Impressionism in Paris, 1874 to Today

Spring 2024 (starting Tues, March 12)

Tuesdays - Thursdays 1:00-2:15 pm

Paris Study-Abroad Component: May 12th to May, 22nd, 2023

Instructor: Dr. Laura Kalba

Office: Heller Hall 352

Email: kalba009@umn.edu

Student Office hrs: Thursdays, 2:30-4:30 pm (Zoom or in-person) and by appointment (Zoom only)

COURSE DESCRIPTION:

Coinciding with the 150th anniversary of the first Impressionist Exhibition in Paris, this study-abroad course concerns the origins, evolution, and legacies of one of the most well-researched and revered movements in modern art history. Beginning with the landmark 1874 exhibition, which gave the ragtag group of avant-garde artists its name, it will follow the development of Impressionist and Post-Impressionist art through the late nineteenth century before exploring twentieth- and twenty-first-century counterpoints to the now-canonical artworks of Manet, Degas, Monet, Morisot, Caillebotte, Renoir, Gauguin, Van Gogh, and others.

Through a mixture of lectures, readings, class discussion, walking tours, and the close, careful study of original artworks at the Louvre, Musée d’Orsay, Musée Marmottan, and elsewhere, students will learn about the connection between Impressionism and the city where it first emerged; art-market, collecting and curatorial practices; the reception of Impressionism abroad; and, finally, how scholarly interpretations of Impressionist artworks have changed over time.

From formal analysis to more recent art historical approaches, informed by gender and sexuality studies and postcolonial theory, the course will bring students to consider the merits and limitations of studying the ‘‘canon’’ and what, if anything, remains to be said about Impressionism today.

**Student Learning Outcomes:**

*Course activities and assignments have been carefully developed so that, by the end of the semester, students who successfully complete the course will be able to:*

* Identify and explain in their own words the historical significance of the principal figures, stylistic characteristics, media, and institutions associated with Impressionist and Post-Impressionist art.
* Situate Impressionism and Post-Impressionism within their Parisian and broader global contexts, paying particular attention to the social, economic, and political history of the period.
* Identify, compare, and critique the main methodological approaches to the study of Impressionist and Post-Impressionist art.
* Apply this knowledge creatively to analyze unfamiliar artworks not explicitly covered in lectures or assigned class readings.
* Demonstrate the visual analysis, reading, research, and writing skills needed to write a convincing argumentative essay, productively participate in class discussions, and continue learning about this topic once the course is over.
* Interact with classmates, educational partners in Paris, and others students meet while abroad in a courteous, professional manner, consistent with the academic mission and inclusive values of a land-grant university.

**This course satisfies the University of Minnesota’s** [**ARTS/HUMANITIES LIBERAL EDUCATION REQUIREMENT**](https://onestop.umn.edu/academics/undergraduate/lib-ed-requirements-overview/diversified-core-courses)

This course satisfies the University's Arts/Humanities liberal education requirement by immersing students in the art, history, and culture of late 19th-century Paris when Impressionism originally emerged, 150 years ago.

Through the process of achieving the learning outcomes listed above, students will also learn to investigate the world from new perspectives, explore new ways of thinking, become more active, and develop the skills necessary to become active citizens and life-long learners – in other words, they will make significant progress towards the fulfillment of the University’s arts/humanities liberal education requirements for undergraduate students.

More than simply gaining proficiency in identifying and analyzing individual works of art produced by Impressionist and Post-Impressionist artists, students taking this course will learn to think critically about works of art as part of a larger visual culture and historical moment.

Students will gain a better understanding, for example, of how industrialization, the changing dynamics of the art market, imperialism, and gender inequalities in the latter part of the nineteenth century shaped artists’ practices and contemporaneous responses to their work.

The course instructs students how to think and write like historians of art. In learning to identify and analyze the artwork’s key visual characteristics using formal analysis, locate and interpret relevant textual sources, and evaluate the merits and limitations of existing scholarship, students will learn how art historical knowledge is produced. In so doing, they will also hone their critical thinking, research, and writing skills in ways that will prove useful in a range of different fields as well as in their everyday lives.

I will evaluate students' attainment of these learning outcomes using several different types of assignments. The scaffolded research project (Adopt-An-Artwork Papers 1 and 2) and presentation to fellow students (Adopt-An-Artwork Presentation) ask students to combine visual and textual evidence to develop a convincing, well-organized interpretation of an individual artwork’s meanings and broader historical significance. Meanwhile, drawing upon material presented in class lectures, assigned readings, and exercises completed collaboratively in class, the take-home exam will, among other things, ask students to compare and contrast two conflicting scholarly interpretations of an Impressionist or Post-impressionist artwork, thus inviting them to engage in detailed analysis and critical evaluation of art historical methods and reflect more critically on their own process of interpretation.

Small-Group Experiences: To provide students with unique, high-quality instruction opportunities while in Paris, enrollment in this course is limited to 25 students, thus ensuring multiple opportunities for informal, small-group learning as well as more structured, team-based activities, such as think-pair-and-share moments in front of original artworks, jigsaw end-of-day summaries, embodied, tableau-vivant recreations of Impressionist artworks, etc. These and other small-group learning activities, such as the collaborative online annotation of assigned readings (see “Discussion Prep” assignments) and library scavenger-hunt (see “Library Workshop” in the class schedule), are designed to help students acquire skills central to the discipline of art history and the liberal arts, more generally. They are designed to prepare students for the individual assignments listed above and also make learning more memorable, thus helping them retrieve the knowledge and skills needed to continue expanding their understanding of Impressionism, Post-Impressionism, and art history, more generally, after the course is over.

[**Among the University’s’ STUDENT LEARNING OUTCOMES**](https://slo.umn.edu/undergraduate-experience/university-student-learning-development-outcomes)**, this course foregrounds the acquisition of knowledge and skills associated with “problem-solving” – i.e. the ability to “identify, define, and solve problems.”**

Among the University’s Student Learning Outcomes, ARTH3022 foregrounds the acquisition of knowledge and skills associated with the ability to “identify, define, and solve problems” (i.e. problem-solving). Lectures, readings, assignments, and outings require students to formulate historical questions about past societies, interpret visual and textual evidence, and provide cogent, well-articulated explanations of their findings. Featuring classics in the field as well as more recent art historical scholarship, the course invites students to identify, compare, and critique different methodological approaches to the study of Impressionist and Post-Impressionist artworks. In so doing, students will gain a better understanding of how the close, careful study of visual sources can provide unique insights into the past as well as a better appreciation for their own place in history.

**OUR WORK TOGETHER AND YOUR RESPONSIBILITIES**

**Student Academic Workload Policy:**

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester). This is what the University estimates should be necessary for an average student to earn an average final grade in the course.

For example, a student taking a three-credit course that meets for three hours a week should expect to spend, on average, an additional six hours a week on coursework outside the classroom to earn an average grade in the course.

Please note that the study-abroad portion of the course counts toward your total workload. Calculations of instructional time while in Paris (see course schedule below) are based on the guidelines found here: https://umabroad.umn.edu/faculty-staff/teach-abroad/development-resources/credit-best-practices.

Finally, please remember that these six hours of work outside of regular class time is what the University estimates should be necessary for an average student to earn an average final grade in the course. Students who aspire to earn an above-average final grade in the course are advised to set aside additional time to complete readings and assignments.

**Assignments, Grading Scales, and Statement of Assessments:**

| Welcome Week Activities (Syllabus Quiz, Personal Information Sheet, Contribution to Class Code of Conduct Discussion Board, and Study-Abroad Agreement) | 5% | March 17th |
| --- | --- | --- |
| Adopt-An-Artwork Paper 1 | 20% | April 3rd |
| Take-Home Exam, *including related Annotation and ‘Discussion Prep’ Assignments* | 20% | May 7th |
| Adopt-An-Artwork Onsite Presentation | 20% | Week 9/Paris Trip |
| Multi-Media Daily Travel Diary | 5% | Week 9/Paris Trip |
| Adopt-An-Artwork Paper 2 | 20% | May 28th |
| Participation and Engagement | 10% |  |

**Students, including those taking this class for a grade of S/U, are required to complete all the assignments to pass the course.**

**University Grading Scales**

| A/4.000 | Represents achievement that is outstanding relative to the level necessary to meet course requirements. |
| --- | --- |
| B/3.000 | Represents achievement that is significantly above the level necessary to meet course requirements. |
| C/2.000 | Represents achievement that meets the course requirements in every respect. |
| D/1.000 | Represents achievement that is worthy of credit even though it fails fully to meet the course requirements. |
| F/0.000 | Represents failure or no credit and indicates that coursework was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and an incomplete (I) was not awarded by the instructor. |
| I | Incomplete, a temporary grade that indicates coursework has not been completed. Requires a written agreement between the instructor and student, and is at the discretion of the instructor. |

| S/0.00 | Satisfactory (equivalent to a C- or better) |
| --- | --- |
| N/0.00 | Not Satisfactory |

See <https://policy.umn.edu/education/gradingtranscripts> for more information on this topic.

**Class Grading Scale:**

| A | 93-100 | C | 73-76 |
| --- | --- | --- | --- |
| A- | 90-92 | C- | 70-72 |
| B+ | 87-89 | D+ | 67-79 |
| B | 83-86 | D | 63-66 |
| B- | 80-82 | D- | 60-62 |
| C+ | 77-79 | F | 0 |

**Welcome-Week Activities (5%):**

These activities serve multiple purposes: first, to get you better acquainted with one another and build class community; second, to help you identify aspects of the syllabus about which you need additional clarifications; and, lastly, to clarify and reinforce the principles, practices, and expectations associated with UMN’s learning abroad courses (see Study Abroad Contract below). Thank you in advance for completing them on time.

**Study Abroad Contract**: As part of the Welcome-Week Activities for this course, you will be asked to review and sign a Study Abroad Agreement, which outlines the values and behavior norms you will be expected to model during our time together in Paris. By registering for this course, you are agreeing to the following:

* To arrive at scheduled class activities on time
* To read instructions and other program materials
* To actively participate in class discussions and small group learning activities
* To document class activities by way of photographs, videos, and/or sound recordings
* To obtain, when relevant, your classmate’s or instructor’s consent before posting any of the above on social media
* To complete your multi-media daily travel diary entry by 11:59 pm each day
* To interact with classmates, the instructor, and educational partners in Paris in a courteous, professional manner, consistent with the academic mission and inclusive values of a land-grant university

**Participation & Engagement (10%):**

Work done in preparation for, and during, class meetings contributes to your participation grade for this course. There are multiple different ways you can demonstrate engagement and, by extension, earn participation credits:

* Sharing half-formed thoughts in response to a question posed by one of your classmates or me
* Building on a classmate’s comments (by drawing connections or highlighting their importance, e.g. “I think what Kassim said earlier is really important because it helps us understand …”)
* Participating in think-pair-share or small-group discussions
* Answering Mentimeter questions using your laptop computer or smartphone
* Attending office hours (virtual or in-person)
* Providing a classmate with feedback on a draft or helping them catch up after an absence by sharing your class notes with them
* Providing feedback on the course by completing the mid-semester course evaluation

Attendance: No portion of the participation grade is reserved for attendance per se. Please note, however, that attendance will be recorded and that the most common ways of earning participation credits require being present and actively engaged during class meetings. Moreover, students who accumulate more than five unexcused absences will earn an automatic F for the participation portion of their final grade.

While in Paris, our days will normally begin at 8:30 am and end at 5:30 pm. It’s imperative that you arrive on time and remain with the group for the entire duration of the day’s program. During our trip, attendance will be recorded on a pro-rata basis, i.e., one 75-minute period being equivalent to one absence.

Most class meetings will involve small-group discussions or warm-up writing exercises. In these instances, it is not unusual for me to call on students randomly. If you know this is difficult for you, please talk to me early on in the semester so I can learn how to support your learning better.

**Multi-Media Daily Travel Diary (5%)**: You will be expected to document your daily activities and reactions to course materials in an online digital travel journal. Posts are due at the end of each day and should incorporate a variety of media, i.e., text, photos, videos, audio recordings. Select highlights will be screened on our last day together in Paris. Instructions for this assignment, including how to select highlights, will be provided shortly before our departure.

**Adopt-An-Artwork Papers 1 & 2 (20% each):**

At the beginning of the semester, you will be asked to “adopt” an artwork on view in one of the museums we’ll be visiting while in Paris. This artwork will be the focus of the first and second papers for this course and an on-site oral presentation (see below).

Detailed instructions for both assignments, including rubrics explaining how you will be graded, will be provided at least two weeks in advance.

**Adopt-An-Artwork On-Site Presentation (20%):** Presentations should build on the information presented in the first paper and the feedback you will have since received. These will take place in Paris, in front of the artwork, and should last no more than 5 minutes. Additional expectations and a rubric, explaining how your presentation will be evaluated, will be shared well before our departure.

**Take-Home Exam (20%):** The questions on the exam will ask you to synthesize, critically evaluate, and creatively apply the information presented in lectures and class readings. One or more of these will involve revising annotations or discussion prep assignments submitted earlier in the semester (see below). Other expectations will be outlined in detail on the last day of in-class instruction.

**Annotations (in Hypothes.is) and ‘Discussions Prep’ Assignments**: Designed to help you prepare for class discussion as well as the final take-home exam, annotations of class readings in Hypothes.is and short ‘Discussion Prep’ assignments must be submitted no later than 12 hours before the beginning of the class for which they have been assigned.

These readings vary in length, style, and level of difficulty. Don’t be alarmed if you encounter a reading that is challenging. Complete the annotation or discussion prep assignment as best you can—you are surely not alone!—and rest assured that there will be class time dedicated to working through the text together.

These annotation and discussion prep assignments will not be graded individually but, instead, serve as a basis for evaluating your answers to questions about the readings that appear on the take-home exam. Work submitted after the deadline (i.e., fewer than 12 hours before the class for which the reading has been assigned) will not be considered for credit.

**Expectations for Graded Work:**

I commit to providing you with feedback and/or grades on assignments before a further assignment of a similar format is due. Exams and shorter assignments are normally returned within two weeks of the due date. Essays and other longer writing assignments may take up to three weeks to grade. In the rare instance that I’m unable to return an assignment within the usual framework, I will notify you of the delay by email and let you know when you can expect to receive your grade.

In accordance with FERPA regulations, your graded coursework will be returned via the Canvas grade book or, in certain rare instances, during one-on-one, office-hour meetings.

**An Important Note About Deadlines and Makeup Work**

Papers and other written assignments must be submitted using the appropriate assignment dropbox on Canvas unless otherwise instructed. Late assignments will be marked down one-third of a letter grade (e.g., A to A-) per day, including weekends.

You will not be penalized for late work during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. For a complete list and other relevant information about makeupwork, see <https://policy.umn.edu/education/makeupwork>.

That being said, if you’re able to anticipate needing an extension on any of the assignments, I ask that you please make an appointment to see me during my office hours to explain the circumstances and ask for an extension. If needed, I can also help facilitate access to campus resources.

* **Everything Is Awful Policy - Automatic 48-hr Extension:** If you find yourself needing an extension on the papers or take-home exam, you may obtain an automatic, one-time 48-hr extension by simply submitting the sentence “Everything Is Awful” in Canvas (instead of assignment). This 48-hour extension does not apply to shorter assignments, such as annotations and discussion preps or the presentation. You are eligible for only ONE such extension over the course of the semester; use it wisely!

If asking for an extension in advance isn’t an option or a 48-hr “Everything is Awful” extension is insufficient, you must contact me by email no later than 48 hours after the missed exam or deadline. Failure to do so will normally result in the automatic, non-negotiable implementation of the standard lateness penalty.

In short, it is your responsibility to let me know that you’ve missed a deadline or are otherwise struggling to access this class because of health issues or other personal circumstances. Whatever the circumstances, it is never a good idea to fall off the radar!

**Name/Pronouns:**

Please advise me early in the semester of your preferred name and gender pronouns by completing the Welcome Week activities so that I can make the appropriate changes to my ‘unofficial’ roster and other class records.

There are other ways of sharing this information with your instructors and classmates. For example, many students, university staff, and faculty members include their preferred name and personal pronouns in their [email signature](https://university-relations.umn.edu/resources/email-signatures), [Zoom handle](https://drive.google.com/file/d/1EWWS6yBIwH07b7UmGtf1BRRt_CbEC4Ym/view), or [Canvas profile](https://it.umn.edu/services-technologies/how-tos/canvas-add-your-personal-pronouns-your). Finally, please note that it is also possible to indicate your preferred name and pronouns through the [My Info tab of MyU](https://drive.google.com/file/d/1pEBQSrrvIedtWhZGSvjOtF4lDKuyBcre/view?usp=sharing).

I will honor the names and pronouns you share with me and, per the University’s Board of Regents Policy on Equity, Diversity, Equal Opportunity, and Affirmative Action, expect all students registered for the course to do the same.

**Disability Accommodations:**

The University of Minnesota views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. Additional information is available on the DRC website: [*https://diversity.umn.edu/disability/*](https://diversity.umn.edu/disability/%C2%A0or)

* If you have, or think you have, a disability in any area such as mental health, attention, learning, chronic health, sensory, or physical, please contact the DRC office on your campus (UM Twin Cities - 612.626.1333) to arrange a confidential discussion regarding equitable access and reasonable accommodations.
* Students with short-term disabilities, such as a broken arm, can often work with instructors to minimize classroom barriers. In situations where additional assistance is needed, students should contact the DRC as noted above.
* If you are registered with the DRC and have a disability accommodation letter dated for this semester or this year, please reach out to me via email early (during the first three weeks) in the semester to review how the accommodations will be applied in the course.
* If you are registered with the DRC and have questions or concerns about your accommodations, please contact your access consultant/disability specialist.

**Scholastic Dishonesty:**

The University of Minnesota defines academic dishonesty as including but not limited to the following actions: plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without instructor permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement.

A Note about Plagiarism:The University of Minnesota Board of Regents defines plagiarism as “representing the words, creative work, or ideas of another person as one’s own without providing proper documentation of source.” As the University’s Student Conduct Code ([*https://regents.umn.edu/sites/regents.umn.edu/files/policies/Student\_Conduct\_Code.pdf*](https://regents.umn.edu/sites/regents.umn.edu/files/policies/Student_Conduct_Code.pdf)) clearly explains, examples of plagiarism include, but are not limited to the:

* copying information word for word from a source without using quotation marks and giving proper acknowledgment by way of footnote, endnote, or in-text citation;
* representing the words, ideas, or data of another person as one’s own without providing proper attribution to the author through quotation, reference, in-text citation, or footnote;
* producing, without proper attribution, any form of work originated by another person such as a musical phrase, a proof, a speech, an image, experimental data, laboratory report, graphic design, or computer code;
* paraphrasing, without sufficient acknowledgment, ideas taken from another person that the reader might reasonably mistake as the author’s; and
* borrowing various words, ideas, phrases, or data from original sources and blending them with one’s own without acknowledging the sources.

Additionally, as stated in the University’s guidelines, “It is the responsibility of all students to understand the standards and methods of proper attribution and to clarify with each instructor the standards, expectations, and reference techniques appropriate to the subject area and class requirements, including group work and internet use.”

A list of Frequently Asked Questions about plagiarism and other forms of scholastic dishonesty can be found here: [*https://communitystandards.umn.edu/avoid-violations/avoiding-scholastic-dishonesty*](https://communitystandards.umn.edu/avoid-violations/avoiding-scholastic-dishonesty). If, after reading the website, you still have questions, please come talk to me. I’m happy to answer any additional questions you may have.

Further Clarifications Relating The Use of AI in this Course: Artificial intelligence (AI) language models, such as ChatGPT, and online assignment help tools, such as Chegg®, are examples of online learning support platforms: they can not be used for course assignments except as explicitly authorized by me.

The following actions are prohibited in this course:

* Submitting all or any part of an assignment statement to an online learning support platform;
* Incorporating any part of an AI generated response in an assignment;
* Using AI to brainstorm, formulate arguments, or template ideas for assignments;
* Using AI to summarize or contextualize source materials;
* Submitting your own work for this class to an online learning support platform for iteration or improvement.

If you are in doubt as to whether you are using an online learning support platform appropriately in this course, I encourage you to discuss your situation with me.

Any assignment content composed by any resource other than you, regardless of whether that resource is human or digital, must be attributed to the source through proper citation. (Examples of citing content composed by digital tools are presented in: [libguides.umn.edu/chatgpt](http://libguides.umn.edu/chatgpt).)

Unattributed use of online learning support platforms and unauthorized sharing of instructional property are forms of scholastic dishonesty and will be treated as such.

Finally, please be aware that I take all instances of scholastic dishonesty very seriously and that, within this course, a student found responsible of plagiarism or any other form of scholastic dishonesty may be assigned a penalty up to and including an “F” or “N” for the entire course as well as additional sanctions, as deemed appropriate by the University.

**Required Readings:**

There is no textbook for this course. All readings will be made available electronically via the course Canvas site.

**The syllabus may be modified as deemed appropriate. All changes will be announced in class and posted on the course Canvas site.**

# SCHEDULE

|  | SPRING BREAK |
| --- | --- |
| Week 1 | [3 hrs formal instruction time] |
| Tues, March 12 | Introductions: Why Impressionism? |
| Thurs, March 14 | Introductions cont’d: Why Impressionism?  \* Pre-Departure Orientation Part I  \*No New Readings (Explanation of Annotation and Discussion Prep Assignments) |
|  | Welcome Week Activities Due Sunday, March 17th @ 11:59 pm |
| Week 2 | [3 hrs formal instruction time] |
| Tues, March 19 | Lecture: 150 Years Ago- The First Impressionist Exhibition (1874)  Annotation/Discussion Prep due Wednesday 11:59 pm |
| Thurs, March 21 | Discussion   * Selection of textbook readings: Jason (2016), Gardner (2001) and Gardner (1926), & Smarthistory * “Documents c.1884-1887,” in *The Impressionists at First Hand*, ed. by Bernard Denvir (New York: Thames and Hudson, 1987), 85-6, 98-110, 195-6. * Marnin Young, “Impressionism and Criticism,” in *Wiley Blackwell Companion to Impressionism,* ed. by André Dombrowski (Hoboken, NJ: Wiley Blackwell, 2021), 9-26.   \*Explanation of Adopt-An-Artwork Paper 1 Assignment |
| Week 3 | [3 hrs formal instruction time] |
| Tues, March 26 | Lecture: The Painting of Modern Life (Paris & Its Suburbs)  Annotation/Discussion Prep due Wednesday 11:59 pm |
| Thurs, March 28 | Discussion   * Carol Armstrong, “Painting, Photographing, Ballooning: At the Boulevard des Capucines,” in *Wiley Blackwell Companion to Impressionism,* ed. by André Dombrowski (Hoboken, NJ: Wiley Blackwell, 2021), 181-200. * Eliza E. Rathbone, “Renoir’s *Luncheon of the Boating Party: ‘Le dernier grand tableau’* & Elizabeth Stelle et al. “Reevaluation of *Luncheon of the Boating Party*” in *Renoir and Friends: Luncheon of the Boating Party,* ed. by Eliza E. Rathbone (Washington D.C.: The Phillips Collection, 2017), 12-49, 118-131. * Elizabeth Heath, “If Objects Could Speak: Tales of Race and Empire at Renoir’s Luncheon of the Boating Party.” *H-France Salon* 14, no. 8 (2022).<https://h-france.net/Salon/SalonVol14no08.7.Heath.pdf>. |
| Week 4 | [3 hrs formal instruction time] |
| Tues, April 2 | Lecture: Gendered Perspectives  Annotation/Discussion Prep due Wednesday 11:59 pm |
|  | ADOPT-AN-ARTWORK PAPER # 1 DUE - Wednesday, April 3 @ 11:59 pm |
| Thurs, April 4 | Discussion & Library Research Workshop   * Anne Higonnet, “A Painting by Mary Cassatt and Its Challenge to the Social Rules of Art,” in *Wiley Blackwell Companion to Impressionism,* ed. by André Dombrowski (Hoboken, NJ: Wiley Blackwell, 2021), 219-233.   NOTE: Class will take place at the Wilson Library (Location TBA) |
| Week 5 | [3 hrs formal instruction time] |
| Tues, April 9 | Lecture: Late, Neo, and Post: The 1880s and Beyond  Annotation/Discussion Prep due Wednesday 11:59 pm |
| Thurs, April 11 | Discussion   * Linda Nochlin, “Seurat’s Grande Jatte: An Anti-Utopian Allegory,” *Critical Readings in Impressionism and Post-Impressionism*, ed. by Mary Tomkins Lewis (Berkeley: University of California Press, 2007), pp. 253-269 * Abigail Solomon Godeau, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism,” in The Expanding Discourse, ed. by Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), pp. 313-330 |
| Week 6 | [3 hrs formal instruction time] |
| Tues, April 16 | Lecture: Collecting, Curating, & Canonizing the Impressionists  Annotation/Discussion Prep due Wednesday 11:59 pm |
| Thurs, April 18 | Discussion   * Nicholas Green, “Dealing in Temperaments: Economic Transformation of the Artistic Field in the Second Half of the Nineteenth Century,” in *Critical Readings in Impressionism and Post-Impressionism*, ed. by Mary Tompkins Lewis (Berkeley: University of California Press, 2007), 31-47. * Clement Greenberg, “Modernist Painting” [1960], <http://www.sharecom.ca/greenberg/modernism.html> * Gary Tinterow. “The Blockbuster, Art History, and the Public: The Case of Origins of Impressionism,” in *The Two Art Histories,* ed. by Charles W. Haxthausen (Williamstown: Sterling and Francine Clark Art Institute, 2002), 142-153. |
| Week 7 | [3 hrs formal instruction time] |
| Tues, April 23 | Lecture: International and Contemporary Counterpoints  Annotation/Discussion Prep due Wednesday 11:59 pm |
| Thurs, April 25 | Discussion     * Ahu Antmen, “Jeune Turc, Jeune Femme: Impressions of a New ‘Beauté Orientale’”, in *Mapping Impressionist Painting in Transnational Contexts*, ed. by Emily Burns and Alice M. Rudy Price (New York: Routledge, 2021), 103-116. * Denise Murrell, *Posing Modernity: The Black Model from Manet and Matisse to Today* (New Haven: Yale University Press, 2018), selections TBD.   \* Explanation of Take-Home Exam Assignment |
| Week 8: In-Class Workshop Week | [1.5 hrs formal instructional time] |
| Tues, April 30th | Workshop Week:  Pre-Departure Orientation Part II  Explanation of Presentation Assignment  Explanation of Daily Travel Multi-Media Journal Assignment |
|  |  |
| May 2-4, 6-8 | Exam Period |
|  | Take-Home Exam DUE May 7th @ 11:59 pm |
| Week 9: | PARIS TRIP |
|  | ADOPT-AN-ARTWORK PRESENTATIONS DUE  **Note: See the schedule below to determine the date on which you will be presenting your artwork to the group. It is your responsibility to know where your artwork is located and when we’re going there.** |
| DAY 1:  Sunday, May 12th | Depart for Paris from MSP Airport |
| DAY 2:  Monday, May 13th | Arrive in Paris at Charles-de-Gaule Airport  AM: Orientation at ACCENT [2 hrs formal instruction]  Group LUNCH  PM: WALKING TOUR: IMPRESSIONISM & THE PAINTING OF MODERN LIFE (with Marzia Mariagrazia Fiorito) [2 hrs formal instruction + 1 hr informal instruction]   * Hôtel du Louvre * Opéra Garnier (& Opera District) * Galeries LaFayette * Saint-Lazare Train Station * Pont de l’Europe   5:30 pm+ Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 4 hrs formal instruction + 1 hr informal instructional time [x.5] = 4.5 hrs] |
| DAY 3:  Tuesday, May 14th | 8:30 am Gather in Hotel Lobby  AM MUSÉE D’ORSAY [2 hrs informal instruction + 1 hr formal instruction]  LUNCH 12:00-1:30 pm  PM MUSÉE D’ORSAY (cont’d) [2 hrs informal instruction + 1 hr formal instruction]  PM On-Site Lecture by Curator Paul Perrin (To Be Confirmed) [1.5 hrs formal instruction]  5:30 pm+ - Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 3.5 hrs formal instruction + 4 hrs informal instruction [x .5] = 5.5 hrs] |
| DAY 4:  Wednesday, May 15th | 8:30 am Gather in Hotel Lobby  AM MUSÉE CARNAVALET [2 hrs formal instruction]  LUNCH 12:00-1:30 pm  PM BHVP [2 hrs formal instruction]  PM WALKING TOUR: SIGHTS ALONG THE SEINE (with Marzia Mariagrazia Fiorito) ( [2 hrs formal instruction + 1 hr informal instruction]   * Rue Fürstenberg (Studio of Delacroix, Monet, and Bazille) * Pont Neuf - Notre Dame * Rue Rivoli (La Samaritaine & Louvre) * Jardin des Tuileries * Place de la Concorde   5:30 pm + - Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 6 hrs formal instruction + 1 hr informal instruction [x.5] = 6.5] |
| DAY 5:  Thursday, May 16th | 8:30 am Gather in Hotel Lobby  AM LOUVRE [2 hrs formal instruction + 1 hr informal instruction]  LUNCH 12:00-1:30 pm  PM LOUVRE cont’d [1 hr formal instruction + 2 hrs informal instruction]  PM SENNELIER (ART-SUPPLY STORE) [1 hr formal instruction + 1 hr informal instruction]  5:30 pm + - Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 4 hrs formal instruction + 4 hrs informal instruction [x .5] = 6 hours] |
| DAY 6:  Friday, May 17th | 8:30 am Gather in Hotel Lobby  AM MUSÉE MARMOTTAN MONET [2 hrs formal instruction + 1 hr informal instruction]  LUNCH 12:00-1:30 pm  PM MUSÉE PETIT PALAIS [2 hrs formal instruction + 1 hr informal instruction]  PM HOTEL DROUOT (AUCTION HOUSE) [1 hr formal instruction + 1 hr informal instruction]  5:30 pm + - Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 4 hrs formal instruction + 3 hrs informal instruction [x.5] = 5.5 hrs] |
| DAY 7:  Saturday, May 18th | 8:30 am Gather in Hotel Lobby  AM - PM CRUISE ON THE SEINE (with visits to Ile de Jatte and Ile Chatou, where the class will have lunch at the Restaurant Maison La Fournaise and take a plein-air painting class) [3 hrs formal instruction + 3 hrs of informal instruction]  5:30 pm + - Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 3 hrs formal instruction + 3 hrs of informal instruction [x.5] = 4.5 hrs] |
| DAY 8:  Sunday, May 19th | 8:30 am Gather in Hotel Lobby  AM ORANGERIE [1 hr formal instruction + 1 hr informal instruction]  LUNCH 12:00-1:30 pm  PM CENTRE POMPIDOU [2 hrs formal instruction + 1 hr informal instruction]  PM [Contemporary Art Museum/Gallery Visit - TBD] [1 hr formal instruction + 1 hr informal]  5:30 pm - Self-Organized Activities  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 4 hrs formal instruction+ 3 hrs informal instruction [x.5] = 5.5 hrs] |
| DAY 9:  Monday, May 20th | AM-PM DAY TRIP TO MUSÉE GIVERNY IMPRESSIONNISMES  11:59 pm - Daily Travel Journal Post DUE  [Total instructional time: 3 hrs formal instruction + 3 hrs of informal instruction [x.5] = 4.5 hrs] |
| DAY 10:  Tuesday, May 21st | AM - Rest/Self-Organized Activities  PM - Highlights from Travel Abroad Multimedia Diaries at ACCENT [2.5 hours formal instructional time]  5:30 pm - 8:00 pm Group Farewell Dinner |
| DAY 11:  Wednesday, May 22nd | Return to MPS. Departure from Paris Charles-de-Gaule Airport |
|  | ADOPT-AN-ARTWORK PAPER #2 due Tuesday, May 28th |

ADDITIONAL INFORMATION ABOUT THIS COURSE AND UNIVERSITY POLICIES

**Appropriate Student Use of Class Notes and Course Materials**

Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see: [*https://policy.umn.edu/education/studentresp*](https://policy.umn.edu/education/studentresp).

**Equity, Diversity, Equal Opportunity, and Affirmative Action**

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, membership or activity in a local commission created for the purpose of dealing with discrimination, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult the Board of Regents Policy:[*https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy\_equity\_diversity\_equal\_opportunity\_and\_affirmative\_action.pdf*](https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_equity_diversity_equal_opportunity_and_affirmative_action.pdf).

**Student Conduct Code**

The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community.

As a student at the University, you are expected to adhere to the Board of Regents Policy: *Student Conduct Code*. To review the Student Conduct Code, please see: [*https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy\_student\_conduct\_code.pdf*](https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_student_conduct_code.pdf)

Note that the conduct code specifically addresses disruptive classroom conduct, which means “engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach and/or a student’s ability to learn.” The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.

**Academic Freedom and Responsibility**

Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom and conduct relevant research. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.\* When conducting research, pertinent institutional approvals must be obtained and the research must be consistent with University policies.

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.

*\* Language adapted from the American Association of University Professors "Joint Statement on Rights and Freedoms of Students.”*

STUDENT RESOURCES:

**Student Writing Support at the Center for Writing:**

Student Writing Support (SWS) offers free writing instruction for all University of Minnesota students—graduate and undergraduate—at all stages of the writing process. In face-to-face and online collaborative consultations, SWS consultants from across the disciplines help students develop productive writing habits and revision strategies.

Consulting is available by appointment online and in Nicholson Hall, and on a walk-in basis in Appleby Hall. For more information, go to[writing.umn.edu/sws](http://writing.umn.edu/sws/index.html) or call [612.625.1893](tel:(612)%20625-1893).

In addition, SWS offers several[web-based resources](http://writing.umn.edu/sws/index.html) on topics such as avoiding plagiarism, documenting sources, and planning and completing a writing project.

**Career Resources for Art History:**

CLA Career Services is committed to helping students maximize their academic exploration opportunities while at the University of Minnesota.

Students interested in career paths in art history or related fields are encouraged to visit “What Can I Do With a Major in Art History?” at <https://cla.umn.edu/wcidwami/art-history>.

Students can schedule a meeting with a career counselor by visiting [clacareer.appointments.umn.edu](http://clacareer.appointments.umn.edu).

**Mental Health and Stress Management**

As a student, you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: [*http://www.mentalhealth.umn.edu*](http://www.mentalhealth.umn.edu/).

If you feel you might harm yourself or others or if this is an emergency, please do the following without delay: Call 911 or Crisis Connection (612-379-6363).

**Sexual harassment, sexual assault, stalking, and relationship violence**

The University prohibits sexual misconduct and encourages anyone experiencing sexual misconduct to access resources for personal support and reporting. If you want to speak confidentially with someone about an experience of sexual misconduct, please contact your campus resources, including the Aurora Center, Boynton Mental Health or Student Counseling Services (<https://eoaa.umn.edu/report-misconduct>).

If you want to report sexual misconduct or have questions about the University’s policies and procedures related to sexual misconduct, please contact your campus Title IX office or relevant policy contacts.

Instructors are required to share information they learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. This allows a Title IX staff member to reach out to those who have experienced sexual misconduct to provide information about personal support resources and options for investigation. You may talk to instructors about concerns related to sexual misconduct, and they will provide support and keep the information you share private to the extent possible, given their University role.

For additional information, please consult:

[*https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy\_sexual\_harassment\_sexual\_assault\_stalking\_and\_relationship\_violence.pdf*](https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_sexual_harassment_sexual_assault_stalking_and_relationship_violence.pdf)

**Food Scarcity**

If you are experiencing a food shortage or struggling with access to fresh and healthy food, please visit the [Nutritious U Food Pantry](https://boynton.umn.edu/food-pantry), located at 300 Washington Ave SE Minneapolis, MN 55455 (12 - 6 pm Tuesday, Wednesday & Thursday).

**Emergency Student Funds**

To request student emergency funds, contact One Stop Student Services at onestop@umn.edu. For more information on eligibility requirements and how to apply for emergency funds, see <https://onestop.umn.edu/student-emergency-funds.>