CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu.

For further information or assistance, contact Associate Dean Susan Jackson (617-353-2410; sjackson@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: Study Abroad: Paris Internship Program

DATE SUBMITTED: 10/25/16

CURRENT COURSE NUMBER: CAS AH 356 E

CURRENT COURSE NAME: French Art and Architecture

CURRENT 40 WORD COURSE DESCRIPTION: Varying issues and periods of French art and architecture

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:

TO BE OFFERED NEXT: Sem./Year: Spring 2017

INSTRUCTOR(S): Daniel Lesbaches

DEPARTMENT CONTACT NAME AND POSITION: Debra Terzian, Dir. Academic Affairs, Study Abroad

DEPARTMENT CONTACT EMAIL AND PHONE: dterzian@bu.edu ; 617-353-6410

ITEMS PROPOSED FOR REVISION (check all that apply):

- Course Number
- Title
- Short Title
- Credits
- Cross-listing

- 40 Word Description
- Prerequisites
- Divisional Studies Credit
- Other (Explain)

Notes: The “short title” appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The “40 word description” appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.

1. **Title**
   a. Current information: French Art and Architecture
   b. **Proposed information:** Modern and Contemporary Art in Paris
   c. Explanation & impact: Align course title with course content. Revise 40 word description for greater specificity.
2. Short title
   a. Current information: French Art: Contemporary
   b. Proposed information: ModContArtParis
   c. Explanation & impact: match short title with course title

3. 40 word description
   a. Current information: Varying issues and periods of French art and architecture
   b. Proposed information: Study of the main art movements in Paris from 1850 to today. Explores the history of “modernity” focusing on Parisian architecture and urbanism and its influence in other parts of the world. Examines the place of women artists in modernity.
   c. Explanation & impact: match the 40 word description with course objectives and content

IMPACT ON OTHER DEPARTMENTS/PROGRAMS: Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools? Check one: ☐ Yes ☐ No

If YES, please identify impacts and attach cognate comment from the appropriate department/program/school.

RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT: As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)? Check one: ☐ Yes ☐ No

If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Excellence and Innovation in Teaching website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Susan Jackson (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT APPROVAL: _____________________________
Department Chair

______________________________  10/26/16
Department Chair

DEAN’S OFFICE CURRICULUM ADMINISTRATOR USE ONLY
CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved   Date:________________________
☐ Tabled     Date:________________________
☐ Not Approved Date:_______________________

Divisional Studies Credit:
☐ Endorsed
☐ HU
☐ MCS
☐ NS
☐ SS
☐ Not endorsed

______________________________________________________________

Curriculum Committee Chair Signature and Date
Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year _____________________________

______________________________________________________________

Dean of Arts & Sciences Signature and Date
Comments:

CAS FACULTY: Faculty Meeting Date: ______________________ ☐ Approved ☐ Not Approved

______________________________________________________________

Curriculum Administrator Signature and Date
Comments:
CAS AH 356E Modern and Contemporary Art in Paris

Credits: 4

Professor: Daniel Lesbaches (dlesbach@bu.edu)

Schedule: 16 two-and-a-half-hour sessions over 7.5 weeks
(Monday & Wednesday – 3:30 to 6 pm + 2 additional sessions)

Office hours: Monday 3:00-3:30, and by appointment

Course visits:
- Musée d’Orsay
- Musée Picasso
- Musée National d’Art Moderne (Centre Pompidou), Modern and Contemporary collections
- Contemporary art galleries (details TBD)

Course material:
- A course pack with all required readings (to be purchased by each student).
- Two reference manuals available at the BU Paris Center (excerpts on Blackboard):

I. COURSE PRESENTATION AND OUTCOMES

This course has three objectives:

1. Students will be able to identify and understand the main art movements in Paris from 1850 to today, including painting, sculpture, photography, installations, and urbanism. We will give consideration to the historical, economic, and sociocultural contexts of the time period in order to develop a history of “modernity” (in the art historical sense) as Paris defined it, as well as its influence on Western taste. Three points will be emphasized:
   a. The influence of Parisian architecture and urbanism on modernity.
   b. The place of female artists in modernity.
   c. The reception of Parisian modernity.
2. By examining the current presentation “Modernités plurielles” at the Centre Pompidou, we will study how Parisian modernity has been interpreted and translated in other parts of the world.
3. Students will develop an understanding of art historical methodology through different exercises: analytic commentary of a work, essay, and review of an exhibition.

The course, including additional seminars and visits, is conducted entirely in French.

Outcomes

General knowledge

By the end of the course, students will have acquired
- a precise knowledge of Modern Art timeline from Realism to contemporary developments;
- the ability to describe and characterize the major movements of Modern and Contemporary Art;
- a knowledge of the major artists’ contributions and key artworks and the ability to recognize those artworks and artists;
Boston University Study Abroad
Paris

- the ability to define in general terms artistic modernity as it was developed in Paris;
- an understanding of Paris’ function as one of the three global capitals of contemporary art and culture (along with New York and London), due to its institutions (such as Centre Pompidou), the number and quality of its art centers and private galleries, and all the artists, French or not, who come from or live in the city;
- the capacity to relate Modern Art thematics to others issues raised by social sciences (postmodernism, gender studies, globalization, urbanism...);

Art History methodological tools
By the end of the course, students will be able to
- formally analyze a specific work following a precise art history method (commentaire d’oeuvre) defined during the course and applying it to an oral presentation;
- understand and analyze theoretical texts about Modern Art written in English or in French, by identifying their main ideas and implications;
- think critically about exhibitions and analyze how museums write art history and how temporary exhibitions develop specific thematic or present an artist’s work;
- understand the historical reception of works and how modern art has progressively come to occupy a central place, notably through the creation of museums devoted to it.

II. ASSESSMENT AND GRADING

Visits: 10%
During the guided visits to museums and exhibitions, students will be asked questions about the displays: both the works themselves and the setup of the work within the museum or gallery. About 30 minutes of each visit will be dedicated to this exercise, during which students provide written answers.

Oral presentation: 20%
Working in groups of two, students will prepare a 10 minute presentation (including a PowerPoint) on a given work of art, highlighting its principal characteristics and its importance of both the career of its artist and the great movements of art history. The grade will take into account the quality of the presentation and the PowerPoint, the knowledge gained on the artist and the work, the analysis of the work, and the ease and clarity of the oral presentation.

Essay: 30%
Students will visit an exhibition chosen by the professor and write a developed, analytic critique of it in a 5-page paper. The essay also allows students to develop their written French in an academic context and to put into practice techniques and terminology of art criticism in a formal register.

Slide quiz: 10%
Students will identify works studied in class and provide essential details (artist, movement, time period, etc).

Final exam: 20%
The two-part final exam will cover the entirety of the course. It will be comprised of two essays: one on a given work of art (analytical commentary) and one on a given movement or period of the history of modern art.
Participation and preparedness: 10%
This grade takes into account the quality of a student’s presence in class, energy, relevance of comments in class, effort and progress in language proficiency, and attendance and punctuality.

Attendance Policy
1 absence (class session or activity) = -1 point on the overall grade
4 or more unexcused absences = grade of F for the course
Missed assignment or test = grade of 0 for the assignment
Plagiarism on an assignment = grade of 0 for the assignment

NB: Excused absences must be justified by a doctor’s note or a scheduled internship interview.

Plagiarism (BU Policy)
All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on the examinations or for plagiarism may be ‘expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean.’ Read the full Academic Conduct Code online at http://www.bu.edu/academics/policies/academic-conduct-code/.

III. CALENDAR

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<th>Assignments and Activities</th>
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<th>Session 2</th>
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<td>- What is modern art?</td>
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<td>- Baudelaire and the painter of modern life</td>
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<td>- Realism</td>
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<td>- Post-Impressionism</td>
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<td>Deux réceptions critiques du Fauvisme (1905) : André Gide et Louis Vauxcelles</td>
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<td>Henri Matisse, Notes d’un peintre, 1908 (extraits)</td>
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<td>Session 5</td>
<td>Visit: Musée d’Orsay</td>
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| Session 6 | - Primitivism in Modern Art  
- Paul Cézanne  
- Cubism  
**Readings:**  
Guillaume Apollinaire, *Les Peintres cubistes*, 1912  
Pablo Picasso, *Statement to Marius de Zayas*, 1923  
Hamon-Dagen, p. 270-283  
Lemoine, p. 34-41 |
| **Oral Presentation n° 1:**  
Pablo Picasso, *Portrait of Kahnweiler*, 1910 |
| Session 7 | - Abstraction in Paris: the Delaunays, Kandinsky, Mondrian  
**Readings:**  
Alfred H. Barr Jr., *Le Développement de l’art abstrait*, 1936  
Lemoine : Pages 42-43, Pages 54-57, Pages 84-87 |
| **Oral Presentation n° 2:**  
| Session 8 | - Surrealism  
- *Guernica* and the 1937 *Exposition Internationale*  
**Required reading:**  
André Breton, « *Manifast du Surréalisme* », Paris, 1924  
Lemoine, pages 116-123 |
| **Oral Presentation n° 3:**  
Pablo PICASSO, *Guernica*, 1937 |
| Session 9 | Visit: Musée Nationale d’Art Moderne, Centre Pompidou, Modern Collections |
| Session 10 | - Dada in Paris  
- Marcel Duchamp and readymades  
- Yves Klein and New Realism  
**Readings:**  
Marcel Duchamp, *Apropos of ‘Readymades’*  
Lemoine, p. 72-79 |
| **Oral Presentation n° 4:**  
Marcel DUCHAMP, *Roue de bicyclette*, 1913/1964 |
| Session 11 | Visit: Musée National d’Art Moderne, Centre Pompidou, Contemporary Collections |
| Session 12 | - Daniel Buren and Institutional Critique  
- “*Mythologies individuelles*”: Christian Boltanski, Annette Messager, Sophie Calle  
**Readings:**  
Daniel Buren, « *Sur le fonctionnement des expositions* »  
Lemoine : p. 228-229, 288-291 |
| **Oral Presentation n° 5:**  
ESSAY DUE  
SLIDE QUIZ |
| Session 13 | Visit: Contemporary art gallery (TBD)  
**Readings:**  
Lemoine, pages 228-229, pages 288-291. |
Session 14
Reception of modern art in France and the US
- The role of American collectors: The Steins, Albert C. Barnes
- The Amory Show, 1913
- Creation of a modern art museum in New York: Société Anonyme, the Gallatin Collection, founding of MoMA in 1929
- Creation of a modern art museum in Paris: the role of the government and the Ministry of Culture
- Globalization of museums

Readings:
Françoise Cachin, Jean Clair, Roland Recht, « Les musées ne sont pas à vendre ».

Session 15
Paris as a muse
- Gordon Matta-Clark, Conical Intersect (1975).
- Jan Dibbets, Monument à Arago (1994).

Readings:
Lemoine, pages 222-227

Oral Presentation n° 7: CHRISTO and JEANNE-CLAUDE, Le Pont-Neuf emballé, 1985

Session 16
Conclusion
- Synthesis and review for Final Exam

Last Friday
FINAL EXAM

IV. REFERENCES

Reliable on-line sources
Avoid: Wikipedia, anonymous or tourists’ blogs and websites.
- Recommended Museums websites
  Musée du Louvre, Musée d’Orsay, Musée Picasso, Musée Rodin, Centre Pompidou.
  University resources : www.jstor.org.
  Glossaries and general information
  www.larousse.fr/encyclopédie
  www.moma.org/explore/collection/ (click on “Index of art terms”) 
  www.nationalgallery.org.uk/paintings/glossary/
  www.metmuseum.org/toah/ (« Timeline of Art History »)
  http://arthistory.about.com/od/glossary/Art_History_Glossary.htm
  Texts and pictures
  www.archive.com/ (including the link “Theory & Criticism”)
  www.googleartproject.com/fr/
  http://plato.stanford.edu/
  Dictionaries :
  http://www.cnrtl.fr/definition/
  www.wordreference.com/
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**Additional bibliography**

**General art history**

**Specific artists and movements**

**Critical readings**