



## CIEE Paris, France

<b>Course title:</b>	Survey of Art History
<b>Course code:</b>	(GI) AHIS 1002 PAFR
<b>Programs offering course:</b>	Arizona State University Global Flex - Course + Internship, Arizona State University Global Flex - 3 Credit, Arizona State University Global Flex - 6 Course Credits, Paris Open Campus Block
<b>Open Campus Track:</b>	Art and Architecture
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3.00
<b>Contact hours:</b>	45.00
<b>Term:</b>	Spring Block I 2023

### Course Description

This course explores the history of art in one semester. It is a fast-paced, condensed overview with a chronology of major innovation and movements in art. By examining works of art from diverse cultures, students develop an understanding of global artistic traditions. They analyze works of art in their artistic and historical contexts, considering issues of patronage, gender, politics, religion, and ethnicity. Students will expand their knowledge of history, geography, politics, religion, languages, and literature, as they explore the story of people told through the art they created. The course is designed to pique student curiosity about art, the study of art, its appreciation and its general cultural significance. Along the way, students develop essential skills of visual and contextual analysis.

### Learning Objectives

By completing this course, students will:

Recognize important works of art from all periods and regions

Describe characteristics of diverse chronological and regional styles

Relate specific works of art and architecture to their historical, cultural and aesthetic contexts

Practice essential skills for the visual, contextual and comparative analysis of art

Apply appropriate vocabulary for discussing and writing about art

Employ formal and contextual forms of analysis of works of art

### Course Prerequisites

None

### Methods of Instruction

The course is structured in lectures, supporting classroom and online activities, and related excursions. Regular classes are led by the professor with active student participation expected. Excursions are to places relevant to the course, including museums and monuments.

### Assessment and Final Grade

1.	Visual Analysis Report	10%
2.	Weekly Short Essays	15%
3.	Contextual Analysis Report	10%
4.	Quizzes	30%
5.	Final Exam	15%
6.	Participation	20%

## **Course Requirements**

### **Visual Analysis Report**

Students will write a visual analysis of a work of art of 1000 words. This assignment is designed to 1) teach basic art vocabulary, and 2) teach how to carry out a visual analysis of any work of art.

### **Weekly Short Essays**

Students write weekly 375-word essays in response to a prompt assigned by the professor. These essays should be thoughtful, insightful reflections on the material covered that week. Students should use lectures, activities and readings for support, but not outside sources.

### **Contextual Analysis Report**

Students will write a contextual study of a work of art of 1000 words. This assignment is designed to teach how works of art can be interpreted by connecting them to the various circumstances surrounding their creation and reception.

### **Quizzes**

Students will be given three timed quizzes in Canvas. Each will consist in a combination of T/F, multiple choice, short questions and essay questions on readings, videos, and class lectures.

### **Final Exam**

Students will have an in-class final exam. It will be cumulative and contain T/F, multiple choice, short questions and essay questions on readings, videos, and class lectures.

### **Participation**

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

## **Attendance**

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

## **Academic Integrity**

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

***N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.***

## **Weekly Schedule**

### **Week 1**

Class: 1.0 Introduction and Beginnings

In this class, basic art history terms and concepts will be introduced. Various types of analyses and methodologies used by art historians will also be presented.

Class: 2.0 Prehistoric Art

This session will look at the earliest human artifacts showing evidence of workmanship with an artistic purpose, which were produced by preliterate, prehistorical cultures starting in the Upper Paleolithic.

Readings/videos: [Khan Academy, Paleolithic Art, An Introduction, https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/a/paleolithic-art-an-introduction](https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/a/paleolithic-art-an-introduction), [Origins of Rock Art in Africa https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/apollo-11-stones](https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/apollo-11-stones), [Lascaux https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/a/lascaux](https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/a/lascaux) and [Stonehenge https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/modal/a/stonehenge](https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/modal/a/stonehenge).

Due: Weekly Essay #1

Due: Quiz #1 (art history terms and concepts)

### **Week 2**

Class: 3.0 Art of the Ancient Near East and Early Egypt / Ancient Egyptian Art

The artistic production of the Ancient Near East, a region of the modern Middle East, will be examined. Particular attention will be paid to the art of Mesopotamia, widely considered to be the cradle of civilization as it brought significant cultural developments including the oldest examples of writing.

Readings/videos: Khan Academy, [Ancient Near East https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap#ancient-near-east-a](https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap#ancient-near-east-a) (from "Introduction to the Ancient Near East" up to and including "Lamassu from the Citadel of Sargon II").

We will then look at how rapid advances in technology and social organization during the fifth millennium BC produced a material culture of increasing sophistication around the river Nile. After the unification of the country under one king about 3100 BC, the strong central control and increase in wealth led to dramatic achievements in architecture and fine goods.

Readings/videos: [Ancient Egypt https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/a/ancient-egypt-an-introduction](https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/a/ancient-egypt-an-introduction) (up to "Akhenaten, Nefertiti, and Three Daughters").

Due: Quiz #2 (art in prehistoric times)

Class: 4.0 Early Asian Art / The Art of Ancient Greece

In this class, we will examine the religious beliefs of Hinduism and Buddhism as well as their impact on the art and architecture of Early India. Early artistic manifestations from China will also be

covered, including the Terracotta Warriors.

Readings/videos: Khan Academy, [South, East, and Southeast Asia: 300 B.C.E. - 1980 C.E.](https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia) <https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia> From the "India" Section -see the list of countries that appear on the left of the webpage-, please look at the sections from "Beliefs of Hinduism" up to and including the two sections "The Stupa". From the "China" Section: "From the Terra Cotta Warriors from the Mausoleum" up to and including the video on the "Longmen Caves".

The second part of the class will be focusing on Ancient Greek art as it developed between about 750 and 300 BC. Its remarkable stylistic developments in the naturalistic representation of the human body and its development of a harmonious architectural style will be studied.

Readings/videos: Khan Academy, Ancient Greece <https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap#greece-etruria-rome> (up to and including "Who Owns the Parthenon Sculptures").

Class: 5.0 Field trip / Etruscan and Roman Art

After completing the examination of the artistic developments of Ancient Greece, we will look at its impact on the art produced by the Etruscan civilization in Central Italy.

The art of Ancient Rome will then be surveyed, including examples of architecture, painting, sculpture, and mosaic work. We will take advantage of our visit to the Louvre and its collections to establish connections with its Greek, Etruscan and even Egyptian points of reference.

Readings/videos: Khan Academy, [Sarcophagus of the Spouses](https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap/modal/a/sarcophagus-of-the-spouses-rome) <https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap/modal/a/sarcophagus-of-the-spouses-rome>, and [Etruscan Necropolises of Cerveteri and Tarquinia](https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap/modal/v/etruscan-necropolises-unesconhk) <https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap/modal/v/etruscan-necropolises-unesconhk>, plus section on [Ancient Rome](https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap/ap-ancient-rome/v/a-tour-through-ancient-rome-in-320-c-e) <https://www.khanacademy.org/humanities/art-history/ap-art-history/ancient-mediterranean-ap/ap-ancient-rome/v/a-tour-through-ancient-rome-in-320-c-e> (up to and including the Pantheon).

Due: Weekly Essay #2

### Week 3

Class: 6.0 Jewish, Early Christian and Byzantine Art / Art in the Early Islamic World

Three religions and their impact on specific artistic and architectural manifestations will be covered in this session: Judaism and illuminated manuscripts; Christianity and painting and sculpture of the Early Christian period; and Eastern Orthodox Christianity and architecture and mosaics of the Byzantine Empire.

Readings/videos: Khan Academy, [Medieval Art in Europe](https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-america#medieval-europe-islamic-world) <https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-america#medieval-europe-islamic-world> (from "Introduction to the middle ages" up to and including the "Theotokos Mosaic, apse, Hagia Sophia").

The second part of this class will cover artistic manifestations produced from the seventh century onward in the territory inhabited or ruled by culturally Islamic populations. A range of artistic fields will be examined, including architecture, calligraphy, ceramics, or textiles.

Readings/videos: Khan Academy, [West and Central Asia, 500 bce - 1980](https://www.khanacademy.org/humanities/ap-art-history/west-and-central-asia) <https://www.khanacademy.org/humanities/ap-art-history/west-and-central-asia> and [The Great Mosque of Cordoba and The Alhambra](https://www.khanacademy.org/humanities/ap-art-history/west-and-central-asia) <https://www.khanacademy.org/humanities/ap-art-history/west-and-central-asia> (ignore the Pyxis and Mimar Sinan).

Due: Quiz #3 (art in the Antiquity)

Class: 7.0 Early Medieval and Romanesque Art in Europe / Gothic Art in Europe

European art of the Early Middle Ages drew from Roman, Early Christian and "barbarian" artistic cultures from Northern Europe, and it relied heavily on the use of valuable and precious materials. From the eleventh century, the new Romanesque style brought about a great architectural revival and important developments in painting and sculpture, largely of a religious type.

Readings/videos: Khan Academy, <https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/the-lindisfarne-gospels> (from "Lindisfarne Gospels" up to and including "Church and Reliquary of Ste Foy, France").

European Gothic art then developed in Northern France out of the Romanesque style in the 12th century, and it spread across most of Europe. Primary media examined will include architecture, painting, sculpture, and stained glass.

Readings/videos: Khan Academy, [Medieval Art in Europe https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/the-lindisfarne-gospels](https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/the-lindisfarne-gospels) (Giotto, parts 1, 2, 3 and 4).

Class: 8.0 Courtly Art in Persia / Neo-Confucianism, Daoism, and painting in China

Attention will first be paid to Persian or Iranian art, influenced by the art of neighboring civilizations at different times in history.

We will then turn to how Chinese philosophy influenced the arts of the region highly. Its impact is especially perceptible in landscape painting, to which particular attention will be dedicated in the second part of this class.

Readings/videos: Khan Academy, [Song dynasty https://www.khanacademy.org/humanities/art-asia/imperial-china#song-dynasty](https://www.khanacademy.org/humanities/art-asia/imperial-china#song-dynasty) (from "An introduction to the Song dynasty" to "Bowl with brown mottling").

Due: Visual Analysis Report

#### Week 4

Class: 9.0 European Renaissance to Reformation

The 17th-century Baroque style is primarily associated with dynamic composition and a heightened sense of drama and emotion, but it encompasses a broad range of artistic styles, from the naturalistic trend to a more restrained, classical style. Examples from Italy, Spain and France will be studied, including works from Caravaggio and Velázquez.

Readings/videos: Khan Academy, [Protestant Reformation and Catholic Counter Reformation https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/a/cranach-law-and-gospel-law-and-grace](https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/a/cranach-law-and-gospel-law-and-grace) ("Il Gesù", and from "Caravaggio, Calling of Saint Matthew" to "Velázquez, Las Meninas").

The Italian Baroque influenced the development of painting in Holland and the Low Countries. However, the different economic, religious, and social context led to the development of other types of painting, particularly still-life, landscape, and genre. Artists like Rubens, Rembrandt and Vermeer will be covered in this class.

Readings/videos: Khan Academy, [Protestant Reformation and Catholic Counter Reformation https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/a/cranach-law-and-gospel-law-and-grace](https://www.khanacademy.org/humanities/art-history/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/a/cranach-law-and-gospel-law-and-grace) (sections about Rubens, Rembrandt, Vermeer, and Rachel Ruysch).

Class: 10.0 Indigenous Art of the Early Americas / Central and West African Art

The visual artistic practices of the indigenous peoples of the Americas will then be surveyed in this class. Greater stress will be placed on North America and Mesoamerica, and particular attention will be paid to Maya and Aztec developments.

Readings/videos: Khan Academy, [Indigenous Americas https://www.khanacademy.org/humanities/ap-art-history/indigenous-americas-apah#south-america-apah](https://www.khanacademy.org/humanities/ap-art-history/indigenous-americas-apah#south-america-apah) (from Maya "Yaxchilan Lintels" to "Olmec Mask").

In this session, visual culture from native or indigenous Africans will also be surveyed. The study of African art will include art forms of particular importance across Africa, such as masks, sculpture, metalwork, fiber art, or pottery.

Readings/videos: Khan Academy, [Nigeria https://www.khanacademy.org/humanities/art-africa/west-africa/nigeria/a/the-kingdom-of-benin](https://www.khanacademy.org/humanities/art-africa/west-africa/nigeria/a/the-kingdom-of-benin) (up to "Kingdom of Ife"), the [Congo Power Figure](#)

<https://www.khanacademy.org/humanities/art-history/ap-art-history/africa-ap/a/nkisi-nkondi>,  
[Ivory Salt Cellar from Benin](http://www.teachinghistory100.org/objects/about_the_object/salt_cellar_from_benin)  
[http://www.teachinghistory100.org/objects/about\\_the\\_object/salt\\_cellar\\_from\\_benin](http://www.teachinghistory100.org/objects/about_the_object/salt_cellar_from_benin).

Due: Weekly Essay #3

## Week 5

Class: 11.0 Classicism and Romanticism / Realism

The Age of the Enlightenment brought about an art that relied on scientific rationalism and classicism. Romanticism reacted against it, and it was fueled by the French Revolution as well as by the Industrial Revolution. This class will look at both movements in comparison.

Readings/videos: Khan Academy, [Later Europe and Americas](https://www.khanacademy.org/humanities/art-history/ap-art-history/later-europe-and-americas#enlightenment-revolution)  
<https://www.khanacademy.org/humanities/art-history/ap-art-history/later-europe-and-americas#enlightenment-revolution> (from Wright of Derby to Delacroix).

This session will then look at the Realist movement, which began in France in the mid-19th century as a reaction to Romanticism. Realism's search for depictions of "real life" will be explored.

Readings/videos: Khan Academy, [Realism](https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/a/a-beginners-guide-to-realism) <https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/a/a-beginners-guide-to-realism> ("A beginner's guide to Realism"; Courbet (all); Millet (all); Manet (Olympia, Le Déjeuner sur l'Herbe).

Due: Quiz #5 (art from the Renaissance to the Enlightenment)

Class: 12.0 Photography / Impressionism and Post-Impressionism

Field trip.

This session will first examine photography, its invention and development in the mid-19th century and its relationship with art—most particularly, painting.

Reading: [Early Photography](https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/early-photography-nipce-talbot-and-muybridge?modal=1) <https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/early-photography-nipce-talbot-and-muybridge?modal=1>

We will then examine Impressionism, a 19th-century art movement whose goal was to portray visual momentary effects with a radically new technique. In addition to Impressionism, this session will cover the later evolution of some Impressionist artists who became the precursors of European Avant-Garde (Cézanne, Seurat, Van Gogh, Gauguin).

Readings/videos: Khan Academy, Later Europe and Americas: [Modern and Contemporary Art](https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas#modernity-ap)  
<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas#modernity-ap> (from "Painting modern life: Monet's Gare Saint-Lazare" to "Cézanne, Mont Sainte-Victoire")

Class: 13.0 The European Avant-Garde / European Art and American Art up to the Mid Century

In the early 20th century, multiple different movements emerged defending artistic ideals that questioned the great legacy of Western art. Some of these artists and movements will be covered in this session, including Picasso and Cubism, German Expressionism, or Marcel Duchamp and Dada.

Readings/videos: Khan Academy, [Modern and Contemporary Art](https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas#modernity-ap)  
<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas#modernity-ap> (from "Picasso, Les Femmes d'Alger" to "Käthe Kollwitz, In Memoriam Karl Liebknecht" and "Duchamp, Fountain")

This session will then proceed with the exploration of ground-breaking 20th century movements in Europe and America (Harlem Renaissance, Surrealism, Degenerate Art, Regionalism, and Abstract Expressionism).

Readings/videos: Khan Academy, [Surrealism](https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealism-an-introduction) <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/a/surrealism-an-introduction> (from "Surrealism, an introduction" to "Surrealism and Women"; Khan Academy, [Abstract Expressionism](https://www.khanacademy.org/humanities/art-1010/post-war-american-art/abex/a/abstract-expressionism-an-introduction)  
<https://www.khanacademy.org/humanities/art-1010/post-war-american-art/abex/a/abstract-expressionism-an-introduction> ("Abstract Expressionism, an introduction" to "Willem de Kooning, Woman, I")

## **Week 6**

Class: 14.0 American Art of the 1950s and 1960s

This session will explore the radical shift taken by modern art in the 1950s. By rebelling against the emotionally charged paintings of Abstract Expressionism, Neo-Dada paved the way for Pop Art and Minimalism. Land Art or Earthworks, which uses natural landscape to create site-specific structures, will also be studied in this session.

Readings/videos: Khan Academy, [Pop Art](https://www.khanacademy.org/humanities/art-1010/post-war-american-art/popart/a/pop-art) <https://www.khanacademy.org/humanities/art-1010/post-war-american-art/popart/a/pop-art> (from "Pop Art" to "Oldenburg, Lipstick"; [Minimalism and Earthworks](https://www.khanacademy.org/humanities/art-1010/post-war-american-art#minimalism-and-earthworks) <https://www.khanacademy.org/humanities/art-1010/post-war-american-art#minimalism-and-earthworks> (from "An introduction to Minimalism" to "Richard Serra, Intersection II", and "Robert Smithson, Spiral Jetty" and "Smithson's Spiral Jetty").

Other Postmodern reactions against the modernist mindset include Conceptualism, Video Art, Performance Art, and Identity Politics. These movements are diverse but at the same time they share certain characteristics which will be overviewed in this session.

Readings/videos: Khan Academy, Conceptual Art <https://www.khanacademy.org/humanities/art-1010/conceptual-and-performance-art> (from "Conceptual Art: an Introduction" to "Preserving Nam June Paik's Electronic Superhighway"); [Performance Art](https://www.khanacademy.org/humanities/art-1010/conceptual-and-performance-art#performanceart) <https://www.khanacademy.org/humanities/art-1010/conceptual-and-performance-art#performanceart> (from "Performance Art: an Introduction" to "Bill Viola, The Crossing").

Due: Quiz #6 (from Classicism to Modern Art)

Class: 15.0 Contemporary Art / The Last 10 Years: Europe, the U.S. and beyond

This class will consist of a quick overview of some of the most recent artistic movements and style, including Urban art, Videogame art, Postinternet or Art Résilience.

Due: Final Exam

## **Course Materials**

### **Readings**

All readings are from the Khan Academy Art History website at <https://www.khanacademy.org/humanities/art-history> . This site has been created and is maintained by well-credentialed scholars in Art History. For every lecture, there are links to readings and videos. For some of these, students can choose to read the text rather than sit through the video (its faster, and some people learn better from text). The content is the same.