



CIEE Prague, Czech Republic

Course Name:	Prague's Art and Architecture throughout the Centuries
Course Number:	AHIS 2001 PRAG
Programs offering course:	CES, CNMJ, GAD
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2020

Course Description

Architecture and art represent visual reflections of historical and social developments of any city, and Prague's picturesque streets and quarters, its museums and galleries are no exception. Using the city of Prague as a living gallery, this course presents historical and aesthetic concepts related to the development of artistic styles that found an expression in architecture and visual arts. In addition to examining global artistic styles, their roots and local developments, the course also explores various local ethnic, religious and societal facets, including Jewish art and architecture, different artistic representations that emerged at the turn of the 19th century, as well as the effects of the totalitarian system on the city through extensive construction of housing estates. In addition, the course also examines the development of Prague as a city, including the effects of technical advancements, philosophical and social concepts on city planning, housing and daily life in different time periods.

Learning Objectives

By completing this course, students will be able to:

- understand essential aesthetic and historical concepts important for analyzing global trends and movements in art and architecture as well as local their representations.
- recognize, explain and analyze significant architectural and artistic attributes common to artistic styles and discuss the specifics of Central Europe and Prague in particular.
- explain and illustrate the ties between societal developments and their reflections and representations in art and architecture.
- critically discuss the ideological role of art and architecture throughout history.



- understand the development of Central European cities and assess their aesthetic values with regard to the concepts covered in class and in comparison to Western European cities.

Course Prerequisites

None.

Methods of Instruction

In addition to in-class instruction, consisting of lectures, discussions, group work and student presentations, the course includes a significant experiential component which allows for the application of theoretical knowledge acquired through readings and class discussions during weekly field trips to various areas of Prague.

Assessment and Final Grade

1. Class Participation:	20%
2. Course Excursion Reflection:	10%
3. Weekly Written Responses:	20%
4. Presentation:	10%
5. Midterm Exam:	10%
6. Final Exam:	20%
7. Paper:	10%
TOTAL	100%

Course Requirements

Class Participation

Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of class activities throughout the duration of the class. Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor's or other students' line of thought or argumentation. Active participation also includes regular home preparation for classes.

Course Excursion Reflection

A one-day course trip is a mandatory component of the course. In addition to active participation in the trip, students are also required to write a 750–1000-word written reflection on a selected aspect of the class trip.



Weekly Written Responses

One concise and informative reading response (250 words) is due every week. Students are expected to demonstrate their understanding of the relevant historical period based on their research of different source and required readings. The written responses also serve as a concise material for self-study and for in-class presentations and discussions. Reading responses are due each week before the in-class session. The topics for written responses will be published on the Course Canvas Site.

Presentation

Each student will prepare a brief presentation on a particular aspect of the artistic, architectural, aesthetic or societal themes covered in class. The topic of the presentation is to be discussed with and approved by the instructor. Students should use at least 3 scholarly resources in developing their topic. Each presentation is to be a maximum of 15 minutes long and include discussion questions. Presentation assessment includes accuracy of concepts presented, the clarity of presentation, the choice of examples, the relevance of discussion questions to the covered course material and the engagement of the rest of the class.

Midterm Exam

The take-home midterm exam assesses understanding of the covered concepts and their application to art and architecture, identification of the covered artistic and architectural styles, art techniques and classical architectural orders. The exam consists of approximately 10 short questions on the covered art styles, knowledge of basic terminology and art techniques, and 1 essay question.

Final Exam

The in-class final exam assesses understanding of the aesthetic and societal concepts, artistic and architectural styles presented throughout the course as well as understanding of trends and tendencies in the development of the city. The exam consists of three parts: quiz questions, application of knowledge on a piece of art and one essay question. The quiz questions focus on recognizing art styles, basic terminology and art techniques. The second part of the Final Exam includes a detailed analysis of a given art piece, a comparison of two art pieces or chronological order of several art pieces. The essay questions will examine a specific artistic style on the background of the political, social, economic and other circumstances of the period.

Paper

The Paper should be an original text on a particular piece of art or architecture, focusing on one piece of art or a specific problem. The length of the paper is a minimum of 800 words. The paper must refer to specific scholarly sources and include a detailed analysis of the theme under consideration. It is the main independent work preparing the student to work further in the field



of art theory. The sources used should include books on art history and theory available in the school library as well as articles found on JSTOR and similar sources.

CIEE Prague Attendance Policy

Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

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.

Missing classes will lead to the following penalties:

90-minute semester classes:

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one to two 90-minute classes	up to 10%	no penalty
three 90-minute classes	10.1–15%	reduction of the final grade by 3%
four 90-minute classes	15.1–17%	reduction of the final grade by 5%; written warning
five 90-minute classes	17.1–20%	reduction of the final grade by 7%; written warning
six and more 90-minute classes	more than 20%	automatic course failure and possible expulsion

180-minute semester classes:

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one 180-minute class	up to 10%	no penalty
two 180-minute classes	10.1–20%	reduction of the final grade by 5%; written warning
three and more 180-minute classes	more than 20%	automatic course failure and possible expulsion



Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student's home school, and possibly a dismissal from the program.

Missing more than 20% of the total class hours will lead to a course failure, and potential program dismissal. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

Late arrival to class will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student's presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor's note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor's notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.

For class conflicts (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of



discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

CIEE Academic Honesty Policy

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 American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. 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 two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

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 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.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

Weekly Schedule

Week 1

In-class Session:

Between Antiquity and Middle Ages; Between Hellenism, Judaism, and the Barbarian



invasions; the rise of European Christian culture.

Different theories on and approaches to the cultural history during the fall of the Roman Empire and the rise of the medieval theocratic system; Classical Greek and Roman art and architecture as the basis for European art, architecture, and urbanism as well as Romanesque Architecture in Prague and in European countries.

Field Trip:

Oldest Architecture in Prague

Exploration the oldest monuments of the early Middle Ages: oldest Romanesque cellars, churches, and the Knights of Malta monastery in the Lesser Town; overview of the basic features of Romanesque art and architecture.

Required Reading:

Course Reader, Section 1

Recommended Reading:

Staňková 1996, 7-27.

Gombrich 2000, 75-143.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 1

Week 2

In-class Session:

Middle Ages: The age of cathedrals: Medieval era in Prague

The development of the Gothic style in the *Ile de France* and its influence over other parts of Europe; aesthetics of the style and theological background; Gothic cathedral; structure and development of medieval Prague; architecture and sculptures made by the Parler family; medieval iconoclasm of the Hussite movement.

Field Trip:

Gothic Art and Architecture – the medieval cloister

Trip to St. Agnes Cloister to explore its rich medieval collections as well as royal graves of the Premyslid dynasty; medieval monastic life and royal funerals

Required Reading:

Course Reader, Section 2

Recommended Reading:

Staňková 1996, 29-78.

Gombrich 2000, 143-247.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 2

Week 3

In-class Session:

Between Late Gothic and the Renaissance in Prague, the Difference between Humanism, Renaissance and Reformation.

Philosophical and aesthetic concepts of the period; examination of the best art examples of Italian and northern Renaissance; development of perspectives and other characteristics of



this art movement.

Field Trip:

Queen Anne's Summer Palace

Identification of Renaissance attributes; a review of art styles at the Prague Castle.

Required Reading:

Course Reader, Section 3

Recommended Reading:

Staňková 1996, 29-78.

Gombrich 2000, 143-247.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 3

Week 4

In-class Session:

Mannerism, Rudolf II.

The court of Rudolf II, his artists and his collections, including Giuseppe Arcimboldo and Adrian de Vries; concepts of mannerism, the cabinet of curiosities.

Field Trip:

Wallenstein Palace

The Wallenstein palace complex with sculptures of Adrian de Vries and obscure masks made out of stalactites in the garden grottos; analysis of the astronomical and mythological background of Wallenstein's Salla terrena decoration.

Required Reading:

Course Reader, Section 4

Recommended Reading:

Staňková 1996, 79-104.

Gombrich 2000, 248-289.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 4

Week 5

In-class Session:

Baroque Art & Midterm Exam

The Baroque movement in Central Europe, the role of the pathos of Baroque aesthetics in the Catholic counter-reformation. The Midterm Exam will be held during the second half of the in-class session.

Field Trip:

Saint Nicholas' Church in Lesser Town and **Saint Thomas' Church**, adorned with paintings by Petrus Paulus Rubens.

Required reading:

Course Reader, Section 5



Recommended Reading
Staňková 1996, 105-183.
Gombrich 2000, 387-413.

Assignment Due on Sunday, 12 noon:
Weekly Written Response 5

Week 6
Midterm Exam
Week

In-class Session:

The Enlightenment

Differences between the idea of a baroque religious representation and the era of Enlightenment, which spread throughout Central Europe during the reign of the emperor Joseph II; changes in the architectural form and function; the beginnings of sentimental gardens; differences between “imitatio Romae” of the previous eras and the archeological and sentimental approach to antiquity in the Enlightenment era.

Field Trip:

Lesser Town

The abolished monastery of Magdalenits, transformed into a post office and a printing factory at the end of 18th century; Kolowrat Palace and neighboring buildings; Kinsky Villa and the sentimental park in the neighboring Smichov.

Required Reading:
Course Reader, Section 6
Recommended Reading
Staňková 1996, 105-183.
Gombrich 2000, 387-413.

Assignment Due on Sunday, 12 noon:
Weekly Written Response 6

Assessment:
Midterm Exam – take-home exam

Week 7

In-class Session:

National Art

National art and nationalist movement in Europe; typical features of the national art of Czechs, Hungarians and Germans; Sentimentalism and revolt in the era of early capitalism.

Field Trip:

Czech National Art in the 19th Century

Art collections of the 19th century.

Required Reading:
Course Reader, Section 7
Recommended Reading
Staňková 1996, 105-183.
Gombrich 2000, 387-413.



Assignment Due on Sunday, 12 noon:

Weekly Written Response 7

Week 8

In-class Session:

The Rise of Classical Modernity in the 19th Century

Impressionism, postimpressionism, expressionism; critique of historicism and academism

Field Trip:

Veletržní Palác

Tour of the exhibition halls of the National Gallery in Prague-Holešovice – 19th century art

Required Reading:

Course Reader, Section 8

Recommended Reading

Staňková 1996, 186-265.

Gombrich 2000, 435-475.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 8

Week 9

In-class Session:

Fin de Siècle, Modern Art

Decadence and Art Nouveau as typical poles of the bourgeois culture in the Austro-Hungarian Empire, Gustav Klimt's *Salome* and Alphonse Mucha's decorative panels as typical examples of art in this period; avant-garde paintings in Central Europe; abstract tendencies and *Kupka's* idea of cosmic birth and harmony.

Field Trip:

Veletržní Palác

Visit to modern art collections of the National Gallery in Prague-Holešovice.

Required Reading:

Course Reader, Section 9

Recommended Reading

Staňková 1996, 186-265.

Gombrich 2000, 435-475.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 9

Week 10

In-class Session:

Architecture between 1800–1930 in Prague and Europe

Neo-Classicism, Empire, industrial engineering, apartment building, industrial design.

Field Trip:



Late 19th-century Architecture

Upper Wenceslas Square – Neorenaissance, Empire, Neobaroque, eclecticism, Modernism and its forms: Cubism, Art Deco, Constructivism, Functionalism and others; buildings designed by leading Czech architects Josef Fanta, Jan Kotěra and Emil Králíček, Jewish architects Leo Rosenberg and František Zelenka and Czech-German architect Max Spielman.

Required Reading:

Course Reader, Section 10

Recommended Reading

Staňková 1996, 269-307.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 10

Week 11

In-class Session:

Totalitarian Era

Typical features of the fine arts in the Eastern Bloc; the challenges faced by the fine arts under totalitarian conditions; Group 42; the influence of the “Terezín drawings” on Czech post-war art brut and structuralism; 1958 EXPO in Brussels, socialist realism.

Required Reading:

Course Reader, Section 11

Recommended Reading

Staňková 1996, 269-307.

Gombrich 2000, 475-535.

Assignment Due on Sunday, 12 noon:

Weekly Written Response 11

Week 12

In-class Session:

Contemporary Art Scene. Consolidation and Review.

Selected topics and figures of Czech contemporary art scene.

Consolidation and review of covered art periods, movements and concepts.

Field Trip:

Contemporary Art in the Streets of Prague

Required Reading:

Course Reader, Section 12

Final Exam
Week

In-class Session:

Final Exam

Final Papers due by Thursday, 8 p.m.



Course Materials

Required Readings

Course Reader – *available on Canvas or printed if ordered by the end of the first week of classes.*

Gombrich, E. H. *The Story of Art*. London: Phaidon Press limited, 2000.

Staňková, Jaroslava, Staněk, Jaroslav, Štursa, Jiří and Svatopluk Voděra. *Eleven Centuries of Architecture*. Prague: PAV, 1992.

Recommended Readings

The Dictionary of Art. Grove, 1996.

Benešová, Klára, Dragoun, Zdeněk, Durdík, Tomáš, Chotěboř, Petr, Kotalík Jiří T., Lukeš, Zdeněk, Muchka, Ivan, Razim, Vladislav, Prix, Dalibor and Pevel Zatloukal. *Ten Centuries of Architecture*. Prague: Prague Castle Administration and DaDa, a.s.: 2001.

Kohout, Michael, Šlapeta, Vladimír and Stephan Templ (eds.). *Prague 20th Century Architecture*. Prague: Springer Science & Business Media, 1999.

Lesnikowski, Wojciech. *East European Modernism*. London: Thames and Hudson, 1996.

Lukeš, Zdeněk and Jiří Šourek. *Prague: A Guide to the 19th and 20th Centuries*, Prague: Artfoto Publishers, 1997.

Malý, Jan and Petr Wittlich. *Art-Nouveau Prague: Forms of the Style*. Prague: Karolinum Press, 2007.

Margolius, Ivan. *Prague: A Guide to the Twentieth-Century Architecture*. Konemann, 1996.

Milule, Václav and Václav Šedý: *The Municipal House of the City of Prague*. Prague: Municipal House, 2001.

Pavitt, Jane. *Prague: The Buildings of Europe*. Manchester and New York: Manchester University Press, 2000.

Pavlik, Milan and Vladimír Uher. *Baroque Architecture in Prague*. Prague: PAV, 1992.

Pospíšyl, Tomáš: *Aliens and Herons*. Prague: Arbor Vitae Publishing, 2014.

Scully, Vincent: *Architecture, the Natural and Man Made*. New York: St. Martin's Press, 1993.

Švácha, Rostislav. *The Architecture of New Prague 1895–1945*. Boston: MIT Press, 1995



Urban, Otto M. *Decadence: In Morbid Colours*. Prague: Artefakt and Arbor Vitae Publishers, 2011.

Vlček, Thomas. *Kubistická Praha/Cubist Prague 1909–1925. A Guidebook*. Prague: Detail, 1995.

Vlecková, Lucie and Radim Vondráček (eds.). *Vital Art Nouveau 1900*. Prague, Arbor Vitae Publishers, 2014.

Wittlich, Petr. *Czech Modern Painters (1888–1918)*. Prague, Karolinum Press, 2012.