



CIEE Barcelona, Spain

Course title:	Catalonia and Spain Through the Arts (English)
Course code:	AHIS 3001 BASP (ENG)
Programs offering course:	Business and Culture, Economics and Culture, Global Architecture and Design, Language and Culture
Language of instruction:	English
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Fall 2023

Course Description

This course has been designed to provide knowledge about Catalan and Spanish culture within the context of art history. During this course students will develop a sense of critical thinking by describing, analyzing and interpreting Spanish and Catalan artworks within their historical context and paying close attention to the evolution of the arts within a European context. Students will learn to compare, approach and ponder upon masterpieces and artists from multiple backgrounds and historical events. The students will comprehend and appraise the evolution of the different artistic movements and styles produced in Catalonia and Spain. Highlighted historical periods and events will be addressed through the eyes of privileged artistic observers and interpreters.

Learning Objectives

By completing this course, students will:

- Identify and analyze masterpieces from the most important periods and styles of Catalan and Spanish art.
- Relate the works studied to their historical, economic and cultural context.
- Assess the works studied not only at a local level but also in the context of world art history.
- Develop visual projects that demonstrate understanding of concepts and stylistic features studied in class.
- Produce a scholarly paper on a specific art topic based on an in-depth research project.

Course Prerequisites

None

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.

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

Assessment and Final Grade

1.	Exams	40%
2.	Assignments	50%
3.	Class Participation	10%
	TOTAL	100%

Course Requirements

Exams

20% midterm, 20% final exam

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

- a. Selfie video tour: 05%
- b. Visual Essay: 05%
- c. Oral presentation: 10%
- d. Readings and homework
(10 tasks, 1% each): 10%
- e. Research project: 20%

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 using 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

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.

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

These include quizzes, midterm and final exams, group and individual presentations, research papers, etc. At least one assignment should be scheduled in the first half of the semester before the midterm.

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%).

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: 1.1 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.

Class: 1.2 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.

Week 2

Class: 2.1 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.

Class: 2.2 Arts and religion: Middle Ages in the Iberian Peninsula I

Al Andalus

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

Week 3

Class: 3.1 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

Class: 3.2 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?

Week 4

Class: 4.1 Faith & Innovation in the reign of Philipp II: Renaissance in Spain (I)

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

Class: 4.2 Faith & Innovation in the reign of Philipp II: Renaissance in Spain (II)

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

Week 5

Class: 5.1 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

Class: 5.2 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

Week 6

Class: 6.1 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.

Class: 6.2 MIDTERM EXAM

Week 7

Class: 7.1 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

Class: 7.2 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

Week 8

Class: 8.1 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

Class: 8.2 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

Beyond painters of the Court: Diego Velázquez (II)

As a second session about Velazquez, in this occasion, we will analyze the other

Week 9

Class: 9.1 The architecture of Domenech I Montaner

As an example of a nonresidential 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

Class: 9.2 The rise of the Modern Art

In this session 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

Week 10

Class: 10.1 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

Class: 10.2 1898-1936. From the end of the Spanish Empire to the Spanish Civil War

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

Week 11

Class: 11.1 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

Class: 11.2 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

Week 12

Class: 12.1 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

Class: 12.2 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

Week 13

Class: 13.1 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.

Class: 13.2 Final Exam

Course Materials

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

Edward L. Goldberg, Velazquez in Italy Painters, Spies, and Low Spaniards, in *The Art Bulletin*, Vol. 74, No. 3 (Sep. 1992), pp. 453-456

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

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

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

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