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## INTRO TO WESTERN ART II in Fall 2020 (AH1020)

<b>Course Code</b>	AH1020	<b>Professor(s)</b>	Herve Vanel
<b>Prerequisites</b>	None	<b>Office Number</b>	9, rue de Monttessuy
<b>Class Schedule</b>	MW: 09:00-10:35 in C-101 W: 10:50-12:25 in V-1	<b>Office Hours</b>	By appointment Via Teams or in person At 9, rue de Monttessuy
<b>Credits</b>	4	<b>Email</b>	hvanel@aup.edu
<b>Semester</b>	Fall 2020	<b>Office Tel. Ext.</b>	633

## Course Description

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### Course description

The course provides an overview of Western art from the 14th century to the early 20th century, and discusses critically the construction of this powerful canon. The major articulations are examined chronologically (Renaissance, Baroque, Neoclassicism, Romanticism, etc...) along with occasional focus on individual artists and specific artworks. Different keys of interpretation will be suggested depending on the political, intellectual, economical context surrounding artworks. Museum visits will complement the lectures. Being by definition wide-ranging, this course cannot pretend to be all-inclusive.

## Course Learning Outcomes

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Students will become familiar with important artistic and cultural trends in the periods covered by the course.

Students will acquire the capacity to identify major works of art and to articulate their meaning in relation to their context of production and reception.

Students will hone their visual abilities through the careful examination of selected monuments and artists from a broad range of Western history, while developing their writing and verbal skills in analyzing artworks.

Students will be expected to engage, orally and in writing, with the ways in which these objects have been interpreted and discussed both historically and in contemporary art historical literature.

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

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(e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

Exploring and Engaging Difference: Students will think critically about cultural and social difference; they will identify and understand power structures that determine hierarchies and inequalities that can relate to race, ethnicity, gender, nationhood, religion, or class (CCI LO3)

## General Education

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## Course Outline

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[See *Guidelines* below]

**Attendance and participation:** 10%

### Schedule

***Subject to slight modification***

### September

#### **Week 1 – Wednesday Sept 23rd**

Introduction: *Center and Margins – The Canon and its Limits*

Sally Price, "The Art of Darkness," from *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*, University of Chicago Press, 2007.

#### **Week 2 – Monday Sept 28th Wed Sept 30**

Renaissance: "Modern Times" and Humanism

Cimabue, Giotto, Lorenzetti

Reading: Chap. 19 -Gardner's Art Through the Ages: "Italy 1200-1400"

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

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## October

### Week 3 – Monday 5th – Wednesday 7th

1. Brunelleschi, Donatello, Ghiberti, Masaccio

Chap. 21 *Gardner's Art Through the Ages*: "Italy 1400-1500"

2. van Eyck, van der Weyden, Memling

Chap. 20 *Gardner's Art Through the Ages* "Northern Europe 1400-1500"

### Week 4 –Monday 12th – Wednesday 14th

1. da Vinci, Raphael, Michelangelo

2. **On Site:** Visit Louvre (1)

### Week 5 – Monday 19th – Wednesday 21st

1. Bellini, Titian, Giorgione

Chap. 22 *Gardner's Art Through the Ages*: "Italy 1500-1600"

2. Wednesday 21st Mid-Term Exam [in class]

### Week 6 – Monday 26th – Wednesday 28th

1.. Bernini, Caravaggio, Ribera

Chap. 24 *Gardner's Art Through the Ages*: "Italy and Spain 1600-1700"

2. Grünewald, Dürer, Holbein

Chap. 23 *Gardner's Art Through the Ages*: "Northern Europe and Spain: 1500-1600"

October 28th - Mid-semester

## November

### Week 7 – Monday 2nd – Wednesday 4th

1. Rubens, Rembrandt, Poussin

Chap. 25 *Gardner's Art Through the Ages*: "Northern Europe 1600-1700"

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## **Week 8 – Monday 9th**

**On Site:** Visit Louvre (2)

November 11th to 13t, fall break (no classes)

## **Week 9 – Monday 16th – Wednesday 20th Century Rococo and Neoclassicism**

1. Watteau, Chardin, Boucher

2. Vigé-e-Lebrun, David

Chap. 29 Gardner's Art Through the Ages: "Europe and America 1700-1800"

November 16th, Mid-semester grades due

## **Week 10 – Monday 23rd – Wednesday 27th Romanticism**

1. Friedrich, Ingres, Delacroix, Turner

Chap. 30 Gardner's Art Through the Ages: "Europe and America 1800-1870" p. 777-797

*November 27th, last day to withdraw from a course last day to choose credit/no credit option*

## **Week 11 – Monday 30th – Wednesday December 2nd Realism and Impressionism**

1. On site visit Louvre (3)

2. Courbet, Manet, Monet

Chap. 30 Gardner's Art Through the Ages: "Europe and America 1800-1870" p. 797-end.

## **December**

## **Week 12 – Monday 7th – Wednesday 9th Cubism to Abstraction**

1. On site Visit Orsay

2. Cézanne, Picasso, Matisse

Chap. 31 Gardner's Art Through the Ages: "Europe and America 1870-1900"

**Final paper due.**

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December 11th, last day of classes

December 12th - 15th, reading days

Dec 21 2020 3:00 pm, Final Exam

January 4nd, all grades due

## **Research Paper Guide**

***A 15 000 characters [including space and footnotes] research paper, with an additional bibliography providing (at least) 5 carefully chosen references.***

### **Goal**

The final research paper is expected to demonstrate basic research skills: a capacity to select relevant sources and to discuss them critically.

### **Sources**

Your research will confront you with a variety of publications ranging from serious, sometimes intimidating scholarship to crude journalistic vulgarisation, from heavy fact-based assessment to light opinion piece. Learning to differentiate them and sorting them out will be an essential task, and your final bibliography should reflect this effort. Your paper should include footnotes, referencing your sources.

You will inevitably check out Wikipedia. *Be very careful*, it is often an extremely misleading source, accumulating unreferenced facts and information around the artworks, providing unjustified diagram-based formal analysis (reducing the artwork to a combination of squares and triangles); and mixing indiscriminately different levels of interpretation (biographical explanation, socio-political context, critical reception, literary references, conjecture about influences, etc...). Ultimately, this kind of hodgepodge is only confusing and unproductive.

Conversely, you will look for serious peer-reviewed books and articles (i.e. written by experts in the field of art history whose work has been validated by other scholars). Again, librarians are here to help you in this regard.

*Points to consider about your sources:*

When was it written? Who is the author? Is it an in-depth essay, a concise analytical reflection, an exhibition review? Is there an obvious strong theoretical line of inquiry?

### **General Structure of the final paper.**

1. Make sure that your paper is properly articulated: a short general introduction quickly leading to your specific inquiry, a central reflection where each paragraph deals with a specific issue, a

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conclusion that summarizes your inquiry and opens the way to further development.

2. Take time to develop a solid visual analysis
3. Don't be afraid to quote a source for the interpretation it provides.
4. Demonstrate that you understand this interpretation
5. Has this interpretation been corroborated or disputed by other sources?
6. Confront these conflicting interpretations; insist on the elements you find convincing in each (justify your point of view as much as you can).

## **On Plagiarism**

Whether it is intended or not, plagiarism signals a lack of academic and personal integrity.

You must document *all* of your source material (including Internet sources). If you use any text from somebody else, you must make it clear the text is being quoted specify the source using a footnote.

You must also cite any sources from which you obtain data, ideas, or any other material. —If you have any doubt about what does or does not constitute plagiarism, ask the instructor or contact the Writing Lab. Plagiarizing will result in a failing grade.

## **Textbooks**

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This course doesn't have any textbook.

## **Attendance Policy**

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### **Attendance Policy:**

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

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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.

### **Covid-19 temporary amendments:**

Students studying at The American University of Paris are **STILL EXPECTED TO ATTEND ALL** scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply.

For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. *In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.*

### **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 also 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.*

### **English Language Proficiency Statement:**

As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

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# Grading Policy

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## Requirements (and Grading)

**Mid-Term Exam** Wednesday October 21st IN CLASS (25 %)

**Final exam:** December 21st 2020 3:00 pm, C-101 (35 %)

**Final Paper:** a) Proposal due on **Wednesday 28th** (in class)

**Attendance and participation:** 10%

b) Paper due on **Wednesday 9th** (in class) (30 %)

## Other

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