

OIFB1X03 – FLE B1 - Paris, Cité des Arts

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Department: International affairs

Semester: 1

Course level: L3 undergraduate

Domain: French as a second language

Teaching language: French

Number of in-class hours: 36

Number of course sessions: 11 + Exam

ECTS: 6

Course description and objectives

In this course, we study the place of Paris in Art History, and more specifically we focus on the existence of the three major museums : le Louvre, le Musée d'Orsay and le Centre Pompidou. For exchange students in Dauphine, these museums are famous and acclaimed, but what separates them is not that clear : is it historical ? chronological ? Is it about different artistic movements or for political reasons ?

The objective of this class is develop the ability to interpret art today, by understanding the major changes that occurred in the 19th century, especially when Paris was the city of deep radical artistic evolutions.

The activities in class will allow the student to build a method and to use it to observe, analyze and interpret works like paintings, sculptures, and buildings.

The difference between the 3 main museums in Paris is a constant reference to become able to understand the connection of a piece of art with society, past or future movements, and the situation with art today.

Students will be lead to master spoken French from level B1 to get to level B2 throughout the semester (understand and use language registers, phrases and complex sentences). Each week, they will use French to have conversations with the teacher and debate between each other, in groups or with the whole class). Written French will be used for each session to take down notes, build quizzes, along with writing two essays and the final exam. At the end of the semester, skills such as describing, setting out arguments, analyzing and elaborating personal ideas will be acquired.

Prerequisites

For the course, it is necessary to have reached a level B1 in oral and written French and be eager to actively develop one's skills in French, through reading regularly and using French media. It is necessary to ask questions, to participate and develop analyzing skills, to have the desire to understand and decipher art, both alone and in groups. Participation in class and collective work are determining. It is not necessary to know art and artists, but it is to be willing to dive into Art History and artistic movements of the past to understand those of today.

Learning outcomes

The method of analyzing art represents the ability to observe, ask questions and justify an interpretation of a piece of art. After the semester, students will be able to start an interpretation of any work of art, based on the general and detailed observation. They will be able to do it in French, using accurate vocabulary and references to Art History.

Assignments and grading

Essay n°1	15%
Essay n°2	15%
Group presentation	20%
Final exam	50%

The numerical grade distribution will dictate the final grade. The passing grade for a course is 10/20.

Class participation: Active class participation – this is what makes classes lively and instructive. Come on time and prepared. Class participation is based on quality of comments, not quantity.

Exam policy: In the exam, students will not be allowed to bring any document (except if allowed by the lecturer). Unexcused absences from exams or failure to submit cases will result in zero grades in the calculation of numerical averages. Exams are collected at the end of examination periods.

Course structure

Session	Topic
1	Introduction –Method for analyzing a piece of art – The “regard” Les Coquelicots by Monet, Le Bal du moulin de la Galette by Renoir, Composition by Mondrian, les Nymphéas by Monet.
2	Introduction, part 2 – Using the method – justifying an interpretation Self Portait by Van Gogh, Leonardo da Vinci’s Mona Lisa, the Thinker by Rodin, Equilibrium by Jeff Koons, Louis Vuitton Foundation by Frank Gehry.
3	Architecture and History Les Arènes de Lutèce, le Musée Cluny, Notre-Dame de Paris, le Louvre, l’Arc de Triomphe, la Commune
4	Hausmann and Napoléon III The Industrial Revolution, the bourgeoisie, how Paris is transformed, art collections. Essay n°1
5	Antique & Classical sculpture : Milo’s Venus , Michel-Angelo’s slaves, the canons of art.
6	Sculpture after photography : Rodin, Claudel, Brancusi
7	Visit : Musée Rodin. Essay n°2
8	Classic painting : David, Ingres, Impressionists, Monet, Renoir, Pissarro, Caillebotte, Degas
9	Modern painting and Modern Art : Van Gogh, Toulouse-Lautrec, Gauguin, Picasso, Dali, Braque, Matisse, Duchamp, Delaunay, Kandinsky, Malévitch, Magritte, Mondrian
10	Modern art in the city : Arman, Tinguely, de St Phalle, Oldenburg, Buren. Oral presentations part 1.
11	Contemporary Art after WW2 : Pollock, Warhol, Basquiat, le Nouveau Réalisme, Klein, Raysse, de St Phalle. Oral presentations part 2.
12	Final Exam : Analyzing 2 works of art in 1,5 hour

Bibliography

GOMBRICH, E.H., *Histoire de l'Art*, Phaidon, 2001.

ARASSE, D., *On n'y voit rien : Descriptions*, Gallimard, 2006.

ARASSE, D. *Histoires de Peintures*, Gallimard, 2006.

ANTOINE-ANDERSEN, Véronique, *L'Art pour comprendre le Monde*, Actes Sud, 2011.

MyCourse

This course is on MyCourse: **Yes**

Academic integrity

Be aware of the rules in Université Paris Dauphine about plagiarism and cheating during exams. All work turned in for this course must be your own work, or that of your own group. Working as part of a group implies that you are an active participant and fully contributed to the output produced by that group.