Course title: Masterworks of French Art
Course code: AHIS 3001 TOFR (ENG)
Programs offering course: Business and Culture, Toulouse Language and Culture
Language of instruction: English
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Fall 2020

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 ground-breaking pictorial innovations for the French artistic milieu in the 19th and 20th centuries. A particular attention is paid to Southern France, more specifically the Toulouse region. The course will take full advantage of on-site classes and day-long tours, both in Toulouse and its region.

Learning Objectives

By completing this course, students will:

- Acquire overall knowledge of art history in France from the Middle Ages through contemporary work
- Distinguish between architectural forms and painting styles and characteristics throughout these periods
- Become familiar with the language of art and analysis
- Compare and contrast works from various periods of French visual artistic history
- Create a toolbox of resources from which they can draw for further exploration

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.

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

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 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.

Assessment and Final Grade
1. Midterm Essay Exam  
2. Midterm in-class presentation (visual analysis)  
3. Final Essay Exam  
4. Final Artist Presentation  
5. Sketchbook  
6. Class Participation  
TOTAL  

Course Requirements  

Midterm Essay Exam  

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).  

Midterm in-class presentation (visual analysis)  

(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.  

Final Essay Exam  

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).  

Final Artist Presentation  

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  

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.  

Class Participation
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**

Regular class attendance is required throughout the program, and all absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for short-term programs, 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 must 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. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, 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.

Absences will lead to the following penalties:

N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

**Weekly Schedule**

**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**

Class: 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
Class: Middle Ages: Church and Society, the Fight Against Heresies

Class: one class on the Cathar's and the Albigensian Crusade.

Field-study: the City of Carcassonne.

Assignment: review Cathars-Carcassonne presentation

Week 6
Class: 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
Class: 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
Class: MIDTERM: In-class Visual Analysis, Oral Presentations

Week 9
Class: 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 Champagne, 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
Class: 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
Class: 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
Class: 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
Class: PostImpressionism / NeoImpressionism / Pointillism / les Nabis / Fauvism / Symbolism

Artists: Seurat, Signac, Matisse, Derain, Bonnard, Vuillard, Vlaminck, Toulouse-Lautrec, Gaugin, 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
4. an Impressionist
5. a Post-Impressionist
6. 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
Class: 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
Class: 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
Class: 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
Readings


Clark, Kenneth, "Civilisation – A Personal View", BBC Series, 1969


Mitchell, Carolyn B; “Great French Paintings from the Barnes Foundation – Impressionist, Post-Impressionist and Early Modern”, Knopf, 1995


Stuckey, Charles – Interview on StudioCrasher – YouTube, October 2012

Sturgis, Alexander, "Understanding Paintings: Themes in Art Explored and Explained”, Wason Guptill, New York, 2000


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:
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.