

TITLE: SPANISH ART: FROM PREHISTORY TO THE BEGINNING OF THE 20th CENTURY - ART 376

LANGUAGE: English

TOTAL HOURS: 45 hours

CREDITS: 3 credits

DESCRIPTION

The main objective of this course is to ensure that students acquire the necessary knowledge to enable them to achieve a solid understanding of the history of Spanish art, from Prehistory to modernity at the beginning of the 20th Century. Given the wide range of material, those artists and artistic movements which have had a significant impact throughout the history of Spanish Art will receive special attention. Medieval and Islamic Art, Renaissance and Baroque during the Spanish Golden Age, Goya and *Modernisme* will all be studied in depth.

There will be guided visits to museums or temporary exhibitions (if there are any relevant ones on during the course) to allow students to have a direct contact with the real artworks studied in class.

Parallel to this, and in view of the final project to be done by students, some sessions will focus especially on the artworks' iconographic and formal aspects, so that students can acquire and develop an analytical capacity of art in general, and of Spanish art in particular. Therefore, the class participation -and readings that will serve to go deeper into all these aspects- will be valued.

*This course will appear on a Jacksonville Transcript as **Special Topics in Art: Spanish Art Prehistory-20th Century - ART 376***

COURSE OBJECTIVES

By the end of the course, students will gain knowledge of how to:

- Identify the main artistic movements, artworks and artists of the Spanish art
- Place them in their historical context and understand why they appeared at that moment
- Study the common points, differences and peculiarities in relation to the art produced at the same time in the rest in the Western world
- Analyze the artworks from a formalist and iconographic perspective using specific artistic terms

METHODOLOGY

The course will use a combination of different formats and materials: powerpoints, guided visits to museums and exhibitions in Barcelona, lectures or classroom interaction (debates, student presentations, etc.).

EVALUATION

Attendance to classes and field trips is mandatory; poor attendance will affect the final grade of the student as well as the everyday participation grade.

The final grade consists of four different parts: class participation, a midterm written exam, a final written exam, and a final project:

The breakdown of grades is made up as follows:

- Class participation (includes attendance, active and positive attitude, and readings done in class)	20%
- Midterm written exam	25%
- Final written exam	25%
- Final project (includes its class presentation)	30%

Class Participation: Active class participation includes coming to class prepared and on time, having read the material for that day and show active reflection on that material, answering questions from the professor, generating questions and engaging in group activities using required reading for that day. Students are encouraged to express their opinions in class with the professor and the other students.

Exams: Both the midterm and the final exams may contain a mix of short answer and essay questions aimed to test the students' full comprehension of facts and the ability to argue his/her opinions based on class material.

The guidelines for exams are as follows:

- Any student found cheating will automatically fail this examination. Additional sanctions may be imposed.
- Talking or communicating with other students during the examination is forbidden.
- Desks must be cleared of all books, notes and papers. All unauthorized materials must be put away and remain out of sight throughout the examination.
- All telephones and electronic devices must be turned completely off during the exam.
- Students arriving later than 15 minutes will not be allowed into the classroom to take the examination, subject to the decision of the instructor.
- At the end of the examination students will remain seated until their papers are collected. No one may leave the room until excused.
- Should assistance be required, students will attract the attention of the instructor.
- Failure to follow these rules will automatically lead to failure of this examination.

Presentations: Apart from daily participation in class, each student will have to give a presentation in class, related to the final project explained below.

Final Project: The final project is an individual work and consists of both a written report and an oral presentation. By the first week of class, students will choose an artwork from a list that the teacher will facilitate and linked to the syllabus. Students will be required to carry out a personal analysis and interpretation of an artwork.

Students will have the support of the teacher who will guide them and resolve any doubts that may arise. He will give the guidelines of how to view and to study an artwork in class, and will also guide them at three points: choice of artwork, status of the report before oral presentation, and delivery of the project both in paper and in PDF format on the day of the final written exam. This final report will take into account the corrections and suggestions arising from their presentation to their

classmates, and it will have to include a bibliographical list of scholarly sources used to support their findings.

It is hoped that the student will develop critical and original thinking as well as analytical reflection.

FIELD STUDIES

Each course will include a minimum of 2 field studies. These field studies will be directly related to the course work, and may include visits to monuments, companies, government buildings, or museums. A potential field study may include a visit to MNAC, as it holds the best historical art collection in Barcelona, covering the different periods studied in class.

ACADEMIC INTEGRITY

SIS programs foster critical thinking and intellectual development of its students. In doing so, SIS requires that students introduce their original thoughts, opinions, and ideas in all of their assignments with the support of cited sources. Any violations of academic integrity- such as cheating, plagiarism, self-plagiarism, academic misconduct, fabrication, misuse or misrepresentation of research, and noncompliance - may result in an automatic "F" or immediate dismissal from the program if the student falls below the minimum number of credits required for the term; 12 credits during the semester, or 3 hours during the summer.

Cheating: Any action that violates the rules and guidelines given by the instructor for submitting assignments or exams.

Plagiarism: Any action that presents the ideas, opinions, research, etc. of another as your own.

- Directly copying another's work without citing sources
- Submitting another person's work into your own without properly citing the source(s) used.
- Paraphrasing another person's work without providing appropriate citations

Self-Plagiarism: Submitting a piece of one's own work to receive credit for multiple assignments in one or more class.

Academic Misconduct: Any act that impedes or threatens the open exchange, expression, or flow of information or fair evaluation of students. This includes intimidation and complicity in any acts or attempts to interfere with the ethical and fair submission and evaluation of student work.

Fabrication: Providing inaccurate or false information, including research findings, quotes, and cited sources, etc.

Non-Compliance: Failure to comply with the values, objectives, and procedures contained in this policy.

As SIS is accredited by Jacksonville University, students are held accountable to JU's [Academic Integrity and Code of Conduct](#). You are expected to read and understand the JU terms and regulations of Academic Misconduct.

(<https://drive.google.com/file/d/1PyZmN0EAH1o4bKVZdZXVYKw-wdiwXewx/view>)

ATTENDANCE POLICY

Semester: Students are allowed THREE absences throughout the semester without penalty. Starting with the fourth absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

Summer: Students are allowed TWO absences throughout the summer without penalty. Starting with the third absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

**January Term students are allowed TWO absences as well.*

There are NO excused absences. If a student misses class because s/he is sick, that counts as one of the allowed absences. No excused absences and no excuses.

Quizzes, exams and participation points that are missed because of an absence cannot be recuperated.

Students that arrive late 5 minutes or more will receive a 0 for participation for the day.

COURSE CONTENT

SESSION	CONTENT	READINGS
1	Introduction: Course and Syllabus Presentation	
2	- Pre historic manifestations in the Iberian Peninsula: Paleolithic art (Altamira) and east coast Neolithic painting - Mediterranean colonies and their artistic influence in the Peninsula: Pre-Roman peoples	
3	Hispania Romana: Architecture, sculpture, mosaics	
4	- Islamic Art: The mosque; The Giralda; Medina-Azahara; The Alhambra - Hispanic-Muslim Art: Mudéjar and Mozarabic art. Nazarí art	
5	- Hispanic-Visigothic art - Pre-Romanesque manifestations	
6	Spanish Romanesque. The pilgrimages to Santiago de Compostela	
7	International Gothic: architecture and painting in Spain	
8	FIELD STUDY # 1	
9	Renaissance and Spanish Plateresque. Universities and hospitals. The Escorial	
10	MIDTERM REVIEW	



11	MIDTERM EXAM	
12	International Mannerism: the painting of El Greco	
13	The Golden Age. The Baroque	
14	Great Baroque Masters I: Ribera, Zurbarán, Murillo	
15	Great Baroque Masters II: Velázquez	
16	Goya and the Spanish 18 th Century	
17	The long 19 th Century I: Neoclassicism and Romanticism	
18	The long 19 th Century II: Realism. Sorolla and the echo of Impressionism in Spain	
19	FIELD STUDY # 2	
20	Catalan <i>Modernisme</i> : Gaudí and the other great names in architecture: Lluís Domènech i Muntaner and Josep Puig i Cadafalch	
21	<i>Modernisme</i> as a total work of art: painting, sculpture and decorative arts	
22	FINAL PROJECT PRESENTATIONS	
23	FIELD STUDY # 3	
24	FINAL REVIEW	
25	FINAL EXAM	

*Number of sessions and order of assignments may vary depending on term.

BIBLIOGRAPHY

Required Readings

- Brown, J. (1998). *Painting in Spain 1500-1700*. New Haven-London: Yale University Press-Pelican Art History
- Giménez, C., Reuter, A. & Calvo Serraller, F. (2006). *Spanish Painting from El Greco to Picasso: Time, Truth and History*. Alcobendas, Madrid-New York: TF Editores-Solomon R. Guggenheim Foundation, exhibition catalogue
- Moffitt, J. F. (1999). *The Arts in Spain*. London: Thames & Hudson.
- Murray, L. (1995, 1st edition 1967). "The Renaissance in Spain", in *The High Renaissance and Mannerism. Italy, the North and Spain 1500-1600*. London: Thames & Hudson, 263-276
- Pérez Fernández, J. M & Hernando Cubillos, J. (2004). *Spain in Perspective. An Introduction to its History, Art and Culture*. Granada: Universidad de Granada
- Riquer, B. de & Permanyer, L (ed.) (2003). *Modernismo: Architecture and Design in Spain*. New York: Monacelli Press
- Suhrawardy, S. (2005). *The Art of the Mussulmans in Spain*. Oxford: Oxford University Press
- The Sacred Made Real. Spanish Painting and Sculpture, 1600-1700* (2009). London: National Gallery, exhibition catalogue

The Art of Medieval Spain, A.D. 500-1200 (1993). New York: The Metropolitan Museum of Art, exhibition catalogue. [Available online: https://www.metmuseum.org/art/metpublications/The_Art_of_Medieval_Spain_AD_500_1200]

Tomlinson, J. (2012, 1st edition 1997). *From El Greco to Goya. Painting in Spain, 1561-1828*. London: Laurence King Publishing

Recommended Readings

Aubet, M. E. (1993). *The Phoenicians and the West: politics, colonies and trade*. Cambridge, UK: Cambridge University Press

Barrucand, M. & Bednorz, A. (1999). *Moorish Architecture in Andalusia*. Cologne: Taschen

Bray, X & Payne, E. (2018). *Ribera. Art of Violence*. Lewes: Giles

Brown, J. (1986). *Velázquez. Painter and Courtier*. New Haven-London: Yale University Press

Cano Rivero, I. & Muñoz Rubio, M. (eds.) (2018). *Murillo. IV Centenario*. Seville: Junta de Andalucía-Museo de Bellas Artes de Sevilla, exhibition catalogue [text in Spanish and English]

Dodds, J. D. (1990). *Architecture and Ideology in Early-Medieval Spain*. Pennsylvania: The Pennsylvania State University Press

Keay, S. J. (1988). *Roman Spain*. London: British Museum Publications

Khadra Yayyusi, S. (ed.) (1992). *The Legacy of Muslim Spain*. Leiden-New York-Cologne: E. J. Brill

Licht, F. (2001, 1st edition 1979). *Goya. The Origins of Modern Temper in Art*. New York: Abbeville Press

López-Rey, J. (2014). *Velázquez. The Complete Works*. Cologne: Taschen

Marías, F. (2013). *El Greco: Life and Work. A New History*. London: Thames & Hudson

Peel, E. (ed.) (1989). *The Painter Joaquin Sorolla*. New York: IBM Gallery of Science and Art

Robinson, W. H., Falgàs, J. & Lord, C. B. (2006). *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*. Cleveland-New Haven-London: Cleveland Museum of Art-Yale University Press, exhibition catalogue

Sala, T-M. (ed.) (2007). *Barcelona 1900*. Amsterdam-Ithaca, New York: Van Gogh Museum-Cornell University Press, exhibition catalogue

Sorolla: Spanish Master of Light (2019). London: National Gallery, exhibition catalogue

Vázquez de Parga, A. (1984). *Spanish painters (1850-1950): in search of light*. [Madrid]: Programa español de acción cultural en el exterior, P.E.A.C.E.: U.S.-Spanish Joint Committee for Educational and Cultural Affairs, exhibition catalogue

Tarradell M. (1969). *Roman Art in Spain*. New York: Tudor

Tomlinson, J. (1992). *Goya in the Twilight of Enlightenment*. New Haven and London: Yale University Press