
INTRO TO ART THROUGH PARIS MUSEUMS in Fall 2020 (AH1003C)

Course Code	AH1003C	Professor(s)	Iveta Slavkova
Prerequisites	None	Office Number	Monttessuy
Class Schedule	F: 12:40-16:05 in C-102	Office Hours	appointment, Teams
Credits	4	Email	islavkova@aup.edu
Semester	Fall 2020	Office Tel. Ext.	

Course Description

This course introduces the History of Western Art through the incomparably rich collections of the museums in Paris. From antiquity to modernity, we will examine a limited number of objects in depth that illuminate particularly well the social, historical, religious or cultural milieus in which they were created. We will study artworks in all media with a variety of subjects, including mythological, religious, and historical themes, as well as portraits, landscapes, and abstraction

Course Learning Outcomes

Recognition of major masterpieces in Parisian museums.

Establishing historical chronology.

Ability to describe and analyze works of art and to identify their style-periods and cultures.

Mastery of art-historical terminology.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

General Education

[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

- CCI LO1 - Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.
- CCI LO2 - Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Course Outline

September

Week I, Sept. 25: Introduction to the course

Classroom session accessible to remote students via Teams

Readings: Textbook p. 1-13 + take a look at the methodology guidelines sheet on Blackboard

NO HOMEWORK IS REQUIRED FOR THIS SESSION

September 30th – last day to drop/add courses online

October

Week II, Oct. 2d: Ancient Mesopotamia and Ancient Greece

Students attending physically: Museum visit at the Louvre, meet at 13h15 in front of the Louvre Pyramid, next to the equestrian statue of Louis 14th (metro Palais Royal/Musée du Louvre/line 1 and 7)

Students attending remotely: Watch the videos commenting each work seen in the session and send your classnotes to the Professor by Sunday Oct. 5th midnight

Readings, Textbook: p. 22-30 and 62-81

Homework due via Blackboard for all students due by Friday Oct.3 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

Week III, Oct. 9: Medieval art, sculpture and mural painting

Students attending physically: Museum visit at the Cité de architecture, meet at 13h15 in front of the museum which is not very far from school (1, Place du Trocadéro et du 11 Novembre, 16th arrondissement, metro station Trocadéro/ line 6 and 9)

Students attending remotely: Watch the videos commenting each work seen in the session and send your classnotes to the Professor by Sunday Oct. 11th midnight

Readings, Textbook, p. 187-205 (until Italy)

Homework due via Blackboard for all students before Thursday Oct. 9, 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the

period. In a short paragraph (50-100 words), you will explain why you chose this citation.

Week IV, Oct. 16th: Renaissance painting and sculpture

Students attending physically: Museum visit at the Louvre, meet at 13h15 in front of the Louvre Pyramid, next to the equestrian statue of Louis 14th (metro Palais Royal/Musée du Louvre/line 1 and 7)

Students attending remotely: Watch the videos commenting each work seen in the session and send your classnotes to the Professor by Sunday Oct. 18th midnight

Readings, Textbook: 205-209 (to Duccio), p. 229-233 (Italy to Donatello), p. 235-240 (from Masaccio to Antonio del Pollaiuolo), 244-248 (from the Princely courts), p. 252-261 (until architecture)

Homework due via Blackboard for all students due by Friday Oct.16 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

Thursday Oct 22d, assignment Short Visual analysis due via Blackboard by 23h59, all students

Week V, Oct. 23rd: The 18th century, The Enlightenment and Rococo in France

!!!!!!! WE MUST SPLIT IN TWO GROUPS BECAUSE THIS MUSEUM IS SMALL

Students attending physically: Museum visit at the Cognacq Jay Museum, meet at 12h30-13h30 for group 1 and 13h45-14h45 group 2, in the courtyard of the museum (8, rue Elzévir, 3d arrondissement, metro Chemin Vert/line 8 and Saint Paul/line 1)

Students attending remotely: Watch the videos commenting each work seen in the session and send your class notes to the Professor by Sunday Oct. 25th midnight

[Readings, p. 313-318](#)

Homework due via Blackboard for all students due by Friday Oct.23 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

Week VI, Oct. 30th: Methodology, questions, review of the visual analysis assignment, get ready for midterm

Classroom session accessible to remote students via Teams

Readings: look again at the visual analysis method guide sheet on Blackboard and prepare questions; check the exam format and prepare questions

NO HOMEWORK IS REQUIRED FOR THIS SESSION

October 28th, Mid-semester

November

Week VII, Nov. 6th: Remote midterm on this day at 10am, you will have 2h to submit. Students with extended time, please contact me.

November 11th to 13th, Fall break (no classes)

November 16th, Mid-semester grades due

Week VIII, Nov. 20th: Neoclassicism and Romanticism in France

Students attending physically: Museum visit at the Louvre, meet at 13h15 in front of the Louvre Pyramid, next to the equestrian statue of Louis 14th (metro Palais Royal/Musée du Louvre/line 1 and 7)

Students attending remotely: Watch the videos commenting each work seen in the session and send your classnotes to the Professor by Sunday Nov. 22d midnight

Readings, Textbook: p. 323-326 (from neo-classicism to Panthéon), 331-341 to Thomas Cole)

Homework due via Blackboard for all students due by Friday Nov 20 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

Week IX, Nov. 27th: Realism, Impressionism, Postimpressionism

Students attending physically: Museum visit at Orsay, meet at 13h15 in front of Orsay, next the animal statues near the group entrance (metro Musée d'Orsay/RERC, Solférino/line 12)

Students attending remotely: Watch the videos commenting each work seen in the session and send your class notes to the Professor by Sunday Nov. 29th midnight

Readings, Textbook: p. 341-348, 357-370 (to architecture), Homework due via Blackboard for all students due by Friday Nov 27 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

November 27th, last day to withdraw from a course

last day to choose credit/no credit option

December

Week X, Dec. 2d, assignment Thesis and Bibliography due via Blackboard by 23h59, all students

Week X, Dec. 4th : Modern art

Students attending physically: Museum visit at Musée d'Art moderne de Paris, meet at 13h15 in front of the museum which is very close to school (11 Avenue du Président Wilson, 16th arrondissement, metro Alma-Marceau/line 9 and RERC)

Students attending remotely: Watch the videos commenting each work seen in the session and send your class notes to the Professor by Sunday Dec. 5th midnight

Readings, Textbook: p. 341-348, 357-370 (to architecture), Homework due via Blackboard for all students due by Friday Nov 27 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

Week XI, Dec. 11th: Diversity of non-western art

Students attending physically: Museum visit at Quai Branly Museum

!!!!!!! WE MUST SPLIT IN TWO GROUPS BECAUSE OF THE MUSEUM'S SANITARY PROTOCOLE

Group 1: 13h-14h30; group 2: 14h40-15h10

meet in front of the museum which is very close to school, 37 quai Branly, 7th arrondissement, metro Alma-Marceau/line 9 and RERC)

Students attending remotely: Watch the videos commenting each work seen in the session and send your class notes to the Professor by Sunday Dec. 13th midnight

Readings, Textbook: p. 341-348, 357-370 (to architecture)

Homework due via Blackboard for all students due by Friday Dec.11th 9am:

- 1) what are the two main ideas you will retain? (100 words)
- 2) which visual example which struck you the most and why? (100 words)
- 3) copy one citation of 40-60 words which you deem summarizes well the main ideas about the period. In a short paragraph (50-100 words), you will explain why you chose this citation.

December 15, 23h59, Paper due via Blackboard

December 11th, last day of classes,

December 12th - 15th, reading days

December 18th, Final Exam

January 4nd, all grades due

Textbooks

Title	Author	Publisher	ISBN	Required
Gardner's Art through the ages	Fred S. Kleiner	Cengage	9781305577800	Yes

Attendance Policy

Mandatory at all visits. Note that our course is a double-period so one actual absence means two administrative absences.

- Every unexcused absence will be sanctioned by removing one letter from your participation grade; absences will be excused for medical reasons (A DOCTOR'S NOTE IS REQUIRED) or any other important reason confirmed by Students' Development.
- Three late arrivals count as an unexcused absence.
- Three unexcused absences entail an F for the course.

Please schedule your traveling projects according to class visits. Traveling IS NOT AN EXCUSE! An absence due to an official AUP study trip will be excused once.

It is up to everyone to catch up with the material. The Professor won't teach a private class for absentees even though she is willing to help those who, after working on the subject, do not understand specific points and ask concrete questions.

In all cases, think of communicating with the Professor, it's the best option for you and the group.

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

GRADING AND DESCRIPTION OF ASSIGNMENTS:

1. List of assignments and submission dates

Class participation (attendance and homework on readings prior each session) 20%

Short formal analysis 10%, due via Blackboard on Oct. 22d by 23h59

Midterm 15%, Nov. 6th via Blackboard

Thesis and bibliography 15%, due via Blackboard on Dec. 2d by 23h59

Final exam 20%

Final paper 20%, due via Blackboard on Dec. 15th by 23h59

1. Description of the assignments:

Class Participation, including in class discussions, attendance and homework (questions on readings to be submitted via Blackboard prior each class session): _____

20%

Shy students are invited to make appointments with the Professor to prove their engagement in the class.

Regarding in-class discussions, the criteria are the following:

- A for participation entails relevant and very regular participation, showing prior knowledge of the reading
- B+/A- entails regular and informed participation, showing prior knowledge the reading
- B will entails regular but more improvised participation but could also be given to students who participate keenly and relevantly but have one unexcused absence

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- B-/C+ corresponds to sporadic participation or/and unexcused absence(s)
 - C/C- corresponds to very sporadic participation or/and unexcused absence(s)
 - Inappropriate behavior such as consulting your telephone, regular straying away from the group, chatting will be sanctioned by removing 1-2 points of the lettergrade

Regarding homework submissions, the criteria are the following:

- 100 points (A): all submissions must be timely and complete, showing engagement and relevant personal reflection
- 90 points (A-/B+): there are late or/and slightly incomplete (complete means showing engagement and relevant personal reflection) submissions
- 85 points (B): there are quite often late or/and slightly incomplete (complete means showing engagement and relevant personal reflection) submissions
- points (B-/C+): there are often late or/and quite often incomplete (complete means showing engagement and relevant personal reflection) submissions
- 75 points (C): there are often late or/and often incomplete (complete means showing engagement and relevant personal reflection) and/or a few missing submissions.
- 70 points (C-/D+): untimely and lacunary submission (less than one half have been submitted)
- 60 points (D): untimely and very lacunary submission (less than one quarter have been submitted)
- 0 points (F) for no submission

!!!!For the students attending remotely, and for all students in case the semester needs to be conducted online, participation grades will be based on homework submission and notes taken while watching the videos for the class session. These notes **DON'T HAVE TO BE TOO DETAILED**; half a page per short video is enough, listing the essential ideas you have retained in a personal way (no transcripts please!). The criteria above apply to the grading of the notes.

Regarding attendance, the criteria are the following:

Mandatory at all visits. Note that our course is a double-period so one actual absence means two administrative absences.

- Every unexcused absence will be sanctioned by removing one letter from your participation grade; absences will be excused for medical reasons (A DOCTOR'S NOTE IS REQUIRED) or any other important reason confirmed by Students' Development.
- Three late arrivals count as an unexcused absence.
- Three unexcused absences entail an F for the course.

Please schedule your traveling projects according to class visits. Traveling IS NOT AN EXCUSE! An absence due to an official AUP study trip will be excused once.

It is up to everyone to catch up with the material. The Professor won't teach a private class for absentees even though she is willing to help those who, after working on the subject, do not understand specific points and ask concrete questions.

In all cases, think of communicating with the Professor, it's the best option for you and the group.

Short visual analysis, 600 words, due online via Blackboard (assessed on basis of 100 points)

You will choose one of the works seen during the visits. You will follow the visual analysis guide (method sheet) enclosed in the syllabus. You will write one paragraph for each rubric, identifying all paragraphs with sub-titles. You will respect the format scrupulously.

Midterm and Final exam (open book, non-cumulative and remote, assessed on basis of 100 points)

A study guide will be given to you with a list of artworks, periods, and terms involved in the exam. Exam will be posted on Blackboard and you will complete it in two hours.

1. Test part: 5 unknown images whose style/period you will identify; 5 true/false statements regarding an artwork, a term we have learned, a period, etc.
2. Visual Analysis (following the same criteria as the short formal analysis above)
3. Essay 600-700 words: you will choose one of two questions showing knowledge, and inviting to analysis of the movements/styles/periods studied; you will evoke concrete events and examples of artworks

Thesis paragraph and partly annotated bibliography in preparation for the paper (assessed on basis of 100 points)

You will choose one artwork seen during the visits or, in case of remote learning, featured by the video, other than the work analysed in the short formal analysis earlier in the semester. The thesis paragraph (400 words) will point at a potential in-depth interpretation of the artwork as related to its historical, artistic or political context (for example how the French Revolution influenced/is palpable in the artwork; how colonial issues affects the artwork, what are the consequences, etc.). We often suggest potential developments for a thesis while we comment on works in class. Don't hesitate to ask the Professor for advice.

The prospective bibliography should include 4 readings in Art History, two of which should be books (hard copies or ebooks). You will annotated two of the selected readings of your choice (comment of 300-600 words approximately). See bullet points below for specific bibliography requirements.

Final paper, 2000 words (PLEASE INCLUDE WORCOUNT) Informed by the previous thesis/bibliography assignment, you will fully analyze an artwork seen in class (assessed on basis of 100 points)

You MUST follow the outline:

1. Introduction/Thesis paragraph

Mention specific thesis

1. Visual analysis

A visual analysis using the same guidelines as the short formal analysis assignment and midterm

1. Historical background

Expose the general historical context (major political, social events or changes) as well as the main characteristics of the artistic movement the work belongs to; add a short biography of the artists relevant to the work (not his/her whole life)

1. Interpretation

Here, you will deploy your argument for the thesis by using other examples and putting the work in a broader context

- Parts 2, 3 and 4 should be approximately equal (600 words approximately); introduction and conclusion are shorter, around 100 words each. You MUST respect the format, I tolerate 10% shorter or longer papers. Beyond, you will lose 5 points per page.
- You will give at least three supportive examples, freely chosen artworks (from class visits, readings or any relevant example) sustaining your argument. You must not analyze them fully, just mention them relevantly to support your analysis or argument

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- You will quote four academic readings: at least two books. Books and scholarly articles should be RECENT(a least after 1970). General education websites, encyclopedias, museum websites (unless special research projects and conference proceedings: PLEASE ASK). In all cases, general press articles and encyclopedia do not count or should be added as extras. The AUP library is VERY RICH in books on art, use these resources, ask the librarians for assistance if you need.
 - Footnotes or parenthetical notes are required, especially for direct citations, and must be paged (mention the source, it should be, of course, academic not just anything from the web!) I don't require a specific style for the annotations, MLA or Chicago are fine.

!!!!It is your responsibility to keep a back-up copy of your papers. Your grade will drop by 5 points per day if you submit it later than the deadline.

Here is the letter/number grades conversion grid we will be using :

A	100 %	to 92.5%
A-	92.5 %	to 89.5%
B+	89.5 %	to 86.5%
B	86.5 %	to 82.5%
B-	82.5 %	to 79.5%
C+	79.5 %	to 76.5%
C	76.5 %	to 72.5%
C-	72.5 %	to 69.5%
D+	69.5 %	to 67.5%
D	67.5 %	to 59.5%
F	59.5 %	to 0.0%

Other

LMS (LEARNING MANAGEMENT SYSTEM) platforms to be used:

TEAMS will be used for remote class sessions:

- Only the students who have authorization to follow the whole semester remotely as well as quarantined or sick students (a doctor's note or message from Students' Development is necessary in this case) are allowed to attend the virtual classroom sessions on Teams; all classroom sessions will be recorded, recording available on Teams for two weeks. Please note that the current legislation bans recordings in museums. I remind you that teaching is asynchronous for remote students.
- meetings with the Professor by appointment

BLACKBOARD

- assignments will be submitted via Blackboard
- class materials will be on Blackboard
- discussion forums will be on Blackboard
- links for videos for asynchronous teaching instructions will be on Blackboard
- grading centre will be activated to inform you about your grades and the evolution of your average

BASIC RULES

- If for sanitary reasons we must switch to remote learning, for a short period or for the whole semester, teaching will be asynchronous to accommodate all times zones. In this case, all students will refer to the assignments for students attending remotely. Several meetings slots will be scheduled to discuss the material. However, if a student is quarantined because sick or identified as a contact person, an individual plan for a make-up will be discussed with the Professor.
- Please note that this course is held almost exclusively in museums and the time for a group visit is limited especially in the actual sanitary situation. It is essential that you COME ON TIME. If you are late it will be up to you to get in and catch up with the group. The group can't wait for retarders (In case there is a transportation problem, send me a message to 0681418601 – texto, WhatsApp or Viber – BEFORE THE CLASS STARTS)
- The course is arranged so that students who have class at AUP before or after have enough time to commute but they must anticipate (make sure you prepare your lunch, your itinerary, etc.).
- It is essential you respect the sanitary measure imposed by the museums: masks

are obligatory and you must bring yours; the cloakrooms are closed so you must not bring huge backpacks, access will be banned. As much as possible, avoid heavy bags.

- **Always check on the syllabus the exact time and meeting place.**
- **Night visits are a common practice in our department due to difficult reservations, late openings and necessity to make-up for classes missed because of academic obligations of the Professor. You are responsible for marking them on your calendars; the usual attendance policy applies to night visits. Contact the Professor as early as possible if there is an issue or schedule conflict.**
- **We sometimes need to split the class in two smaller groups to enter museums; groups will be set according to the constraints of everyone (depending on whether you have classes before/after)**
- **Prepare for the weather while waiting in front of the museum, don't forget your umbrellas!**