impressionists" (1880). How is Courbet described? What is his contribution to modernization of art? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 21-23)

Tuesday February 09: Short break, no class

Friday February 12 (Remote session, starts at 16h55)

TOPIC: *Changing Paris under the Baron Haussmann and Napoleon 3d, the backcloth of Impressionism* (1)

HOMEWORK 7: submit via Blackboard by 12pm Paris time

1. Choose one of the texts: Charles Rearick, "City of light", Paris Dreams, Paris Memories, Stanford University Press, 2011 or Barry Bergdoll, European Architecture 1750-1890, Oxford University Press, 2000, then answer the questions below:
 - 1) What are the main changes implemented by Napoleon III and Baron Haussmann? (300 words)
 - 2) What are the positive and negative aspects underlined by the author? (300 words)

HOMEWORK 7bis (not a written submission): Primary sources scrutiny: Read the extract from Charles Baudelaire's essay "The Painter of Modern Life" (1899). Does Baudelaire's definition of the modern painter concur with the modern city? Why? A discussion in class will allow you to share your insights (Charles Baudelaire, *The Painter of Modern Life*, Phaidon, 1995, p. 12-15)

HOMEWORK 7ter Submit classnotes for Feb. 5

!!!!The study guide for Test 1 will be posted on Blackboard on Monday Feb. 15

Tuesday February 16: No class (make up TBD)

Friday February 19 No class (make up TBD)

Tuesday February 23 (starts 10h35)

Test 1 (will be posted on Blackboard; you will have 1h40 to finish it; students with extra-time and in time zones that are not compatible, please contact me)

Friday Feb. 26: short break, no class

Tuesday March 2: no class (make up April 9)

Because of the uncertainty of the sanitary situation, instructions and modalities will be given progressively. According to the latest information, museums will open end March the earliest, more probably beginning of April. So I will update the syllabus as soon as I know more. I have chosen to keep the make-ups for April, hopefully as visits.

All students have to attend class: on-site students must be on campus at least once a week and attend the other session remotely; those who are remote will attend via Teams. In case the morning session on Tuesday is impossible because of your time zone, you will watch the recording and send classnotes to validate your attendance. The latter applies for students who cannot come because of health issues (COVID, contact case, other illness, etc., in all cases must be confirmed by documents)

- **From the *Bande à Manet* to the Impressionist Exhibits (1874-1866)**

Friday March 5 (Hybrid classroom, starts 15h20)

TOPIC: *Manet and the “bande à Manet”*: aesthetic and thematic continuity (1)

Reading: Michael Fried, “Manet in His Generation: The Face of Painting in the 1860s”, *Critical Inquiry*, Autumn, 1992, Vol. 19, No. 1 (Autumn, 1992, read p. 1-2 and 53-69).

HOMEWORK 9:

- Who is Michael Fried? (200 words)
- How does he Fried define the relation to the beholder in Manet’s art and how does it

differ from other painters of his generation? (300-400 words)

- What example cited in the article explicates the best Fried's position? (200-300 words)
- Cite one painting cited in the article that struck you particularly, explain why? (200-300 words)

HOMEWORK 9bis (not a written submission): Primary sources scrutiny: Read the two extracts: Degas's letter to Tissot (1874), and Monet's interview (1900). What is the attitude of these two Impressionists towards Manet? How do you explain it? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 42-43; 66)

Tuesday March 9 (Hybrid classroom, starts 10h35)

TOPIC: *Manet and the "bande à Manet": aesthetic and thematic continuity (2)*

Reading: S. Eisenman, "Manet and the Impressionists" in *19th century art. A Critical History*, Thames and Hudson, 2011

HOMEWORK 10

- Who is Stephen Eisenmann? (200 words)
- What is the novelty of Manet's art in the 1860s? (200-300 words)?
- How did Manet impact the formation of Impressionism? (200-300 words)
- What are according to this author the three main characteristics of Impressionism? (200-300 words)

Friday March 12 (Hybrid classroom, starts 15h20)

TOPIC: *The Impressionist group and its exhibits*

Reading: S. Eisenman, "The Intransigent Artists or How the Impressionists got their Name" in *Critical Writings in Impressionism/Postimpressionism*, ed. Mary Tompkins Lewis, University of California Press, 2007

HOMEWORK 11

- Why was the term "Impressionism" successful? (200-300 words)
- Cite at least two writers and art critics mentioned in the article, and explain how they contributed to the formation of the Impressionist group? (300-400 words)
- How does Eisenmann define the ambiguous relationship of Impressionism with politics? (200-300 words)

HOMEWORK 11bis (not a written submission): Primary sources scrutiny: Read Louis Leroy's article "Exhibition of the Impressionists" (1874). What are according to the author the most notable drawbacks of the new Impressionist art? How did Leroy construct his article to enhance its satirical quality? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 10-14)

Tuesday March 16 (Hybrid classroom, starts 10h35)

TOPIC: Impressionist subjects: the modern landscape and the modern city

Reading: T.J.Clark, *The painting of modern life*, Princeton University Press, 1999

HOMEWORK 12

- Who is T. J. Clark? (100 words)
- How does Clark define the relation between the natural and the artificial in Monet's landscapes? (300-400 words)
- Taking into account your prior knowledge of Monet, what is the most surprising/unexpected statement in Clark's text? Choose a citation of 200 words and comment in a short paragraph of 300 words.

Midsemester

Friday March 19 (Hybrid classroom, starts 15h20)

TOPIC: Exploring the Impressionist technique and subjects through Monet

HOMEWORK 13

Reading: J. House, "Monet: the Last Impressionist", in *Monet in the 20th century*, Yale University Press, 1998.

- Who is John House? (100 words)
- If you are to define the fundamental stages on Monet's artistic production, what chronological marks would you propose? Define briefly each stage. (400-500 words)
- What is your favorite "Monet period" and why? (200 words)

HOMEWORK 13bis (not a written submission): Primary sources scrutiny: Read the extract from Claude Monet's letters to Gustave Geffroy (1890). What have you learned about Monet's way of working? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 33-34)

!!!!The study guide for Test 2 will be posted on Blackboard by the end of the day, Friday March 19

Tuesday March 23 (Hybrid classroom, starts 10h35)

TOPIC: Japonisme and Impressionism, new influences

HOMEWORK 14

Reading: Shigemi I., "The Making of Hokusai's Reputation in the Context of Japonisme", *Japan Review*, n° 15 (2003).

1. What is the definition of Japonisme? (200 words)
2. Did the Impressionists correctly understand Japanese prints in their context? (200 words)

HOMEWORK 14 bis (not a written submission): Primary sources scrutiny: Read the extract from Théodore Duret's theoretical essay "The Impressionist Painters" (1878). How is the relation between Japonisme and Impressionism defined? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 7-9)

Friday March 26 (Hybrid session starts at 15h20)

TOPIC: Women and Impressionism (Visit to Orsay)

HOMEWORK 15

Reading: Pfeiffer I. "Impressionism is Feminine: On the Reception of Morisot, Cassatt, Gonzalès, and Bracquemond", in *Women Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond*, Ostfildern, Hatje Cantz, 2008

1. How were women Impressionist received at the time? (200 words)

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2. How did historiography on women Impressionists evolve? (200 words)
 3. Who supported women Impressionists? (200 words)

HOMEWORK bis (not a written submission): Primary sources scrutiny: Read the chapter on Berthe Morisot from Théodore Duret's theoretical essay "The Impressionist Painters" (1878). (T. Duret, *Manet and the French impressionists*, Translated by J.E. Crawford Fitch, London G. Richards, 1910, p. 170-176)

Tuesday March 30

Test 2 (will be posted on Blackboard; you will have 1h40 to finish it; students with extra-time or in incompatible time zones, please contact me)

- **Post-impressionism: artistic revolutions in the wake of Impressionism**

Friday April 2: (Visit Musée Jacquemart André, temporary exhibit Signac)

TOPIC: Signac, a major neo-impressionist

Reading: Thomson, R., "Ruins, Rhetoric and Revolution: Paul Signac's *Le Démolisseur* and Anarchism in the 1890s", *Art History*, 2013-04, Vol.36 (2), p.366-391.

HOMEWORK bis (not a written submission): Primary sources scrutiny: Read the extract from Felix Fénéon's article "The Impressionists in 1886" (1886). What is the novelty brought by Seurat at the 1886 Impressionist exhibit? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 108-110)

Friday April 2: LAST DAY TO WITHDRAW OR CHOOSE CREDIT/NON CREDIT

Tuesday April 6: All faculty retreat, no class

Friday April 9: (Double period: make up for March 2, Hybrid classroom, EXCEPTIONAL DOUBLE PERIOD, starts at 15h35 until 18h15)

TOPIC1: *Looking in depth into the simultaneous contrasts color theory and the basics of Neo-Impressionism* (Seurat)

Reading: Georges Roque, "Chevreul's colour theory and its consequences for artists", paper presented in June 2010, The Colour Group conference, Paris

TOPIC 2: Cézanne's durable temporality versus ephemeral Impressionist effects

Reading: Paul Smith, "Cézanne's 'Primitive' Perspective, or the 'View from Everywhere'", *The Art Bulletin*, Vol. 95, No. 1 (March 2013)

Topic 3: Paper topics discussion

Tuesday April 13:

Gauguin, the primitive and the exotic

Reading: Kirk Varnedoe, "Primitivism", in *A Fine Disregard. What makes modern art modern*, Thames and Hudson, 1990

HOMEWORK bis (not a written submission): Primary sources scrutiny: Read André Fontainas's review of Gauguin's exhibit then Gauguin's reply. What are the main points on which their perception of art differ? How does Gauguin see the faith of modern artists? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 174--180)

Friday April 16: (Visit Orsay)

Cézanne, Gauguin, Van Gogh: the legacy of Impressionism

Reading: Bernard Denvir, "A Divided Legacy", in *Post-Impressionism*, Thames and Hudson, 1992.

HOMEWORK bis (not a written submission): Primary sources scrutiny: Read Cézanne's short letters to Emile Bernard (who used to be a friend of Gauguin's). What are the pillars of painting according to Cézanne? How does he advise Bernard to work and what is the novelty of his method? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 91-94)

Tuesday April 20:

Van Gogh: subjective expressivity versus Impressionist retinal perception

Reading: D. Silverman, "The Alyscamps Paintings", in *Van Gogh and Gauguin: the Search for Sacred Art*, Farrar, Straus and Giroux, 2000

HOMEWORK bis (not a written submission): Primary sources scrutiny: Read Van Gogh's long letter to Emile Bernard. What is the difference with Cézanne's letters from last week? Why does Van Gogh warn Bernard and what are the main lines of his argument? A discussion in class will allow you to share your insights (L. Nochlin, *Sources and Documents. Impressionism and Postimpressionism*, Prenticehall, 1966, p. 91-94)

Friday April 23 (Visit Orangerie)

Legacy of Impressionism: Renoir and Magritte, temporary exhibit

No reading and no homework for this session

Prospective thesis paragraph and outline due via blackboard by 10am

Tuesday April 27

Legacy of Impressionism: Abstraction

Reading: M. Dragnet, "Monet and the Origins of Abstraction", in *Monet and Abstraction*, Hazan/Musée Marmottan, 2010. Define how Impressionism heralded the advent of abstraction? In what Impressionism is different from abstraction?

Friday May 7th (Remote, starts 18h30 Paris time)

Test 3 (will be posted on Blackboard; you will have 1h40 to finish it; students with extra-time, please contact me)

Saturday May 15 midnight: Final paper DUE via Blackboard

Textbooks

This course doesn't have any textbook.

Attendance Policy

AUP 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.

SPECIFIC AH3000 AMENDEMENTS

Beyond one unexcused absence, you lose one point PER UNEXCUSED ABSENCE. This will count towards your participation grade (see grading, p. 13). 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 Development. If you are COVID contact case or show symptoms, you must provide me with a note from the Health office or a doctor's note.

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

Amendment March 10: students who are present remotely or physically don't need to submit classnotes; classnotes must be submitted by students unable to attend remotely or physically for a valid reason (time zone impossibility, illness or personal situation to be documented as explained above)

COVID-19 TEMPORARY AMENDMENTS:

Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

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

ENGLISH LANGUAGE PROFICIENCY STATEMENT:

As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly

research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Assignments:

1. Class Participation (15%): includes homework, attendance, class discussions.

1. Three non-cumulative tests (45%), remote, via Blackboard

Test 1 (15%): Feb. 23

Test 2 (15%): March 30

Test 3 (15%): May 7

1. Prospective thesis paragraph, outline and bibliography (10%), APRIL 23d 10am, via Blackboard

1. Final paper (30%), MAY 15 midnight, via Blackboard

Here is the letter/number grades conversion grid we will be using :

A	100 %	to 92.5%
A-	92.5 %	to 89.5%
B+	89.5 %	to 86.5%
B	86.5 %	to 82.5%

B-	82.5 %	to 79.5%
C+	79.5 %	to 76.5%
C	76.5 %	to 72.5%
C-	72.5 %	to 69.5%
D+	69.5 %	to 67.5%
D	67.5 %	to 59.5%
F	59.5 %	to 0.0%

Detailed Grading Criteria

1. Class Participation (15%): includes homework, attendance, class discussions.

Regarding in-class discussions, the criteria are the following (5%)

- A for participation entails relevant (terms, content, obvious knowledge and reflection on assigned readings and primary sources scrutiny) and keen participation
- B+/A- entails very regular and relevant (terms, content, obvious knowledge and reflection on assigned readings and primary sources scrutiny) participation.
- B will entails regular but more improvised participation, with more limited understanding of terms, content, assigned readings and primary sources scrutiny.
- B-/C+ corresponds to sporadic participation with limited understanding of terms, content, assigned readings and primary sources scrutiny.
- C/C- corresponds to very sporadic participation with very limited understanding of terms, content, assigned readings and primary sources scrutiny.
- Inappropriate behavior such as consulting your telephone, surfing online in class, regular straying away from the group, chatting will be sanctioned by removing 1-2 points of the lettergrade
- Note: Shier students are invited to email, meet or ask questions after class to demonstrate their engagement with the class

Regarding homework submissions, the criteria are the following (5%):

- 100 points (A): submission is timely and **complete = showing you have tackled all the major periods or topics in the reading, and answered relevantly and carefully the**

questions

- 90 points (A-/B+): submission is slightly late or slightly incomplete
- 85 points (B): quite late or quite incomplete submission
- points (B-/C+): late and incomplete submission
- 75 points (C): very late and very incomplete
- 70 points (C-/D+): untimely, lacunary, irrelevant
- 60 points (D): very untimely, lacunary, irrelevant
- 0 points (F)no submission

Regarding attendance (5%):

See page3 of the syllabus for attendance policy

Beyond one unexcused absence, you lose one point PER UNEXCUSED ABSENCE!!!!

If remote learning, attendance will be based on complete homework submission on Tuesdays, and on classnotes during synchronous remote sessions on Friday. These notes don't have to be a transcription, they must show understanding of the material. If these notes are too short, you will be marked as late for attendance.

1. Three non-cumulative tests (45%, 15% each), remote, via Blackboard

All the tests include three sections:

- : 5 unknown works whose author/style you will recognize; 5 multiple choice involving dates/events/terms; a list of the important dates/events/terms will be posted in the study guide (100 points, 10 per item)
- *A compare/contrast visual analysis of two works seen in class*, a list of 10-12 potential works will be posted in the study guide: 500-600 words. You are expected to point out at least 2 similarities and 2 differences, and to explain why the two works differ by referring to the historical context or/and the art style/movement characteristics, or/and the artist's career and/or philosophy on art. (Writing skills=10 points; outline/structure= 10 points; differences= 20 points; similarities= 20 points; synthetic paragraph in connection to the topic of the seminar (Impressionism/Postimpressionism)= 20 points; historical background= 10 points; knowledge of the specific artwork= 10 pts; Bonus (up to 10 points)= 2 points for an extra similarity, extra difference, a relevant mention of a complementary example)

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- *A short essay of 500-600 words on a topic considered in class.* There will be one question/statement on one aspect the course material. You will respond using precise dates and events as well as at least two supportive examples which will be precisely attributed, dated and titled. A list of topics will be published in study guide. (Grading criteria: 10 points=writing skills; 15 points = outline; 20 points= precise personal examples well integrated in the argument; 10 points= precise dated historical background+ events; 15 points= knowledge about the art style (s)/movement (s) relevant to the question; 30 points = relevance of the argument to the question asked). You will be given 2-point bonus for an extra example or extra event (dated and precise, maximum 10 points bonus)

Prospective thesis paragraph (600 words) and 4-entry initial bibliography

The prospective thesis paragraph will expose the main lines of your research paper (an in-depth analysis and interpretation of one impressionist/postimpressionist work in Paris). It is not supposed to be definitive but must be academically solid and well researched, showing a serious work in progress. You will cite in your paragraph the 4 readings you have selected by using an appropriate academic reference system.

Bibliography must be academic and preferably recent. Stick to art historians and use at least 2 books for this assignment. You need books on the general context and the specific artist or artwork. You can use primary sources but identify them as such and contextualize them carefully (1 primary source maximum for this assignment). Reference readings (encyclopedia), short texts on museum websites, children's books, blogs, book reviews, exhibit reviews, general newspapers do not count. Ask the Professor if you have a doubt. You can use the readings and the bibliography available at the AUP library, listed in the syllabus (p. 11).

Grading criteria:

Bibliography:

- A letter is taken off for a missing entry
- 2 points are taken off for an irrelevant entry
- 1 point is taken off per not properly listed entry
- BONUS of 1 point is given for each extra cited in the thesis paragraph

Thesis:

- 5 points are taken off for not proposing a thesis at all
- 2 points are taken off when there is a lot of description but not a clear focus on what will be argued;
- 1-3 points are taken for wrong and/or misleading statement, depending how the mistake affects the global argument
- 1-3 point is taken when there are recurrent unclear statements, terminology and wording

issues

- 1 point is taken for non-sourced quotes, and for omitting to cite a source
- A BONUS of 2 points will be given to a particularly insightful and elaborate thesis

PAPER double-spaced, 4500 words (approximately 12 pages double spaced)

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 **8 bibliography entries, only scholarly books and articles: at least 3 books, maximum 2 primary sources, all sources listed appropriately (year, publisher, author), no reference books such as encyclopedia, no general newspapers, no short texts on museum websites, no children's books, blogs, book reviews, exhibit reviews, general newspapers. Ask the Professor if you have a doubt.** There will be a clear outline highlighted by sub-titles. You will conceive an appendix with carefully captioned artworks and a bibliography list referenced appropriately, by alphabetical order.

!!!!All submission should include wordcount; I tolerate 10% more or less the assigned format.

!!!!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

Find below the assessment rubrics for the paper:

ANALYTIC RUBRIC FOR ASSESSING PAPERS

STUDENT'S NAME:
SEMESTER:

COURSE NAME /NUMBER:

	Poor	Fair	Good	Very good	Excellent
N/A					
Original and relevant thesis made at the beginning of the paper					
Coherent outline with clear identification of topics and fluent transitions					
Efficient and complete visual analysis of the principal artwork					
Convincing and specific incorporations of historic events and facts					

Consistent relevant use

of artworks

to support the argument [] [] [] []
] [] []

Visible and efficient

confrontation of sources,

in depth personal critical perspective

 [] [] [] []
] [] []

Fluency and wording, including

good paragraph structure and

length [] [] [] []
] [] []

Grammar, spelling;

proofreading [] [] [] []
] [] []

Correct and

consistent use

of citations [] [] [] []
[] [] []

Accurate bibliography

of at least 8 academic entries in

an accepted, correct form [] [] [] []
[] [] []

Appendix with captioned

artworks,

global aspect of the paper [] [] [] []
[] [] []

COMMENT:

Grade:

Other

REMOTE, ON SITE, HYBRID... 2021 SPECIFICS

Basics:

1. The class will be a mixed synchronous/asynchronous teaching when remote. You are in different time zones, so the Tuesday session will be asynchronous while the Friday session will be synchronous.
2. Some of you being on the West Coast, we will use the reserve period for visits on Friday (16h55-18h15) for remote classes
3. When teaching will switch to in-person, we will maintain a hybrid classroom for remote learners; we'll record the sessions on Tuesdays morning for those not able to attend due to time difference. Friday sessions will have to be at 15h20 Paris time because of classroom attribution.
4. For students who will remain remote learners for the whole semesters, alternatives will be found to make up for the visits
5. I hope we'll have a fluent semester; however, the situation may be changing so we may have to change plans. Follow carefully my announcements on Blackboard
6. I will update the syllabus progressively. Make sure you always have the last version of the syllabus. The first version covers in detail the first third of the semester and options to come. I will update it according to Government/AUP Leadership instructions and museum openings.
7. The situation may evolve, so stay flexible and reserve your calendars for both periods reserved for the class on Friday (so from 15h20 to 18h15)
8. I am willing to organize as many visits as possible but at this stage (mid-January), I have no visibility on museum openings. So we will very probably improvise in some cases.
9. We'll assume that the class will be split in two for all visits because museums have changed their protocols due to the sanitary situation, and groups are often limited to 10 people. As we know nothing for now, I didn't give any specific instructions for the visits.

LMS (LEARNING MANAGEMENT SYSTEM) platforms to be used:

BLACKBOARD

- assignments will be submitted via Blackboard
- class material (readings and slideshows) will be on Blackboard
- links for videos for asynchronous teaching instructions will be on Blackboard
- you will submit assignments via Blackboard
- the Blackboard grading centre will be activated to inform you about your grades

TEAMS will be used for:

- **virtual/hybrid classroom sessions will be recorded, recording available on Teams for two weeks, ad posted on Streams afterwards**
- **personal meetings with the Professor by appointment**