

## SUBJECT SPECIFICATION SHEET

Course Details	
Name	Classical Spanish Art
Semester/Length	One semester
ECTS Credits	5
Department	Department of International Relations
Timetable/Schedule	
Professors/Lecturers	Ana Trujillo Dennis

Details of the Professor	
Name	Ana Trujillo Dennis
Department	Department of International Relations
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## COURSE DESCRIPTION

Subject Contextulization
<p><b>Course Aims and Outcomes</b></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.</p> <p>Students will take an active participation in this course through lectures and visiting the Prado Museum in Madrid; they will have to put into practice the tools learnt in class by analysing artworks seen in their museum visits and writing an essay.</p>
<p><b>Prerequisites</b></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 CLASS SCHEDULE

<b>Contents – Topics to be covered</b>
<b>Theme 1:</b>
<b>Topic 1: Introduction</b>
1.1 Introduction to the course 1.2 Introduction to art history and art analysis
<b>Theme 2: Medieval Art</b>
<b>Topic 2: Romanesque period</b>
2.1 Main features of Romanesque art 2.2 Main examples of Spanish Romanesque painting
<b>Topic 3: Gothic period</b>
3.1 Main features of Gothic art 3.2 Main examples of Spanish Gothic painting
<b>Theme 3: The 15th and 16th centuries</b>
<b>Topic 4: The Renaissance</b>
4.1 Innovations in pictorial art: the invention of oil paint and linear perspective 4.2 Early Flemish Art 4.2 Italian Renaissance art: from Early Renaissance to Mannerism 4.3 Spanish Renaissance art. El Greco
<b>Theme 4: The 17th century. The Golden Age in Spanish Art</b>
<b>Topic 5: The Baroque</b>
5.1 Main features of Baroque Art 5.2 Spanish Baroque Art. Diego Velázquez
<b>Theme 5: The 18th century</b>
<b>Topic 6: From Rococo to Romanticism</b>
6.1 Main features of Rococo and Neoclassical Art 6.2. Francisco de Goya. The origins of modern art
<b>Theme 6: The 19th century</b>
<b>Topic 7: From Romanticism to Luminism</b>
7.1 Main features of 19th century painting 7.2. Joaquín Sorolla

## TEACHING METHODS

<b>General Teaching/Learning Methods of the Subject</b>
<b>In Class Learning Techniques: Activities</b>
The course will be structured as follows: <ol style="list-style-type: none"> <li>1- Theoretical background provided by the teacher in class</li> <li>2- In class activities: case studies, artwork analysis and debates</li> <li>3- One final exam</li> </ol>
<b>Independent Learning Techniques: Activities</b>
Students will have to fulfill the following requirements: <ol style="list-style-type: none"> <li>1- Three mandatory museum visits: Prado Museum (2 visits) and Museo Sorolla (1 visit). These visits are mandatory. Deadlines will be announced at the beginning of the course. These will not be organized visits with the teacher. Students will organize these visits in their free time.</li> </ol>

2- Write one research paper

<b>SUMMARY/DIVISION OF STUDENT WORK HOURS</b>			
<b>HORAS PRESENCIALES</b>			
Theory Classes	Practical Classes	Academically Guided Activities	Assessments
28	0	0	2
<b>HORAS NO PRESENCIALES</b>			
Self-study of Theoretical Content	Self-study of Practical Content	Group Work Exercises	Revision
30	30	0	30
<b>ECTS CREDITS</b>			<b>5</b>

### ASSESSMENT AND GRADING CRITERION

Assessment Activities	Criterion	Weighting
FINAL EXAM	<ul style="list-style-type: none"> <li>-Analytical skills</li> <li>-Skills to organize and articulate the main concepts learnt during the course</li> <li>-Be able to identify and analyze specific artworks</li> <li>-Important: it is a compulsory requirement for the student to pass the exam in order to pass the course. This means the student has to score a minimum 5 points in the exam. If a student fails the exam, they will automatically fail the course, regardless their performance throughout the term</li> </ul>	50% of final grade
RESEARCH PAPER (ESSAY) (Topics and deadlines for the essay will be announced at the beginning of the course)	<ul style="list-style-type: none"> <li>-Prove that the student has carried out an appropriate research and in-dept study of the paper topic, and that they are able to articulate an academic critical discourse and statement</li> <li>-Use relevant academic bibliographical sources</li> <li>-Use proper academic language</li> <li>-Important: plagiarism is considered a serious academic offence. If plagiarism is detected in your work, the student will have a (0) CERO in their final grade</li> </ul>	35% of final grade
CLASS ATTENDANCE, PARTICIPATION	<ul style="list-style-type: none"> <li>-Class attendance</li> <li>-Active participation</li> <li>-Fulfillment of week to week homework</li> <li>-Important: class attendance is mandatory. If students miss class for a justifiable cause, they have to inform the teacher and hand in a justification document in</li> </ul>	15% of final grade

	order for that absence not to be counted. Any unjustified absence will have a negative impact on the final grade.	
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## BIBLIOGRAPHY AND RESOURCES

### Complusory Bibliography

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

### 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: Lunweg.

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, Lunweg.

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.

### Other resources

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, <https://www.metmuseum.org/toah/>