

COURSE OBJECTIVES:

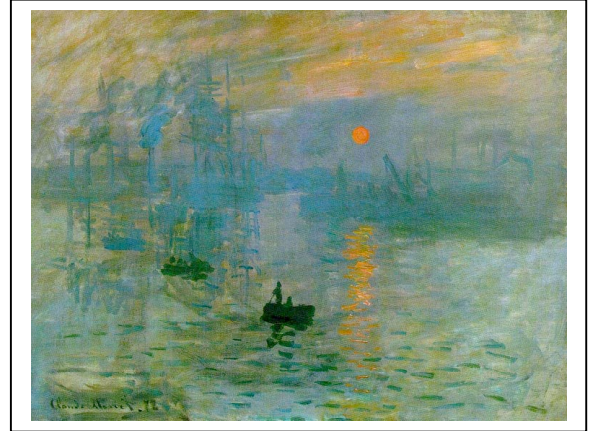
- Understand important developments in the period
- Know major artists, their key works, relation to their times
- Study and comprehend visual images and written texts
- Explore connections between places and motifs and their modernity

TEXTBOOKS

- IMPRESSIONISM: ORIGINS, PRACTICE, RECEPTION [= I below]
- THE POST-IMPRESSIONISTS [= P below]
- IMPRESSIONISM & POST-IMPRESSIONISM sources [= N below]
- Readings packet, items 1-12 [= R below]

GRADING—POINTS SYSTEM: (550 total points:)

4 slide quizzes (75 pts each)	300
5 unannounced quizzes—reading, maps (10 pts each)	50
1 museum project	20
1 in-class report	30
1 paper with footnotes + bibliography (10 typed pages)	100
1 final exam (comprehensive)	50
discretionary points (bonus)	10



ATTENDANCE POLICY: NO MAKE-UPS

Daily attendance expected and monitored; exceptions:

- Medical emergency with documentation
- Schoolwork conflict with note from instructor

ADVICE: Come to every class, be on time, take copious notes, participate in discussion, stay current on reading, check e-mail often, Attend carefully to written instructions, get fast start on paper (gather sources immediately)

SCHEDULE—TOPICS, TEXT READING, QUIZZES AND REPORTS:

WEEK	DATES	TOPICS	REPORTS	READING
Week 1	Jan. 09 11	COURSE INTRODUCTION + consideration of 4100 opportunity CHOOSE REPORT TOPICS		Books to class this week
Week 2	Jan. 16 18	Setting the Scene for the Emergence of Impressionism The Artists of the Batignolles		I 1 + R 1 I 2 + R 2-3
Week 3	Jan. 23 25	The Impressionists—Personalities and Family Histories The Emergence of Impressionism	• •	I 3 + N 2 I 4
Week 4	Jan. 30 Feb. 01	The Impressionist Exhibitions: Who, What, Where, When & Responses	• •	I 5 + N 1 3 + Huysmans
Week 5	Feb. 06 08	QUIZ #1 The Impressionist Subject	• •	I 6 + R 4-5
Week 6	Feb. 13 15	The Issue of Style Impressionism and the Art Market	• •	I 7 + R 6 I 8
Week 7	Feb. 20 22	The End of Impressionism The Legacy of Impressionism	• •	I 9 + N 3 P 1 + R 7
Week 8	Feb. 27 Mar. 01	The 8 th Impressionist Exhibition (a second look) Enterprise: The Volpini Exhibition, 1889	• •	P 2 P 3 + R 8-9
Week 9	Mar. 06 08	QUIZ #2 Exhibitions: Le Barc de Boutteville (1893) + Cézanne (1895)	• •	P 4-5 + R 10
Week 10	Mar.10-18	SPRING BREAK / AAI Field Study Travel: Washington (10-15th)		
Week 11	Mar. 20 22	PAPER DUE + The Big Shift: Naturalism to Symbolism Compare: Portraiture, Impressionist vs. Post-Impressionist	• •	P 6 + N 4 + R 11 P 8-9 + R 12
Week 12	Mar. 27 28 29	READING DAY—prepare for Cachin visit AAI SPRING LECTURE: “Self-Portraits, Manet to Gauguin” 7 pm GUEST AAI Speaker & post-lecture discussion		
Week 13	Apr. 03 05	QUIZ #3 Synthesis	• •	P 7 + R
Week 14	Apr. 10 12	Post-Impressionist Subjects: City vs Country 1890s Themes	•	P 10-11 P 12
Week 15	Apr. 17 19	ALL-DAY CLASS FIELD TRIP TO DMA DIADELOSO (NO CLASS)		
Week 16	Apr. 24 26	QUIZ #4 + COURSE EVALUATION COMPREHENSIVE COURSE REVIEW	•	
FINALS	May 04	FINAL EXAM—COMPREHENSIVE, 2:00 – 4:00 pm		

ART 3358: IMPRESSIONISM & POST-IMPRESSIONISM
Baylor, Spring 2007—Dr. Karen Pope

COURSE PAPER

DUE: March 08 (1 letter grade drop per day late)

*Choose a topic with a subject limited enough in scope to make for thorough investigation, use of all appropriate sources, and thoughtful analysis. Students enrolled in ART 4100 should select carefully to achieve tight coordination with ART 4100 assignments (good 4100 topics are indicated with *).*

Topic Suggestions and Examples [in roughly chronological/presentation order]:

1. Corot and the Cliché-verre [could be treated as studio project with written report]
2. The Etching Revival in France and its relation to Impressionist style
3. Emile Zola and the literature of modern life
4. Boudin in Normandy—The Beach and Pre-Impressionism *
5. Medardo Rosso (sculptor)
6. Monet and the Series *
7. Tissot's urban modernism
8. The racetrack as depicted by Degas and Manet
9. The bridge as an Impressionist motif
10. Sisley in the Landscape *
11. Edgar Degas as a Portraitist *
12. Degas' Modeled Figures of Bathers and Dancers *
13. Mary Cassatt and Japan *
14. Whistler and Music *
15. Puvis de Chavannes' murals in the Pantheon
16. The Eiffel Tower and the Universal Exposition 1889
17. The evolution of van Gogh's drawing style and its role in his paintings
18. Henri Rivière's Japoniste prints of Paris [could be treated as studio project with written report]
19. Vuillard and the French interior
20. Paul Serusier's Post-Impressionism
21. Camille Claudel (sculptor)
22. Pissarro's late Paris pictures
23. Ziem, Impressionist in Venice *
24. A topic with a Museum Studies concentration—example: Neo-Impressionism in Texas collections

Recommended strategy:

Define a central question related to your topic and direct all effort toward answering this central question.

Example: "How did Japanese woodblock prints affect the art of Mary Cassatt?"

Bibliography: **Make this an immediate priority! Must include key books, articles, primary sources**

- Identify the best sources
 - Consult BearCat and other library catalogs for books
 - Use BearCat's OTHER ELECTRONIC RESOURCES to locate journal articles
- Locate the best sources
 - Determine where your best sources are available and how to obtain those not in Baylor's library
 - Expect Interlibrary loan to take 2 weeks or more—INITIATE Interlibrary Loan requests ASAP.

Documentation: **All sources must be acknowledged with a consistent footnoting system**

- Create a note-taking system that will keep track of all notes by source and page

Writing—Making the Writing Manageable:

- Develop a list of key ideas
- Imagine each as the subject of a paragraph or sentence
- Construct preliminary sentences to get paragraphs started
- Identify the material that must be assembled to complete each paragraph
- Organize paragraphs into logical sections in a logical sequence (chronological sequence usually is best)

Writing—Making the Writing Successful:

- Pay attention to examples, including the sources you consult (journal articles)
- Consult an authoritative guide, e.g. Sylvan Barnet or Henry Sayre published "writing about art" guides
- Use the Baylor Writing Center
- Get another student to read your paper for
 - a) general clarity
 - b) grammar and spelling
 - c) thoroughness

Evaluation:

See rubric, next page

ART 3358: IMPRESSIONISM & POST-IMPRESSIONISM
Baylor, Spring 2007—Dr. Karen Pope

REPORT

DUE: Per presentation schedule, to be determined

ASSIGNMENT:

- Organize a report derived from your paper topic.
- Prepare material as a PowerPoint presentation—6 “slides” MAXIMUM.
- Deliver 2 days in advance for proofreading (*optional*)
- Deliver via e-mail (Karen_Pope@Baylor.edu) and be in classroom by 9:00 am to manage handout copies, teaching aids, harddrive issues, etc.

CONTENT:

- Articulate your paper’s thesis/main point
- Introduce one key work as an illustration around which to discuss your thesis

GUIDELINES for PowerPoint:

- Font: Arial 20
- White background, black text
- Images: Labeled by artist, title, dimensions (*inches—convert from metric*), collection
- Include header with your name and the date of your presentation
- Limit text to key points as bullets; deliver most information orally
- Include a short quote from an appropriate primary source

PRESENTATION:

- Formal style as though an element of a job interview
- 15 minutes for presentation, 5 minutes for questions, discussion
- Date to be scheduled to complement text-based course content

GRADING CRITERIA:

- Thoroughness
- Clarity
- Comprehension
- Follows instructions (in construction of .ppt and follow-through)
- Presentation (*points off for abuse of time allotment*)

RUBRIC for IN-CLASS REPORT:

	Thoroughness	Clarity	Grasp	Form	Delivery
A	clear intro, conclusion, leaves no gaps in stated subject	easy to follow verbally and visually	able to place topic in course context, answer questions	per guidelines	clear, smooth, good use of vocabulary, moderate pace, into time allotted
B	can be followed but doesn't guide audience	not always clear/ details of labeling incomplete	reasonable answers to questions	lapses, e.g. metric, no collection given	unpolished delivery, stutter words, e.g. uh, um, like
C	audience not certain of organization	errors	uncertainty in relating to course; difficulty with questions	incomplete labels inconsistent fonts	colloquial vocabulary, e.g. piece instead of work/painting
D	no apparent organization	apparent confusion		obviously thrown together	silly, disrespectful, casual, scornful

COMMENTS:

A successful report will require careful planning to cover the topic thoroughly in the brief period allotted.

RUBRIC for PAPER:

	THESIS	CONTENT	EXAMPLES	SOURCES	STYLE
A	Statement of main point/problem set out at beginning of paper with clarity and indication of how paper will proceed	Thorough and well-organized to develop thesis or resolve key problem; comprehensive approach leaving no questions in the reader's mind	Widest possible range of works for the topic; each given compact discussion and related to thesis; illustrated with complete identification (artist, title, date, collection, dimensions/inches	Clear use of journal articles, most important books, minimal use of internet (exception: scholarly website ideal for paper topic); consistent citation form + bibliography	Fluent formal language, accurate punctuation, logical connection from one section to another, solid conclusion
B	A main idea about the artist/topic introduces the paper	Superficial coverage of topic; rambling; some irrelevant material	Several, but lacking solid connection to thesis; incomplete identifications	A few books, an article, internet; inconsistent citation and/or bibliography form	Mostly clear with lapses of punctuation, organization; a few grammar flaws
C	A general introduction begins the paper	Generic discussion of artist, little focus on thesis/problem	Too many, too few or poor choices for topic, e.g. limited range, repetitive; not identified	Reliance on one or two sources	Multiple flaws, e.g. incomplete sentences, unsuccessful organization, unclear expression
D	First paragraph gives no clear indication of paper's direction	Does not focus on a key problem or concept	Too few to support paper; mishandled or misidentified	Generic sources; sources not cited in paper	Many flaws that inhibit reader's comprehension of paper

ART 3358: IMPRESSIONISM & POST-IMPRESSIONISM
Baylor, Spring 2007—Dr. Karen Pope

PRINT RESOURCES: LIBRARY RESERVE LIST (All 3-day circulation)

Berson, Ruth, ed.
The New Painting: Impressionism, 1874-1886 [Documentation, v.1=Reviews; v. 2=Exhibited Works]
San Francisco: Fine Arts Museums of San Francisco, 1996.
ND547.5.I4 N38 1996

Chu, Petra ten-Doesschate.
Nineteenth-Century European Art.
New York: Abrams, 2003.
N6757 .C484 2003

Clark, Timothy J.
The Painting of Modern Life: Paris in the Art of Manet and His Followers.
New York: Knopf, 1985.
ND550.C55 1985

Eitner, Lorenz.
An Outline of 19th Century European Painting: From David through Cézanne.
New York: Icon Editions, 1992.
ND457.E38 1992

Herbert, Robert L.
Impressionism: Art, Leisure, and Parisian Society.
New Haven: Yale University Press, 1988.
ND550.H47 1988

Moffett, Charles, et al.
The New Painting: Impressionism, 1874-1886 [Exhibition catalog]
San Francisco: Fine Arts Museums of San Francisco, 1996.
?

Nochlin, Linda.
Impressionism and Post-Impressionism, 1874-1904: Sources and Documents.
Englewood Cliffs: Prentice-Hall, 1966.
ND1265 .N58

Rewald, John.
History of Impressionism.
New York: Museum of Modern Art, 1973.
ND1265.R4 1973

Rewald, John.
Post-Impressionism: From Van Gogh to Gauguin.
New York: Museum of Modern, 1978.
ND1265.R43 1978

Rosenblum, Robert and H. W. Janson.
19th Century Art.
New York: Abrams, 1984.
N6425.N4 R65 1984

Sutcliffe, Anthony.
Paris: An Architectural History.
New Haven: Yale University Press, 1993.
NA1050 .S87 1993

Wintle, Justin, ed.
Makers of Nineteenth Century Culture, 1800-1914.
Boston: Routledge & Kegan Paul, 1982.
CT119.M23x