



## **CIEE Global Institute – Paris**

<b>Course name:</b>	20th Century French Art History (ENG)
<b>Course number:</b>	AHIS 3002 PAFR (ENG)
<b>Programs offering course:</b>	Paris Open Campus
<b>Open Campus track:</b>	Language, Literature and Culture
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 2019

### **Course Description**

This course traces the events, movements, and artists' activities in Paris from the very end of the 19th century to WW2 that contributed to the development of successive avant garde movements that is now categorized as Modern Art. From Van Gogh, Cézanne, and Gauguin, the uproar surrounding the "*Cage aux fauves*" at the 1905 Autumn Salon, the birth of Cubism and the dialogue between the two key painters of the century that are Picasso and Matisse, the possibility of an Abstract painting, the violent rejection of "serious" art by Dada and finally, the exploration of the dream world that is encouraged by the Surrealist well organized Parisian group. These are further moments or steps that we will look at to get a broader understanding of this unique moment in artistic and cultural history.

### **Learning Objectives**

By the end of the course, students will be able :

- To understand the process that took place in the late 19th century in order to make possible the birth of Modern art;
- To understand the concept and the dynamic of "Avant garde";
- To equip students with analytical tools for a better appreciation of Modern Art;
- To undertake a process of critical reflection on the different movements of artistic production leading up to and encapsulating the birth of Modern Art.

### **Course Prerequisites**

No academic prerequisite is required, but a special interest about art in general would be a plus.

### **Methods of Instruction**

This course will be structured in thematic seminars illustrated by slides. Active student participation is strongly encouraged. Museum visits (Musée d'Orsay and the Pompidou Center) will support the class sessions.

### **Assessment and Final Grade**

Quizzes	20%
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Identification tests	30%
Formulation of the Research paper issue	5%
Research Paper	25%
Class participation	20%

## **Course Requirements**

### **Quizzes on Canvas**

4 quizzes are taken, each involving 5 specific questions about a specific painting/movement covered in class.

### **Identification tests**

In each one of these two tests, students will be expected to identify 5 works of art by giving the name of the artist, the title and date, naming the style, and discussing (5 to 10 lines) each work of art in relation to key questions raised throughout the course.

### **Research Paper**

Students write a 1,500- to 2,000-word academic research paper on a subject of their choice that has to be approved by the professor. The paper should address a clear thesis and should incorporate illustrations and bibliographical references. Students will have to formulate clearly their subject/thesis and submit it to the professor for approval.

### **Class Participation**

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

More specifically, participation in this course includes the following elements:

- a 5 mn. post-museum visit oral presentation, addressing a specific painting that was discussed during the visit;
- questions and discussion during and after visual lectures;
- written feedback in the discussion of other student theses for their research paper (on Canvas).

## **Course Attendance and Punctuality**

Regular class attendance is required throughout the program, and all unexcused absences\* will result in a *lower participation grade* for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.



\*Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, *excessively tardy (over 15 minutes late) students will be marked absent. Attendance policies also apply to any required co-curricular class excursion or event\*, as well as to Internship, Service Learning, or required field placement.*

\*With the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. *No make-up or re-sit opportunity will be provided.*

An absence in a CIEE course will only be considered excused if:

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

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	Reduction of participation grade
10 – 20%	2	Reduction of participation grade; written warning
More than 20%	3	Automatic course failure, and possible expulsion

### Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

#### **Week 1**



### **Session 1: Introduction**

Distribution of syllabus and presentation of course.  
The French art world at the end of the 19th century.

#### **Reading:**

*The Story of modern art*, Norbert Lynton, "The New Barbarians" p.13-54.

### **Session 2: Fauvism: the First Avant-Garde Movement**

Matisse, Derain, Vlaminck...

The roar of color in reaction to an overly homogenous methodology and an overly "bourgeois" impressionistic palette.

#### **Reading:**

*Modern art*, David Britt, "Fauvism" p.111-122.

## **Week 2**

### **Session 1: Cubism (1) - The Artistic Revolution of the Century**

From Cézanne-inherited analytic cubism to synthetic cubism, integrating real objects and linguistic codes.

Pablo Picasso, Georges Braque, Juan Gris, Robert Delaunay, Fernand Léger ...

#### **Reading:**

*Modern art*, David Britt, "Cubism" p.159-177.

*Key Art Works, Modern Art*, Christophe Domino, "Picasso, Form exploded" p. 49-53.

### **Session 2: Cubism (2)**

## **Week 3**

### **Session 1: Quiz n°1 on Canvas - Matisse and Picasso (1)**

The competitive dialogue between two masters of modern art.

**Reading:** *Art in Theory*, Charles Harrison and Paul Wood, Henri Matisse "Note of a painter" p.69-75.

*Key Art Works, Modern Art*, Christophe Domino, "Henri Matisse, Color as architect" p.27-31.

### **Session 2: Visit to the Centre Pompidou**

### **Session 3: Matisse and Picasso (2)**

**In-class identification test n°1.**



## Week 4

### Session 1: [Quiz n°2 on canvas](#) - Abstract Painting (1)

Pioneers of abstraction in painting (Kandinsky, Mondrian, and Malevitch).

**Reading:** *The Story of modern art*, Norbert Lynton, "Reality Questioned and Answered" p.55-85.

*Key Art Works, Modern Art*, Christophe Domino, "Kandinsky, Inner colour" p.33-37.

*Key Art Works, Modern Art*, Christophe Domino, "Mondrian, Pure form" p.61-65.

### Session 2: Abstract painting (2)

### Session 3: [Visit to the Musée d'art moderne de la ville de Paris](#)

## Week 5

### Session 1: [Quiz n°3 on canvas](#) - Dada (1)

The rejection of avant-gardes and artistic innovations (Marcel Duchamp, Picabia, Ernst, Arp).

**Reading:** *Modern art*, David Britt, "Dada and Surrealism" p.203-251.

*Key Art Works, Modern Art*, Christophe Domino, "Francis Picabia, The picture with no painting", p. 71-75.

### Session 2: Dada (2)

### Session 3: [Visit to the Centre Pompidou.](#)

[Final paper due.](#)

## Week 6

### Session 1: [Quiz n°3 on canvas](#) - Surrealism - The Intrusion of Freudian Psychoanalysis into the Arts (1)

From the metaphysical paintings of De Chirico to the automatism of Masson.

### Session 2: Surrealism (2)

### Session 3: [In-class identification test n°2 + wrap up...](#)

## [Course Materials](#)



## **Bibliography**

Lynton, Norbert. *The Story of Modern Art* (1980; Phaidon, 1994)

Britt, David, ed. *Modern Art. Impressionism to Postmodernism* (Thames and Hudson, 2008)

Domino, Christophe. *Key Art Work. Modern Art* (Key Art Works series, Scala Editions, 2006)

Harrison, Charles, and Wood, Paul, eds. *Art in Theory. An Anthology of Changing Ideas* (Blackwell, 2002).

## **Academic Integrity**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.



- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.