



CIEE Toulouse, France

Course name:	Masterworks of French Art
Course number:	AHIS 3001 TOFR
Programs offering course:	Toulouse Business and Culture
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Fall 2019

Course Description

This course focuses on masterworks of French art and architecture from the Middle Ages through the 21st century. It takes into consideration the links between art, history and culture, and works are thus studied within their artistic, historical and social context. Topics cover a broad range of works, from Romanesque and Gothic churches and monasteries to medieval castles and fortifications, to groundbreaking pictorial innovations in the 19th and 20th centuries. Particular attention is paid to Southern France, as we take full advantage of on-site classes and day-long tours, both in Toulouse and its region.

Learning Objectives

By the conclusion of this course, students will be able to demonstrate overall knowledge of art history in France from the Middle Ages through contemporary works. They will be able to distinguish between architectural forms and painting styles and characteristics throughout these periods and quote specific examples to illustrate the differences. They will be able to employ the vocabulary and language of art and analysis, and compare and contrast works from various periods of French visual artistic history.

Course Prerequisites

None

Methods of Instruction

Instruction will include a mix of authentic and secondary materials, including films and original visual presentations. The main classroom activity is discussion and visual analysis, initiated by short lectures and informed by assigned materials. Readings are assigned to help students gain familiarity with key ideas and terms, which they will then be expected to integrate into their oral and written work (including midterm and final essay exam). Active engagement in class will be enhanced through student-led presentations, and the connection and relevance of the course to Toulouse will be illustrated with several field trips to Toulouse historical sites and museums.

Assessment and Final Grade

1. Midterm essay exam (30%)
2. Midterm in-class presentation (visual analysis) (10%)
3. Final essay exam (10%)
4. Final artist presentation (15%)
5. Sketchbook (15%)
6. Class participation (20%)



Course Requirements

Midterm exam: content questions / 30%

Students will complete a take-home exam, due week 10. They will select one essay question among three related to materials covered weeks 1-7. Students will need to demonstrate their accurate knowledge of architecture, art and historical context from the Middle Ages. The essay will be 4 to 5 pages, double spaced (2,250-4,125 words).

Final essay exam: take-home essay / 10%

Students will again select one of three essay questions, exploring a broad idea related to French painting, using concrete examples spread across the time periods and artistic movements examined in class. They will illustrate their arguments using at least one work from before 1900 and at least one from after 1900. They will cite specific examples they observe in the painting(s) to support their claims.

Assessment will be based on the solidity of argument, use of concrete examples, accuracy of the historical issues presented, and logic and persuasiveness. Papers will be 2-3 pages in length, 1.5-spaced (1,500-3,000 words).

In-class Visual Analysis (midterm) / 10% (a 10-to-15-minute oral presentation)

Each student will select a work of art/a historical monument from the period studied in class (Antiquity – Greece/Rome – and the Middle Ages) and describe it using the proper vocabulary, and also present its historical background. Finally, they explain their choice. This will be done during the last class of the first part of the course.

Class Presentation: Artist work / 15%

Each student will prepare a 15-minute oral presentation on a French artist from any period covered whom they would like to research and discuss.

Through the use of visual images and analytical drawings, students are expected to discuss:

- key works
- contemporary artistic and political atmosphere, placing the artist in context
- peers and influences
- legacy—perceptions during and after the artist's lifetime

They will select 1-2 works to dissect and analyze in depth and use their sketchbook and skills they have learned about analysis through drawing to examine aspects of their work such as positive/negative space, value, composition, movement, shape, etcetera.

In-progress updates will be included as part of the project evaluation.

Sketchbook / 15%

Each student is required to keep a sketchbook for the duration of the second half of the course. They will regularly utilize this essential tool to record observations, analyze in-depth the works we study, and explore concepts and techniques. Weekly sketchbook assignments are designed to delve into the works we study and develop our observational and looking skills; assignments range from analyzing paintings



for specific compositional elements to studying and reproducing value, comparing works, and copying artists' drawings. Students are expected to bring their sketchbooks to each class meeting; we will use them on-site during museum visits as well.

Participation / 20%

Students are expected to engage in discussions, participate in class, and expressed curiosity. Students who are absent from class are not able to participate, so regular class attendance is **required throughout the program**.

Attendance Policy

Students must notify Center Director and instructor beforehand if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must inform the instructor and the Center Director and provide appropriate documentation. An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided, or
- a CIEE staff member verifies that the student was too ill to attend class, or
- evidence is provided of a family emergency.

Attendance policies also apply to any required co-curricular class excursion or event. Students who miss class for personal travel will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Persistent absenteeism (students exceeding 10% of total course hours missed, or violations of the attendance policies in more than one class) will lead to a written warning from the Center Director, notification to the student's home school, and/or dismissal from the program in addition to reduction in class grade(s). Students with unexcused absences exceeding 20% of the total course hours will fail the course.

Late papers will be marked down 5% after the first day and 1% every day afterwards.

Being late is disruptive to the entire class and will negatively affect a student's participation grade. Being 10 or more minutes late more than once will have consequences on the participation grade. Students arriving more than ten minutes late to the class will be considered absent for the session.

Weekly Schedule

Classes until mid-term will be generally divided into two weekly sessions, the first being a lecture/discussion in class, the second a field trip to visit a museum/monument to illustrate the topics discussed in class. This hands-on learning takes full advantage of our being in Toulouse.

At the beginning of the course, each student will be given a series of documents for to download on their laptops (classes and docs). These documents act as a textbook for the course. They are of two kinds: Reference Documents (architectural keywords, chronology of architecture, periods of history etc.) filed as 'docs', and slideshows to study and illustrate each class, filed as 'classes'.

Part I: French Architecture through the Middle-Ages and Renaissance periods



- Week 1: Class: periods of history. Roman conquest and heritage.
Field-study: Saint-Raymond Museum.
Assignment: review Toulouse romaine presentation + read the text about Roman Architecture on the following website: https://www.ancient.eu/Roman_Architecture/
- Week 2: Class: early Middle Ages, feudal society & Gregorian Reform. Romanesque architecture.
Field-study: Saint-Sernin Basilica.
Assignment: review Romanesque-Gothic presentation, part I (Romanesque Age) + study text '*Western Society & Church*' in 'docs' file + review chapter Romanesque Art on the website <https://courses.lumenlearning.com/boundless-arthistory/>
- Week 3: Middle Ages: the Age of Cathedrals
Class: Saint-Louis, the Black Death, the Hundred Years' War. Gothic architecture.
Field-study: Saint-Etienne Cathedral.
Assignment: review Romanesque-Gothic presentation, part II (Gothic Age) + chapter Gothic Art on <https://courses.lumenlearning.com/boundless-arthistory/>
- Week 4: Class: Art and Religion: iconography, symbols and symbolism.
Field-study: The Augustins' Museum (Romanesque and Gothic sculpture).
Assignment: review Symbols presentation
- Week 5: Middle Ages: Church and Society, the Fight Against Heresies
Class: one class on the Cathars and the Albigensian Crusade.
Field-study: the City of Carcassonne.
Assignment: review Cathars-Carcassonne presentation
- Week 6: Middle Ages: Architecture and Politics
Class: the Mendicant Orders (Dominicans, Franciscans), the Inquisition. Southern Gothic.
Field-study: the Jacobins' Convent.
Assignment: review Mendicants-Jacobins presentation
- Week 7: the End of the Middle Ages
Class: the birth of the Renaissance period.
Field-study: the Pastel Trade (Renaissance palaces in Toulouse).
Assignment: review Renaissance-Pastel presentation + chapter Northern Renaissance on <https://courses.lumenlearning.com/boundless-arthistory/>
- Week 8: MIDTERM: In-class Visual Analysis, Oral Presentations

Part II: 17th through 21st centuries – Painting and the French aesthetic

For the second half of the course, our class website serves as communication tool and source for readings and visual materials: <https://unapett.wixsite.com/masterworks>.



- Week 9: Introductions & Overview: the power of the image / key concepts and terms / the evolution of painting up to the 18th century
Artists: Georges de la Tour, Philippe de Champaigne, Nicolas Poussin, Claude Lorrain, Louise Moillon
Sketchbook assignment:
- Choose 1-3 paintings by an artist from the Baroque period.
 - Create 2-3 thumbnail sketches, with an objective of warming up your eye-hand coordination, exploring drawing while observing a work of art, and experimenting with your materials. Examine the basic shapes of composition, focal point, movement, and the role of light.
- Week 10: The 18th Century: France consolidates its artistic leadership. Baroque to Rococo artists: Watteau, Fragonard, Chardin, Boucher, Vigée-Lebrun
Sketchbook assignment:
- Choose an artist for your focus, from Baroque to Rococo
 - Create at least 3 thumbnail sketches, examining their work. Specifically, analyze the work for focal point, depth of space, movement, and the role of light.
 - Take notes as you work, and upload images and notes to shared padlet page.
- field work: visit to Musée des Augustins
- Week 11: The Age of Enlightenment: Rise and fall of NeoClassicism / Romanticism & the Barbizon School
artists: David, Ingres, Delacroix. Géricault, Millet, Courbet, Daumier, Corot
sketchbook assignment:
- Use your drawing tool of choice to create an 8-step value scale.
 - Choose 2 artists from this period, from NeoClassicism to Romanticism.
 - Create at least 3 thumbnail sketches exploring their work. Focus on value, light source, and effect of light on the overall atmosphere of the piece.
- Week 12: Impressionism: Breaking the Rules
artists: Manet, Degas, Monet, Renoir, Morisot, Renoir, Sisley, Pissarro, Cassatt...
sketchbook assignment:
- complete thumbnails started in class, looking at The Gleaners by Millet alongside Courbet's The Stonebreakers.
 - At the Salles des Illustres, choose 2 paintings or drawings to examine in depth. Note what draws your attention: light, composition, subject, atmosphere, etc.
 - Create at least 3 thumbnail sketches, examining both shape and overall composition and movement, and studying a detailed area.
- field work: visit and drawings at the Salles des Illustres
- Week 13: PostImpressionism / NeoImpressionism / Pointillism / les Nabis / Fauvism / Symbolism
artists: Seurat, Signac, Matisse, Derain, Bonnard, Vuillard, Vlaminck, Toulouse-Lautrec, Gauguin, van Gogh, Cézanne
sketchbook assignment: an entry a day, 1-2 thumbnails per entry. examine:
1) positive/negative space



- 2) organization of shapes & movement within the composition
 - 3) value patterns & distribution
 - 1) an Impressionist
 - 2) a Post-Impressionist
 - 3) your choice – someone whose work you observed at the museum
- field work: visit and drawings at the Fondation Bemberg

day-long field trip to Albi, the Cathedral of St. Cécile, and the Toulouse-Lautrec Museum

- Week 14 From Cézanne to Cubism
artists: Cézanne, Picasso, Braque,
sketchbook assignment:
- Visit <https://www.nga.gov/features/cezanne-sketchbook.html> and explore portraits and other drawings Cézanne developed in his sketchbooks, recently on view as part of the “Cézanne Portraits” exhibition at the National Gallery of Art in DC <https://www.nga.gov/exhibitions/2018/cezanne-portraits.html>
 - Also search online for additional, high-quality sketchbook drawings.
 - Pick 2-3 drawings to copy in your sketchbook. Notice especially the direction of the line and endeavor to mimic his pencil marks as closely as possible.
- Week 15 Duchamp’s Legacy / Dada & Surrealism / Art Brut
artists: Marcel Duchamp, André Breton, Man ray,
field work: visit and drawings at les Abattoirs (contemporary art museum)
- Week 16 Contemporary Works after WWII / Art Brut
artists: Louise Bourgeois, Dubuffet, Niki de St Phalle . . .
sketchbook assignment: in-depth analysis for artist presentation
also: in-class artist presentations

Course Materials

Online Resources

Among the numerous online resources we utilize regularly for research, images, and additional learning, we regularly draw readings from:

For the first half of the course:

- https://www.ancient.eu/Roman_Architecture/
- <https://courses.lumenlearning.com/boundless-arthistory/>
- <https://www.medieval-life-and-times.info/medieval-art/>

For the second half of the course:

Metropolitan Museum of Art’s Timeline of Art History (<https://www.metmuseum.org/toah/chronology/>)

Khan Academy (<https://www.khanacademy.org/humanities/art-history>)

TheArtStory.org (<https://www.theartstory.org>)

Musée d’Orsay – collections research and education (<https://www.musee-orsay.fr>)

The Louvre – collections research and education (<https://www.louvre.fr/en>)



Also for the second half of the course, the [Masterworks of French Art](#) class website is our shared communication resource: students can access links to important museums and other websites and images from in-class lectures.

Readings

- Allard, Sebastien; Loyrette, Henri; Des Cars, Laurence. Nineteenth-century French Art: from Romanticism to Impressionism, Post-Impressionism and Art Nouveau. Paris: Flammarion, 2007.
- Berger, John, "Ways of Seeing", BBC Series in Print and Penguin Press, 1972
- Bishop, Michael. Contemporary French Art I. Eleven studies. Amsterdam-New York: Rodopi, 2008.
- Buchold, Benjamin H; Joselit, David. Art Since 1900: Modernism, Antimodernism, Postmodernism. London: Thames and Hudson, 2011
- Clark, Kenneth, "Civilisation – A Personal View", BBC Series, 1969
- Clark, Timothy J. The Painting of Modern Life: Paris in the Art of Manet and His Followers. Princeton: Princeton University Press, 1999 (rev. ed.).
- Colquhoun, Alan. Modern Architecture. Oxford: Oxford University Press, 2002.
- Gombrich E.H. The story of Art, 16th edition, New York: Phaidon Press Inc, 1995. Print.
- Southern, Richard W. Western Society and the Church in the Middle Ages, London: Penguin, 1990. Print.
- Green, Christopher. Art in France: 1900-1940. New Haven-London: Yale University Press. 2000 (Pelican History of Art).
- Lansing, Carol; English, Edward E. A Companion to the Medieval World. London: Blackwell Publishing, 2009.
- Lemerle, Frederique; Pauwels, Yves. Baroque Architecture 1600-1750. Paris: Flammarion, 2008.
- Minne-Seve, Vivienne; Kegall, Herve. Romanesque and Gothic France. Art and Architecture. New York: Harry N. Abrams, 2000
- Mitchell, Carolyn B; "Great French Paintings from the Barnes Foundation – Impressionist, Post-Impressionist and Early Modern", Knopf, 1995
- O'Shea, Stephen. The Perfect Heresy: The Life and Death of the Cathars, London: Profile Books, 2001. Print.
- Porterfield, Todd; Siegfried, Susan L. Staging Empire: Napoleon, Ingres and David. Philadelphia: The Pennsylvania State University, 2006.
- Scott, Robert A. The Gothic Enterprise. A Guide to Understanding the Medieval Cathedral. Berkeley and Los Angeles: University of California Press, 2011.
- Stuckey, Charles, "French Painting" Hugh Lauter Levin Associates, New York, 1997
- Stuckey, Charles – Interview on StudioCrasher – YouTube, October 2012
- Sturgis, Alexander, "Understanding Paintings: Themes in Art Explored and Explained", Wason Guptill, New York, 2000
- Zerner, Henri. Renaissance Art in France. Paris: Flammarion, 2003.