

SYLLABUS: Classical Spanish Art

Course Details	
Subject	Classical Spanish Art
Degree	Diploma: International Relations from a Spanish Perspective
Length	One Semester
ECTS- Credits	5 Ects
Department	Departamento de Relaciones Internacionales
Faculty	Facultad de Ciencias Humanas y Sociales
University	Universidad Pontificia Comillas
Timetable	Please see academic calendar for details
Professor	Prof. Ana Trujillo Dennis

ADDITIONAL INFORMATION	
Name	Prof. Ana Trujillo Dennis
Department	Departamento de Relaciones Internacionales
Office	Teacher's Room – Despacho 8 Edificio A Campus Cantoblanco, C/ Universidad de Comillas, 3-5, 28049 Madrid
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Phone number	
Office Hours	Please send an email to schedule an appointment.

COURSE DESCRIPTION

Subject Contextualization
<p>Course Description</p> <p>Art is not only a cultural production but also a social and historical manifestation of culture. Learning about Spanish art also enhances our knowledge about the transformation of Spanish society. The course is a synthesis of the essential aspects of Spanish Art and it is designed to give students a direct, on site contact with unique Spanish art production. The course will focus mainly on painting. Throughout the course students will acquire a general understanding and vocabulary of art, and develop their own critical thinking regarding artistic inquiry and aesthetic enjoyment. Students will take an active participation in this course through lectures and visiting specific art museums in Madrid; they will have to put into practice the tools learnt in class by analyzing artworks seen in their museum visits and writing an essay.</p>
<p>Requirements</p> <p>Knowledge of Art History is desirable but not essential. To attend this course a level of C1 (advanced) English is required. Class attendance is compulsory.</p>

CONTENTS AND ESTIMATED CLASS SCHEDULE

1. Spanish Art in the Museums of Madrid
Sessions 1 - 2
1.1 Introduction to the course 1.2 Introduction to Art Analysis
<u>Recommended Readings</u> Iberian Peninsula (October 2000) <i>Heilbrunn Timeline of Art History</i> . Retrieved 2014, June 18 from http://www.metmuseum.org/toah/ht/?period=05&region=eusi
2. Medieval Spanish Painting
Sessions 3-5
2.1 Romanesque Painting 2.2 Gothic Painting
Readings: Moffit, J. (2011). Europeanization of Spanish Art. In <i>The Arts in Spain</i> (pp. 49-85). London: Thames and Hudson. Chapuis, J. (October 2002). Romanesque Art. <i>Heilbrunn Timeline of Art History</i> . Retrieved 2017, August 23, from http://www.metmuseum.org/toah/hd/rmsq/hd_rmsq.htm Chapuis, J. (October 2002). Gothic Art. <i>Heilbrunn Timeline of Art History</i> . Retrieved 2017, August 23, from http://www.metmuseum.org/toah/hd/mgot/hd_mgot.htm
3. The Golden Age in Spanish Painting
Sessions 6-11
3.1 High Renaissance and Mannerism. El Greco 3.2 Baroque Art. Velázquez 3.3 Goya and the Spanish Enlightenment
Readings: Moffit, J. (2011). Renaissance Adaptation in Sixteenth-Century Spanish Art. In <i>The Arts in Spain</i> (pp. 86-125). London: Thames and Hudson. (Specially the section on El Greco) Christiansen, K. (October, 2004). El Greco (Domenikos Theotokopoulos), (1541-1614). <i>Heilbrunn Timeline of Art History</i> . Retrieved 2017, August 23, from http://www.metmuseum.org/toah/hd/grec/hd_grec.htm Moffit, J. (2011). The National Style and Golden Age of Spanish Art. In <i>The Arts in Spain</i> (pp. 126-174). London: Thames and Hudson. (Specially the section on Velázquez) Fahy, E. (September, 2009). Velázquez (1599-1660). <i>Heilbrunn Timeline of Art History</i> . Retrieved 2017, August 23, from http://www.metmuseum.org/toah/hd/vela/hd_vela.htm Moffit, J. (2011). Revolution and Tradition in Bourbon Spain. In <i>The Arts in Spain</i> (pp.175-188). London: Thames and Hudson. Voorhies, J. (October, 2003). Goya (1746-1828) and the Spanish Enlightenment. <i>Heilbrunn Timeline of Art History</i> . Retrieved 2017, August 23 http://www.metmuseum.org/toah/hd/goya/hd_goya.htm
4. 19th century Art in Spain
Sessions 12 – 14.
4.1 Romanticism, Realism, Luminism. Joaquín Sorolla 4.2 Final Considerations
Readings: Moffit, J. (2011). Revolution and Tradition in Bourbon Spain. In <i>The Arts in Spain</i> (pp.189-199). London: Thames and Hudson. Gontar, C. (October 2003). Neoclassicism. <i>Heilbrunn Timeline of Art History</i> . Retrieved 2017, August 23 http://www.metmuseum.org/toah/hd/neoc_1/hd_neoc_1.htm

METHODOLOGY

The course will be structured as follows:

1. Theoretical background provided by the teacher in class.
2. In class activities: Case studies, artwork analysis and debates
3. Homework:
 - a. Required readings provided by the teacher
 - b. **Three** mandatory visits to museums: Prado Museum (2 visits), and Sorolla Museum (1 visit)
 - c. **One** Research essay
4. **One** Final Exam

The course grade will be determined by:

- 1 written final term exam _____ 50 %*
- Final essay _____ 35 %
- Class work, participation, progression and attendance _____ 15 %

* **Important: this university requires you to pass the exam in order to pass the course. Students who fail the exam (less than 5.0) will automatically fail the course, regardless their performance during the term.**

GENERAL INSTRUCTIONS REGARDING ATTENDANCE AND PARTICIPATION

Attendance is required for this course. If students miss class for a justifiable reason (i.e. medical condition) they have to inform the teacher and hand in a justification document. In such cases, the absence will not be counted. Any unjustified absence will have a negative impact on the final grade.

Class participation involves: showing a positive attitude in class by coming to class prepared, having read the material indicated or having done the homework, answering questions from the teacher, listening to your classmates and teacher respectfully, engaging in group activities. Students must engage in critical listening and thinking, and share their opinions in class debates.

Essay: students will elaborate a research project, presenting their findings in a final paper.

Compulsory museum visits: Deadlines for the museum visits will be announced at the beginning of the course.

Important: You must provide **proof of attendance** for the 3 visits in order to get credit, i.e. entrance ticket. If you fail to provide the proof of attendance, you cannot get full credit for your work.

REFERENCES, CITING:

For referencing use APA Style. (<http://www.apastyle.org/>)

If Plagiarism is detected in your work, the student will have a (0) CERO as their final grade. Plagiarism is considered a serious academic offense.

Grading system

It is important for students to understand that the grading system may vary from their home University. **Grading scale:**

- **10 (MAX.) -5.0 (MINIMUM) PASS**
- **4.9 - 0: FAIL.**

BIBLIOGRAPHY

Course text: Moffit, J. (2011). *The Arts in Spain*. London: Thames and Hudson.

MATERIALS

Teacher materials and presentations will be available in the virtual campus.

Complementary Bibliography

Abrantes, R. (1999). *Arte español para extranjeros*. Guipuzcoa: 1999.

Álvarez Lopera, J. (1992). *Maestros modernos del museo Thyssen-Bornemisza*. Tomo II. Madrid: Fundación Colección Thyssen-Bornemisza.

Berger, J. (1982). *Ways of Seeing*. London: Penguin Books.

Buendía, J. R. (1994). *El Prado: colecciones de pintura*. Barcelona, Madrid: Lunwerg.

Buendía, J. R. (1996). *La España imperial: Renacimiento y Humanismo*. Barcelona: Planeta.

Gombrich, E. (1981). *Historia del Arte*. Madrid: Alianza Editorial.

Hooper, J. (2006). *The New Spaniards*. London: Penguin Books.

Museo Nacional del Prado. (2007). *100 obras maestras del Museo Nacional del Prado*. Madrid: Mediasat Group.

Morales y Marín, J. L. (1994). *Pintura en España: 1750-1808*. Madrid: Cátedra.

Nieto Alcaide, V., Aznar Almazán, S. y Soto Caba, V. (1994). *Historia del Arte*. Madrid: Nerea.

Pérez Fernández, J. M. (2004). *Spain in Perspective: an introduction to its history, art, and culture*. Granada: Editorial Universidad de Granada.

Pérez Sánchez, A. E. (1993). *De pintura y pintores: la configuración de los modelos visuales en la pintura española*. Madrid: Alianza.

Pérez Sánchez, A. E. (1996). *El siglo de oro: el sentimiento del Barroco*. Barcelona: Planeta, Lunwerg.

Pita Andrade, J. M. y Borobia Guerrero, M. P. (1992). *Maestros antiguos del museo Thyssen-Bornemisza*. Tomo I. Madrid: Fundación Colección Thyssen-Bornemisza.

Pons-Sorolla, B. (2001). *Joaquín Sorolla: vida y obra*. Madrid: Fundación de Apoyo a la Historia del Arte Hispánico.

Tomlinson, J. A. (1993). *Goya en el crepúsculo del Siglo de las Luces*. Madrid: Cátedra.

Stoichita, V. (1996). *El ojo místico: pintura y visión religiosa en el Siglo de Oro español*. Madrid: Alianza Editorial

Valdivieso, E. (1996). *La época de las revoluciones: de Goya a la modernidad*. Barcelona: Planeta.

Viñuales González, J. (1993). *Arte del siglo XIX (para estudiosos a distancia)*. Madrid: UNED.

Williams, Mark. (2010). *The Story of Spain*. Málaga: Santana Books.

Web pages

Arte Historia. <http://www.artehistoria.com/v2/contextos/11503.htm>

Museo del Prado, <http://www.museodelprado.es/>

Museo Thyssen-Bornemisza, <http://www.museothyssen.org/thyssen/home>

Museo Sorolla, <http://museosorolla.mcu.es/index.html>

Heilbrunn Timeline of Art History, Spain, <http://www.metmuseum.org/toah/ht/?period=05®ion=eusi>