



CH3191
Fundamental
Aspects of
Spanish Art



UNIVERSIDAD
NEBRIJA

Centro de Estudios Hispánicos

Fundamental Aspects of Spanish Art

Hours: 45

Prerequisites: none

Instructor name: Rubén D. Alves López

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Office hours: to be communicated the first day of class

1. Course Description

This course will analyze main artistic manifestations in Painting in Madrid and will provide you with the tools to identify, classify, understand, criticize and appreciate the most relevant Spanish art works, particularly those to be found in Madrid.

You will have the opportunity to learn by seeing, feeling, living the art and its expressions in Madrid as you study the painted art works in situ. To this end, you will explore the most relevant museums in Madrid that hold the artistic expressions of the painters studied in this course. In your study of painting you will be able to recognize and personally analyze the most important works of Spanish painters such as El Greco, Velázquez, and Goya in the magnificent Prado Museum; and Picasso, Dalí, and other contemporary authors at the Centro de Arte Museo Reina Sofia.

2. Learning Objectives

Students who successfully complete this course will be able to:

- classify the main artistic movements into their correspondent historical period.
- acquire and employ technical glossary on materials, art tools, styles, aesthetic.
- critically analyze a work of art.
- generate comparisons between international styles and artists.
- be able to expound (orally and written) art concepts in an organized way

3. Formative Activities

Educational activities will be developed by means of different didactic strategies:

- Theory and practica
- Collective and individual tutoring
- In-class presentations
- Daily assignments
- Teamwork assignments
- Workshops and additional training
- Extra-learning activities: field trips

4. Methodology

The majority of the course syllabus follows the main methodological guidelines of the Communicative Approach, based on the core principles of procedure conception and constructive acquisition of knowledge. The methodology is based on the teaching-learning procedures, focused on the learner, which encourages active participation and results in the development of general and specific competencies that prove knowledge, capacities and attitudes for their future professional careers.

5. Evaluation

The form of assessment is based on the core principles of the educational assessment, i.e., an active and participative teaching-learning process focused on the learner. The instructor uses numerous and differentiated forms of assessment to calculate the final grade received for this course. For the record, these are listed below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

5.1. Grading system

In the Spanish educational system, it is required to quantitatively express the result of each student's evaluation. In order to do so, Nebrija faculty uses different strategies and instruments such as: papers, exams, tests, projects, self-evaluation activities, etc. In order to issue a final grade for the Spanish Plus programs the following scale is established:

- 30 % Attendance and active participation in class
- 30% Daily work/ Papers/ Essays
- 40% Exams/ Final papers or projects*

Therefore, the final grade is the average between attendance and participation, daily work and exams, presentations, projects and essays.

Active participation in class is evaluated by means of different activities such as:

- Activities and exercises correction;
- Reflection upon the different contents in the course;
- Oral activities (individual, in pairs or in groups). Fluency, correction, adequacy and relevance are taken into account;

Daily work makes reference to any activity or task that is done inside or outside of the classroom, whether during the class time or at any other time.

Exams/ Final papers or projects

The course includes a midterm and a final written exam on theoretical concepts and course facts. If a student, unjustifiably, does not do or submit an exam, paper or project, it will be graded with a '0'.

*** A minimum grade of 5 must be obtained in a final exam/ final project in order to pass the course.**

5.2. Attendance, participation and grading policies

5.2.1. Attendance policy

Attendance is mandatory. In case of missing 5 or more sessions in one course, the student will receive a zero in his/her participation and attendance grade. In addition, not attending classes will not excuse the student from handing in in any homework, papers or essays previously assigned.

The following situations must be considered:

- Each session of class will count as an absence.
- Two delays of more than 15 minutes will be considered an absence. The entrance to class will not be allowed after 30 minutes once it has started.
- There are no excused absences. E.g.: Not attending class because of sickness will count as an absence. The student is responsible for catching up with any homework done while absent.
- Exams dates have been officially approved by the University, therefore, they will not be changed.*

*Except for those courses where the professor will set up specific dates and inform the students at the beginning of the program.

5.2.2. Criteria to evaluate participation

Criteria to evaluate participation	Grade
The student participates very actively in the class activities. S/he successfully does the requested tasks. S/he contributes to a good development of the course, encourages his/her classmates and favor debate in class.	8.5 - 10
The student participates actively in the class activities. S/he does the requested tasks and submits them on time. Shows great interest to learn.	7 - 8.4
The student, occasionally, makes interesting remarks, but s/he basically answers when s/he is asked. S/he does not show a clear interest in the course. Misses classes occasionally.	5 - 6.9
The student does not participate unless s/he is asked. S/he has unjustified absences and delays. His/her attitude is not very participative.	0 - 4.9

5.2.3. Criteria to evaluate Daily Work

Criteria to evaluate Daily Work	Grade
The student always does all the work demanded by the professor, not only during the class but also at home. He/she always or almost always meets the deadlines established.	8.5 - 10
The student almost always does all the work demanded by the professor, not only during the class but also at home. Occasionally, he/she submits work after the established deadline.	7 - 8.4
The student occasionally does the work demanded by the professor, not only during the class but also at home. He/she does not normally meet the established deadlines and even occasionally does not submit the work.	5 - 6.9
The student never or almost never does the work demanded by the professor. He/she never or almost never meets the established deadlines.	0 - 4.9

5.2.4. Grading criteria

Number Grade	Letter Grade	Percentage
10	A+	100%
9.5 – 9.9	A	95 – 99 %
9 – 9.4	A-	90 – 94 %
8.5 – 8.9	B+	85 – 89 %
7.5 – 8.4	B	75 – 84 %
7 – 7.4	B-	70 – 74 %
6.5 – 6.9	C+	65 – 69 %
6 – 6.4	C	60 – 64 %
5 – 5.9	C-	5 – 59 %
0 – 4.9	F	0 – 49 %

5.3. Warning on plagiarism

When writing a University paper or essay and reference is made to certain authors, it is mandatory to cite them by means of a footnote or a direct reference. In no case it is acceptable that a student uses a text, no matter how brief it is, written by somebody else without putting it in inverted commas, as this means s/he is trying to make it look as his/her own. This is called plagiarism and in a university context it could be penalized with expulsion.

6. Bibliography

Readings:

General Reference: Art History, Aesthetics and transversal subjects

Barra i Altet, X: Art and architecture of Spain. Spain: Bulfinch, 1998, 575pp.

Berger, J: Ways of seeing. UK: Penguin Books, 1972, 178pp.

Breton, A: Manifestoes of Surrealism. Michigan: University of Michigan Press, 1972, 304pp.

Bryant Wilder, J: Art History for Dummies. New Jersey: Wiley Publishing New Jersey, 2007, 456pp.

Eco, U (Ed.): On Beauty. A History of a Western Idea. New York: Rizzoli, 2004, 438pp.

Eco, U (Ed): On Ugliness. New York: Rizzoli, 2007, 455pp.

Emerling, J: Theory for Art History. London & New York: Routledge, 2005, 268pp.

Elkins, J: Why Art Cannot Be Taught. USA: University of Illinois Press, 2001, 228pp.

Fleming, W: Art & Ideas. USA: Holt, Rinehart and Winston, Inc., 1986, 552pp.

Freeland, C: Art Theory. A Very Short Introduction. New York: Oxford, 2001, 158pp.

Fuentes, C: The Buried Mirror. Reflections on Spain and the New World. USA: Marina Books, 1999, 400pp.

Giedion, S: The Eternal Present: the beginnings of Art. A contribution to constancy and change. New York: Bollingen Foundation, 1962, 588pp.

Gies, D. T: Modern Spanish Culture. Cambridge, 1999, 368pp.

Govignon, B (Ed.): The beginner's guide to art. New York: Abrams, 1998, 288pp.

Harris, J: Art History: The key Concepts. London & New York: Routledge, 2006, 360pp.

Hoving, T: Art for Dummies. California: IDG Books Worldwide, 1999, 408pp.

Lucie-Smith, E: Dictionary of Art Terms. London: Thames&Hudson, 1984, 240pp.

Moffitt, J. F: The Arts in Spain. London: Thames and Hudson, 1999, 240pp.

Murray, C (Ed.): *Key Writers on Art: From Antiquity to the Nineteenth Century*. London & New York: Routledge, 290pp.

Murray, C (Ed.): *Key Writers on Art: The Twentieth Century*. London & New York: Routledge, 338pp.

Nash, E: *Madrid. A Cultural and Literary Story*. India: Oxford, 2006, 246pp.

Nici, J: *Barron's AP Art History*. USA: Barrons, 2008, 594pp.

Read, H (Ed): *The styles of European Art*. UK: Thames&Hudson, 1965, 468pp.

Robinson, W: *Instant Art History: From Cave Art to Pop Art*. USA: Ballantine Book, 1995, 237pp.

Roskill, M: *What is Art History?* USA: The University of Massachusetts Press, 1989, 192pp.

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Painting

Arnheim, R: *The Genesis of a Painting: Picasso's Guernica*. USA: University of California Press, 1962, 139pp.

Ashton, D (Editor): *Picasso on Art. A selection of views*. New York: Da Capo Press, 1972, 220pp.

Bozal, V: *Goya: Black Paintings. (Gallery Guide)*. Madrid: Fundación de amigos del Museo del Prado, 2002, 64pp.

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Mena Marqués, M. B: *Goya. (Gallery Guide)*. Madrid: Fundación de Amigos del Museo del Prado, 2002, 96pp.

Orso, S: *Velázquez. Los Borrachos, and Painting at the Court of Philip IV*. USA: Cambridge University Press, 1993, 224pp.

Raquejo, T: *Dalí: metamorphoses*. Madrid: Edilupa, 2004, 144pp.

Read, H: *A concise history of Modern Painting*. Singapore: Thames&Hudson, 2001, 392pp.

Rynck, P: *How to read a painting. Lessons from the Old Masters*. New York: Abrams, 2004, 384pp.

Schiebler, R: *Dalí. The reality of Dreams*. Germany: Prestel, 1996, 127pp.

Stratton-Pruit, S (Editor): *Velázquez's Las Meninas*. UK: Cambridge University Press, 2003, 236pp.

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DVDs

- Arteseros, A: *Salvemos el Prado. The artistic front during the Spanish Civil War*. Spain: Borderdreams, 2004.
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- Buñuel, L: *Un perro andaluz*. France: Manga Films, 1929.
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- Dalí, S: *Destino*. USA: Walt Disney, 1946.
- Díaz, A: *El capitán alariste*. France, Spain & US: La Chauve-Souris, 2006.
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- Hitchcock, A: *Spellbound*. USA: Manga films, 1945.
- Luna, B: *Volaverunt*. Spain: Universal, 1999.
- Munt, S: *Gala*. Spain: Manga Films, 2003.
- Ribas, A: *Dalí*. Spain: Manga films, 1990.
- Saura, C: *Goya en Burdeos*. Spain: Lola films, 1999.
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- Thevenet, M: *Picasso y sus mujeres. La intensa relación entre su obra y su vida amorosa*. Spain: Planeta Arte, 2003.

Online Reference & Research Tools

www.march.es/cuenca

Abstract Museum in Cuenca

http://www.collegeboard.com/student/testing/ap/sub_art.html?arthist

AP Art History

<http://www.questia.com/library/art-and-architecture/>

Art texts

<http://www.bbc.co.uk/bbcfour/audiointerviews/profilepages/dalis1.shtml>

BBC Online. Interview with Salvador Dalí in Portlligat, 1962

<http://www.scribd.com/doc/243296/Ways-of-Seeing-John-Berger>

BERGER, J: *Ways of Seeing*.

<http://www.csus.edu/indiv/o/obriene/art109/readings/ManifestoOfSurrealism.pdf>

BRETON, A: *Surrealist Manifesto*. 1924.

<http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21>

BURKE, E: *The Sublime and the Beautiful*

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Caixa Forum in Madrid

<http://history.hanover.edu/texts/trent.htm>

Council of Trent

<http://www.salvador-dali.org/>

Dali Museum in Figueras

<http://www.salvadoralimuseum.org/home.html>

Dali Museum in San Petersburg, FL. USA: (A Surrealist game)

<http://www.aesthetics-online.org/asa/>

DEVEREAUX, M: *The Ugly*. American Society of Aesthetics

<http://www.bcn.fjmiro.cat/>

Joan Miró Foundation in Barcelona

<http://miro.palmademallorca.es/english/index.htm>

Joan Miró Foundation in Palma de Mallorca

www.march.es/

Juan March Foundation in Madrid

http://www.metmuseum.org/toah/hi/te_index.asp

Metropolitan Museum: world maps, timelines, thematic essays, work of art, etc.

http://www.humanehealthcare.com/Article.asp?art_id=803

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<http://www.calcografianacional.com/>

National Chalcography

<http://www.surrealismcentre.ac.uk/publications/papers/index.html>

Papers on Surrealism

www.museupicasso.bcn.es

Picasso Museum in Barcelona

www.museopicassomalaga.org/

Picasso Museum in Malaga

<http://museoprado.mcu.es/home.html>

Prado Museum

<http://www.museoreinasofia.es/portada/portada.php>

Reina Sofía Museum

<http://museoromantico.mcu.es/index.html>

Romanticism Museum Madrid

<http://www.patrimonionacional.es/preal/preal.htm>

Royal Palace

<http://www.realfabricadetapices.com>

Royal Tapestry Factory

<http://rabasf.insde.es/>

San Fernando Royal Academy of Fine Arts

<http://museosorolla.mcu.es/>

Sorolla Museum

<http://www.unc.edu/depts/wcweb/handouts/arthistory.html>

University of North Carolina at Chapel Hill: How to write an Art paper guideline

<http://www.gombrich.co.uk/>

The Gombrich Archive

<http://www.museothyssen.org/thyssen/>

Thyssen Museum

<http://www.sas.upenn.edu/~jenglish/English104/tzara.html>

Tzara, T: *Dada Manifesto*. 1924

7. Lecturer Brief CV

Rubén Alves studied at Antonio de Nebrija University (Madrid), where he received two Master Degrees: 'Teaching Spanish as a Second Language' and 'Bilingual Education'. He also received a B.A. in English Language and Literature and a B.A in Teacher Training from University of Vigo (Galicia).

Rubén has been a teacher of Spanish / English as a foreign language for 12 years, working as a translator for different companies and universities such as Antonio de Nebrija, San Pablo CEU, Universidad Atlántica (Lisboa), CEA Global Campus Madrid (UNH - University of New Haven) and Carlos III (Madrid). He has taught several courses in grammar, history studies, and arts not only to students from all over Europe and the U.S but also to Spaniards. Being so closely involved in the Spanish university system, he has participated in several congresses and has published a number of articles related to the teaching of foreign languages.

His working experience covers a wide range of academic and educational fields. Apart from having translated official documents and websites for different companies, he has been collaborating with different European academic projects such as the E-times Project developing new contents as well as assessing the results of the courses (in Madrid, London, Vienna, Sofia and Athens) for 2 years.

8. Office Hours

Tutorial schedule will be confirmed in the first couple of sessions, to guarantee that the time schedule suits the needs of students and instructor. However, it is always advisable to make an appointment with the lecturer beforehand in order to ensure availability.

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9. Course Content

SESSIONS	TOPIC	READINGS
<p>Week 1 COURSE PRESENTATION Overview of syllabus with focus on course objectives</p>	<p>Looking at paintings: the analysis of a picture. Basic artistic elements: light and color; volume and perspective; visual perceptions.</p>	<p>Related terms: <i>Abstraction, aesthetic, allegory, architecture/architect, art, art-for-art's- sake, art history, art world, artifact, artist, artwork, author, beauty/ugliness, body, classical/class, commission, composition, connoisseurship, curation, epoch, exhibition, figurative, form, formalism, high art, identification, look, museum, painting/painter, period, still-life, style, subject matter, theory, title</i></p>
<p>Week 2 SPANISH MEDIEVAL ART AND THE RENAISSANCE</p>	<p>Impact of the Counter-Reformation on Spanish Art</p>	<p>- Cormack, R. <i>Painting the Soul: Byzantium to El Greco</i>. Available at: https://vimeo.com/53429667 - El Greco: Outline. Available at BBC Virtual Campus. - El Greco: Background. Available at BBC Virtual Campus. - El Greco: The Art of the Renaissance. Available at BBC Virtual Campus.</p> <p>Related terms: <i>Artisan, craft, gothic, iconography/iconic, medieval art/medieval/middle ages, patron, perspective. academy, humanism/human, ideal, illusionism, mannerism, renaissance.</i></p>
<p>Week 3 EL GRECO</p>	<p>Religious paintings and portraits</p>	<p>- El Greco: The Renaissance Period. Available at BBC Virtual Campus. - Online Assignment: El Greco - Online Assignment: The Renaissance</p> <p>The Holly Trinity The Martyrdom of St. Maurice Christ Carrying the Cross</p>
<p>Week 4 THE BAROQUE PERIOD</p>	<p>Basic characteristics and an overview of the works of Ribera, Murillo and Zurbarán</p>	<p>- Introduction to the Art of the Baroque. Available at BBC Virtual Campus.</p>
<p>Week 5 VELÁZQUEZ</p>	<p>Reading behind Velázquez's paintings Velázquez's masterpieces at Prado: Earthly vision of Gods, Court Jesters and Royal Portraits</p>	<p>Fahy, Velázquez (1599–1660) http://www.metmuseum.org/toah/hd/vela/hd_vela.htm</p> <p>- Diego Velázquez or The Culmination of Painting. Available at BBC Virtual Campus.</p>
<p>Week 6 'I see you seeing me, in you I see myself seen and I see you seeing yourself being seen' Or What is hidden in <i>Las Meninas</i></p>	<p>Velázquez as a court painter Official portraits and Historic works Customs and mythology</p>	<p>Minor Baroque and Neoclassic Painters. Available at BBC Virtual Campus.</p> <p>- Online assignment: Velázquez.</p>

<p>Week 7 NEOCLASICISM</p>	<p>The Neoclassic period and the new tendencies in architecture, sculpture, and painting</p>	<p>Galitz, <i>Romanticism</i>. http://www.metmuseum.org/toah/hd/roma/hd_roma.htm - Burke, <i>Of the Sublime and the Beautiful</i> http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21 - Rococo Style</p>
<p>Week 8 GOYA Goya before being Goya</p>	<p>Cartoons for the Royal Tapestry Popular topics</p>	<p>- The 18th Century: Enlightenment and Neoclassicism The Wedding The Wine Harvest</p>
<p>Week 9 GOYA An intruder in the Court</p>	<p>Portraits, the <i>Majas</i> and the Black Paintings “The Dream/Sleep of Reason Produces Monsters” Goya’s drawing and engraving albums</p>	<p>Francisco de Goya: Background. Available at BBC Virtual Campus. - Francisco de Goya: Tapestries. Available at BBC Virtual Campus. - Francisco de Goya: Black Paintings. Available at BBC Virtual Campus. - The Secret of Black Paintings. Available at: http://www.nytimes.com/2003/07/27/magazine/the-secret-of-the-black-paintings.html?pagewanted=all - Goya, Crazy like a Genius. Available at: https://vimeo.com/112175714 - Campbell, <i>European Tapestry Production and Patronage, 1600–1800</i> http://www.metmuseum.org/toah/hd/tapb/hd_tapb.htm - Online Assignment: Goya.</p>
<p>Week 10 THE END OF TRADITIONAL LANGUAGE Introduction to <i>Avant-Garde</i> and its understanding tools</p>	<p>The change of the century; new trends: Impressionism, Symbolism...</p>	<p>- Pablo Picasso: Background. Available at BBC Virtual Campus. - Pablo Picasso: Sentimental Life. Available at BBC Virtual Campus. - Pablo Picasso: Cubism. Available at BBC Virtual Campus. Related terms <i>Avant-garde, contemporary, cubism, dada, expressionism, functionalism/function, futurism, installation/installation art, ism, mass culture/mass, movement, pop/pop art/popular, primitivism, psychoanalysis/psychology, surrealism.</i></p>
<p>Week 11 ‘A painting is an addition of destructions’ Picasso and the stages of Cubism</p>	<p>“Every child is an artist. It’s a challenge to remain an artist when you grow up”. – Picasso Artistic and personal stages, interest and styles</p>	<p>Murrell, <i>African Influences in Modern Art</i>. Available at: http://www.metmuseum.org/toah/hd/aima/hd_aima.htm - Rewald, <i>Cubism</i>. http://www.metmuseum.org/toah/hd/cube/hd_cube.htm - Voorhies, <i>Pablo Picasso (1881–1973)</i> http://www.metmuseum.org/toah/hd/pica/hd_pica.htm - Pablo Picasso: The Power of Art. Available at: http://www.dailymotion.com/video/x1axas1_pablo-picasso-the-power-of-art-artist-painting-biography-documentary_tv - Online Assignment: Picasso.</p>
<p>Week 12 THE APPROPRIATION OF A CHARACTER</p>	<p>The Automatic Writing and Process of Images A movie without plot: Surrealism and Cinema</p>	<p>- Voorhies, <i>Surrealism</i> http://www.metmuseum.org/toah/hd/surr/hd_surr.htm - Department of Photographs (MOMA), <i>Photography and Surrealism</i> http://www.metmuseum.org/toah/hd/phsr/hd_phsr.htm - Dalí, <i>Destino</i>. Available at: https://www.youtube.com/watch?v=BO8ffgDbM80</p>



Surrealism, Dali's artistic and personal stages		<ul style="list-style-type: none">- Salvador Dalí. Modern Masters. Available at: https://www.youtube.com/watch?v=SXpe6SGzy5A- Online assignment: Dalí.- Online Assignment: <i>Destino</i>.
Week 13 ART AND CULTURE IN SPAIN TODAY. Final Exam Review	Course content review	Course content review