



CIEE in Barcelona, Spain

Course name:	Catalonia and Spain through the Arts
Course number:	AHIS 3001 BASP (ENG)
Programs offering course:	Barcelona Business and Culture, Barcelona Economics and Culture, Barcelona Global Architecture and Design, Barcelona Language and Culture
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2019

Course Description

This course has been designed to provide knowledge about Catalan and Spanish culture within the context of art history. Basic historic periods and events, including Roman Spain, Islamic Spain (Al-Andalus), the birth of the Spanish Empire, the Catalan independence movement or the Spanish Civil War, will be addressed through the eyes of privileged artistic observers and interpreters (Velázquez, Goya, Gaudí, Picasso, Dalí, Miró, among others) in order to understand Spain's and Catalonia's current situation. Students will be involved in a complete learning process, through lectures, field-trips, debates, research activities.

Learning Objectives

By the end of the course, students will be able to:

- recognize masterpieces of Spanish art and architecture
- understand the reasons for their unanimous and positive appraisal
- analyze their artistic features and their social and historical implications
- interpret these pieces as products of Catalan and/or Spanish culture, history and society

Course Prerequisites

No specific pre-requisites are needed for this course, besides a general interest in History, Arts and their intercultural role in any society.

Methods of Instruction

The course is structured in both lectures and on-site classes. Lecture classes will be conducted by the professor, but students are expected to participate (class debates). The on-site classes are field studies to places relevant to the course content.



Assessment and Final Grade

Final grade will be the result of an average of the following components:

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|--------------------------|---|
| 1. Exams: | 40% (20% midterm exam, 20% final exam) |
| 2. Assignments | 50% |
| a. Selfie video tour | 05% |
| b. Visual Essay | 05% |
| c. Oral presentation | 10% |
| d. Readings and homework | 10% (10 tasks, 1% each) |
| e. Research project | 20% |
| 3. Class participation: | 10% |

Course Requirements

Exams (40%)

Students must write **two exams** (a midterm and a final). Both exams will consist in a combination of test, short questions and essay questions on readings and on course content.

Assignments (50%)

Students will complete:

One selfie video project (5%)

Students must create a video of 2-3 minutes length, taken in front of a monument in Barcelona. The goal of this task is for students to explain a local monument to an "average American public". Students must describe and analyze all the aspects of the monument, using 2 analogies with cultural artifacts of the American culture. In the explanation, they will justify the selection of these two analogies.

One visual essay (5%)

One of the most important skills for the student of Art History is the ability to make connections between different objects. Throughout the course, students will use the camera to draw parallels between the artworks they encounter, compiling 1 visual essay. Essay may take the shape of a <https://exposure.co/> site, which will contain the student's own photographs of artworks, accompanied by text.

Each essay will contain 15 photographs with a clear connection to the topic. The essay will have a title and a header caption that presents and examines the topic and a conclusion at the end. Each individual image will be captioned with 2-3 sentences that analyze it in connection with the topic.



One Oral presentation (10%)

Students must perform 1 oral presentation. It will be about a topic (given by the professor during the first two classes) that will be presented to the classmates as an explanation of a subject in connection with the teaching plan. These presentations should have a length of about 10 minutes and be visualized with a PowerPoint or similar. They will be given at different dates specified & explained in the syllabus. The content of these presentations will be guided by the professor who will post on Canvas the questions that the students may cover in a thoughtful and in-depth way.

Readings and homework (10%)

Students must read 8 articles (provided by the professor) and watch 2 movies and complete a task related to them before the class. These articles or movies will be related to the content of the class, so no late homework will be admitted.

Research project: (20%)

Students will complete a research project concerning a specific subject on art. The project will consist of an in-depth and comparative research in which students will explore the topic mainly through the use of scholarly sources, performing a written document that will be submitted at the end of the semester.

The research project consists of 3 stages:

- Phase 1: Topic + Outline with bibliography. Students will select a topic from a list provided by the professor. If a student would like to work on a topic not on the list, they must first approach the professor for approval. Students will also submit an outline of their research together with their bibliography choice.
- Phase 2: Draft. Students will submit a draft of the research project which will be discussed by other students during the class
- Phase 3: Submission of the paper. Students must submit their paper to the professor the day of the poster presentations, before the class starts.

Additionally, students will give a three-minute presentation on their chosen subject. All presentations will take place on the last class before the final exam.

Format: The project will adopt the format of a poster. It will be submitted on Canvas in a pdf file size A1 (59.4 x 84.1 cm / 23.4 x 33.1 inch.). Images, charts, diagrams or any other visual resources useful for the research will be combined with the text on the poster. This must be visually appealing and well structured.

Bibliography: At least 6 scholarly sources must be used and listed in the bibliography. Students must consistently use a standard citation style of their choice (for instance, MLA, APA or Chicago. Wikipedia, instructor's materials, touristic and or personal websites and personal blogs are useful to get a first idea of the artwork, but they are not reliable sources and will not be accepted as references).



Class participation (10%)

Students are expected to participate in class by asking questions that show their active engagement in class and by being able to comment on the readings due for each session. The level of engagement with the class materials, as evidenced in written work and class participation, will be one of the factors of the final grade. Therefore, students are expected to actively participate in the course by:

- Asking and answering questions that show their engagement
- Commenting on the session's required readings and videos
- Being prepared for the day's activities
- Paying attention (actual attention rather than "civil" attention)

Students are responsible for the material covered in regular classes, on-site classes, discussions, peer presentations and readings.

CIEE Barcelona Attendance Policy

Students are expected to attend all scheduled class sessions on time and prepared for the day's class activities. CIEE Barcelona does not distinguish between justified or unjustified absences, whether due to sickness, personal emergency, inevitable transport delay and/or other impediments. You are considered responsible of managing your own absences. Please keep in mind that exams, paper submission dates, presentations and any other course work deadlines cannot be changed.

No academic penalty will be applied if students miss up to 3 class sessions. "If students miss up to 5 class sessions, students' final course grade will drop 5 points out of 100 on the CIEE grade scale for each additional absence beyond 3 (for example a 95 will become a 90 if they reach the 4th absence, and an 85 if they reach the 5th absence)". Students will automatically fail the course if they miss more than 20% of total class hours (i.e. if they exceed 5 absences).

For students who miss up to 20% of the total course hours due to extenuating circumstances, the Academic Director may allow for exceptions to the local attendance policy based on documentation such as proof of bereavement, religious observances, hospitalization, etc.

Students arriving more than 10 minutes late to the class will be considered absent for a day.

Class norms

No food or drink is permitted in the classrooms
Electronic devices are not allowed in class (laptops, tablets, cell phones...). Student who may need electronic devices will speak with the professor.



Students must come to class prepared to participate fully in the day's activities

Academic honesty

Students are expected to be honest in their academic work. CIEE reserves the right to penalize any student whose academic conduct at any time is, in its judgement, detrimental to CIEE. Such conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes.

Weekly Schedule

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| Session 1 | Introduction to class. Catalonia, Spain and the arts (I)
In this first session, we will set the expectations to the course by doing a review of the syllabus. Also, we will analyze the general context of Spain and Catalonia. |
| Session 2 | Introduction to class. Catalonia, Spain and the arts (II)
We will work with the key concepts to approach different artworks and different artistic disciplines, as a session to better understand how to approach to Art. |
| Session 3 | The unification of the Roman Iberian Peninsula
The presence of the Roman Empire has left an impressive legacy across Spain. The changes that the Roman presence in the Iberian Peninsula has determined the foundations of the country. We will study the most important Roman typologies of art and their main locations in Spain in order to understand its connection to contemporary buildings |
| Session 4
Andalus | Arts and religion: Middle Ages in the Iberian Peninsula I. Al

First class to understand the religious changes, tensions and fights in the Iberian Peninsula after the fall of the Roman Empire. In this class we will cover a bit of history to understand those changes in Spain and we will analyze the impact of the Andalusí art in the south of Spain, attending specially to the cities of Granada, Córdoba and Sevilla
Oral presentation. La Alhambra (Granada)
Oral presentation. The way of Saint James + Marca Hispánica
Homework 1. Conrad Rudolph, Pilgrimage to the End of the World. The Road to Santiago de Compostela, The University of Chicago Press, Chicago, 2004, pp 1-13 |
| Session 5 | Arts and religion: Middle Ages in the Iberian Peninsula II |



Second session about medieval art in which the Christian architecture will be the center. We will visit an example of a Romanesque monastery and one Gothic building: Barcelona Cathedral. We will also discuss about the peculiarities of the Gothic Quarter in Barcelona and will understand the cultural revival associated to this area in the beginning of 20th, and the appropriation of the Gothic artistic features and meanings.

On-site class: Sant pau del Camp + Barcelona Cathedral

Assignment: Selfie video project

Homework 2: Agustín Cocola Gant, The invention of the Barcelona Gothic Quarter, in Journal of Heritage Tourism, 2014, 9:1, pp. 18-34

Session 6

Arts and religion: Middle Ages in the Iberian Peninsula III

Third session about medieval art in which the Christian painting and sculpture will be the center. We will visit the Romanesque and Gothic section in the MNAC and study in detail the pieces from Sant Climent of Taul. As a final reflection, we will discuss about the legitimacy of having this art pieces in a museum instead of on its original location

On-site class: National Museum of Catalan Art (MNAC)

Oral presentation. What is a Pantocrator?

Session 7 Spain (I)

Faith & Innovation in the reign of Philipp II: Renaissance in

We will cover the main artistic features and historical context of the Italian Renaissance, to understand the origins of the turning point that it supposed in the Art history. Also, we will analyze the particular conditions of the adoption of the Renaissance in Spain in architecture.

Oral presentation. The Plateresque style

Session 8 Spain (II)

Faith & Innovation in the reign of Philipp II: Renaissance in

We will keep analyzing the particular conditions of the adoption of the Renaissance in Spain in architecture, and then, analyze the main artistic features of El Greco, as an example of a mannerist artist

Oral presentation. The burial of the count of Orgaz

Oral presentation. El Escorial

Assignment: Research Project. Topic + Outline

Homework 3: Yannis Smaragdis, El Greco, 2007

Session 9

Beyond painters of the Court: Diego Velázquez (I)

Velazquez as a painter of the court will be analyzed in this session, from his "Surrender of Breda", in which students will reflect about the relationship between art and propaganda to his Royal portraits.



Oral presentation. The surrender or Breda: Art or politics?

Oral presentation. The Triumph of Bacchus

Homework 4: Edward L. Goldberg, Velazquez in Italy Painters, Spies, and

Low Spaniards, The Art Bulletin, Vol. 74, No. 3 (Sep. 1992), pp. 453-456

Session 10

Beyond painters of the Court: Diego Velázquez (II)

As a second session about Velazquez, in this occasion, we will analyze the other paintings by Velazquez in which deeper connotations and meaning can be found, as Las Meninas, The Spinnels and other mythological paintings.

Oral presentation: The enigma(s) of Las Meninas

Oral presentation; The Fable of Arachne

Session 11

Review Session

Students will participate in a competition to know who knows more about the contents of the class, which will be useful to prepare the midterm exam. Also, we will review the quizzes published on canvas

Session 12

MIDTERM EXAM

Session 13

Beyond painters of the Court: Francisco de Goya

Taking the concept of the Monsters, we will cover the most emblematic Goya's artwork (The Black paintings, Los Caprichos and the Disasters of the War) in order to better understand how Goya witnessed the conflict of his time.

Oral presentation. Goya's 2nd and 3rd of May and politics

Oral presentation. Los Caprichos

Oral presentation. The Black Paintings

Session 14

La Reinaxença & Modernisme: A new style for a new country

In this session we will analyze the Modernisme, following Mireia Freixa's article. We will understand the movement as a holistic art that combines polar opposites. Specifically, we will understand the historical conditions that connect this art with the Catalan Reinaxença and its values

Homework 5. Mireia Freixa, Architecture and Design in the Modernista era, in Barcelona and Modernity. Picasso, Gaudí, Miró, Dalí. Yale University Press, London, 2007, pp 144-151

Session 15

The modernista architects

In this session we will map the places where the most important modernista projects are located in Barcelona. Also, we will start analyzing the figure and work of Antoni Gaudí, focusing mostly in

his two projects that generate more controversy for the city nowadays

On site class: The block of the discord

Oral presentation: The block of the discord

Oral presentation: Park Guell, Controversies now and then

Homework 6: Gijs van Hensenberg, Antoni Gaudí. A biography, Perennial, New York, 2003, pp xxxi-xxxix

Assignment: Visual Essay

Session 16

The architecture of Gaudí

We will visit one of the first residential houses built by Gaudí, to better know his early work and also to understand the origins of his designs in his later and most famous work: for instance, structures, chimneys, decoration, symbology, etc.

On site: Palau Guell

Session 17

The architecture of Domenech I Montaner

As an example of a non residential building, we will visit the UNESCO WH Hospital de Sant Pau and Holy Cross. The combination of tradition and modernity in this building proofs the idea of modernism as an art that combines polar opposites.

On site class: Hospital de Sant Pau

Assignment: Research Project. Draft

Session 18

The rise of the Modern Art

In this sessions students will be able to understand the main changes in the Art, specially painting, in late 1800s in Paris, Also, they will understand how new groups of Spanish and Catalan artists started to adopt these new styles and made changes in the artistic market in Barcelona and Madrid.

Oral presentation: Els Quatre Gats

Homework 7. Walter Benjamin, The Arcades Project, Harvard University Press, Cambridge, Massachusetts and London, 2002, pp. 5-11

Session 19

Modern Art in Catalonia

As a second part of The rise of Modern Art, students will visit the MNAC in order to see some of the most relevant works of Catalan artist, as Ramon Casas, Fortuny and others.

Oral presentation. The battle of Tetuan, by Marià Fortuny

On site class: Visit to MNAC

**Session 20
Spanish Civil War**

1898-1936. From the end of the Spanish Empire to the

The irruption of the Avant Garde art will be analyzed in this session. Taking Van Gogh, Gauguin and Cezanne as the

forefathers of the Avant Garde art, we will analyze the main rupture with the Art tradition and how it was adapted in Spain.
Oral presentation: The invention of the Cubism

Session 21

Pablo Picasso and Barcelona

Monographic session dedicated to Pablo Picasso in which his early periods will be the center of the session, and his life in Barcelona. We will analyze the historical context of the turn of the century in Barcelona and analyze his early career. We will visit the Picasso Museum, focused in these periods and finish the session analyzing Picasso's Las Meninas in the museum.

On site class: Visit to Picasso Museum

Homework 8: Brigitte Léal, Christine Piot and Marie-Laure Bernadac, Picasso. The monograph 1881-1973, Polígrafa, Barcelona, 2003

Session 22

The Spanish Civil War in the Arts

We will analyze the particularities of the Spanish case and the implications of modern artist in the Spanish Civil War

Oral presentation: Main tactics in the Spanish Civil War

Oral presentation: The trip of El Guernica

Homework 9: Josefina Alix, From war to magic, The Spanish republic Pavillion, París, 1937, in Robinson, William (Ed.). Barcelona and Modernity: Picasso, Dalí, Miró and Gaudí. New Haven: Yale University Press. 2006. Print, pp 451-457

Session 23

Spanish Surrealism: Salvador Dalí (I)

First session dedicated to the controversial figure of Dalí, in which some of the stereotypes associated to his art will be dismantled. The art (and the public figure of Dalí) will be studied to shed light to the controversies around the autonomy of the art (and the artist) and discuss whether or not the need of political and social implications.

Oral presentation: Dalí: life and painting

Oral presentation: Dalí's The persistence of the memory

Assignment: Research Project. Final

Session 24

Spanish Surrealism: Salvador Dalí (II)

Second session dedicated to the controversial figure of Dalí, in which some of the stereotypes associated to his art will be dismantled. The art (and the public figure of Dalí) will be studied to shed light to the controversies around the autonomy of the art (and the artist) and discuss whether or not the need of political and social implications.

Oral presentation: Dalí in the cinema: "Destino"

Oral presentation: Dalí in the cinema: Un chien andalou, 1929

Oral presentation: Dalí and contemporary science



Homework 10: Luis Buñuel, Salvador dali, Un chien Andalou, 1929

Session 25

Research project presentations

Students will give a short presentation of their research project (3 minutes) explaining the reasons behind their projects, the challenges they needed to face during the research and how this topic may be connected to their learning process in the class.

Session 26

Final Exam

Readings

Agustín Cocola Gant, The invention of the Barcelona Gothic Quarter, in *Journal of Heritage Tourism*, 2014, 9:1, pp. 18-34

Brigitte Léal, Christine Piot and Marie-Laure Bernadac, Picasso. The monograph 1881-1973, Polígrafa, Barcelona, 2003

Conrad Rudolph, Pilgrimage to the End of the World. The Road to Santiago de Compostela, The University of Chicago Press, Chicago, 2004, pp 1-13

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Mireia Freixa, Architecture and Design in the Modernista era, in Robinson, William (Ed.), *Barcelona and Modernity. Picasso, Gaudí, Miró, Dalí*. Yale University Press, London, 2007, pp 144-151

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