



UNIVERSITY OF CALIFORNIA, DAVIS

# SPANISH 143

## SPANISH ART THROUGH THE CREATIVE SPACES IN MADRID

SPRING QUARTER

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### 1. COURSE INFORMATION

<b>Professor</b>	---	<b>Office</b>	ACCENT Madrid Study Center
<b>E-mail</b>	---	<b>Phone</b>	91 308 59 79
<b>Office Hours</b>	1 hour per week or by mutually agreed upon appointments		
<b>Class Schedule</b>	1.5 hours per day, 2 days per week		
<b>Class Location</b>	ACCENT Study Center		
<b>Study Visits</b>	Meeting Point indicated in weekly calendar		

### 2. COURSE DESCRIPTION

This course aims at familiarizing students with Spanish Art from its first prehistoric artistic manifestations to the most recent contemporary works through the different creative spaces in the city of Madrid. Classes will guide students to a full understanding and assimilation of fundamental concepts by analyzing the historical context, the traditional artistic forms (painting, sculpture, and architecture), and other current artistic expressions such as the digital, audiovisual, and multimedia arts.

Two observations will be key to class contents. On the one hand, the notion that *Art History is much more than the simple study of formal concepts*. A work of art indeed embodies the ideas of an artist, but such an apparent individualistic expression is developed within a specific social context which is also expressed beyond the artist's will. A masterpiece is then a work of art which is relevant to its context.

On the other hand, it is crucial to take into account *the relationship between art and culture*. Art does not simply (or passively) "reflect" a culture, but actually *participates actively in its constitution and development*. In this way, a work of art can be seen as the most profound expression of a concrete *social, religious, political, and intellectual context*. Therefore, by examining works of art, students will expand their knowledge in the fields of history, anthropology, and sociology as well as develop their critical thinking and observation, research, and interpretation skills.

This course is taught in Spanish.

### 3. COURSE LEARNING OUTCOMES

- Students will familiarize themselves with the Spanish arts and architecture through the study of the most relevant movements and spaces in the city.
- Students will expand their knowledge in the fields of history, anthropology, and sociology.
- Students will develop their critical thinking and observation, research, and interpretation skills.

### 4. COURSE MATERIALS

#### **Required Materials**

All mandatory readings and course activities compiled by the professor will be available online at the Madrid At Your Fingertips Student Portal (<http://madrid.accentintl.net>).

#### **Recommended Materials**

AA.VV. *Lara Almarcegui: Pabellón español, 55ª Exposición Internacional de Arte La Bienal de Venecia*. Madrid: Agencia Española de Cooperación y Desarrollo & Turner, 2013.

- Almarcegui, L. *Madrid subterráneo / Lara Almarcegui*. Madrid: La Librería, 2012.
- Bozal, V. *Historia del arte en España I y II*. Madrid: Istmo, 1973.
- Borras, G. & G. Fatas. *Diccionario de términos de arte y elementos de arqueología, heráldica y numismática*. Madrid. Alianza editorial, 2004.
- Guasch, A.M. *El arte último del S. XX*. Madrid: Alianza, 2005.

## 5. COURSE REQUIREMENTS

### ***Lectures and Study Visits***

To take advantage of the rich cultural resources in Madrid, class time in the classroom will be complemented with weekly study visits to relevant museums and sites such as Museo Arqueológico Nacional, Museo del Prado, Museo Thyssen-Bornemisza, Palacio Real, Museo Centro de Arte Reina Sofía, and representative local art galleries. Students will punctually meet with the professor directly at the meeting points and times indicated in the weekly calendar.

### ***Critique-Oral Presentation of a Work of Art***

Each student will individually present two oral critiques of a work of art during the weekly study visit. Students will describe and analyze the chosen piece in relation to its context, the other Works by the same artist, and its historical relevance.

Students will submit an outline with the analysis which will be shared with the class as study guides for exams. Outlines must be 2 pages long, typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Dates for presentation will be assigned during the first class session.

### ***Midterm Exam and Final Exam***

The midterm and final exams aim at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. Both exams will ask students to analyze two out of four images providing a historical and artistic contextualization, a detailed description of its style, an explanation of the relevance of each piece in relation to the artist's life and career, and a discussion of the differences and possible connections between the two pieces and other pieces studied in class.

### ***Class Participation and Attendance***

Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions. These course materials are sources that students also need to contemplate and include when completing assignments and written requirements. In addition, students are encouraged to carry out individual research online and at local libraries to ensure a satisfactory preparation and contributions to debates.

## 6. EVALUATION

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

– Critique-Oral Presentation (2)	30%
– Midterm Exam	20%
– Final Exam	30%
– Class Attendance & Participation	20%

The course numerical grade will be transferred as a letter grade according to the following standard criteria:

<b>A+</b>	98-100	<i>Excellent degree of competence</i>
<b>A</b>	94-97	
<b>A-</b>	91-93	<i>Outstanding degree of competence</i>
<b>B+</b>	88-90	
<b>B</b>	84-87	<i>Good degree of competence</i>
<b>B-</b>	81-83	
<b>C+</b>	78-80	
<b>C</b>	74-78	<i>Adequate degree of competence</i>
<b>C-</b>	71-73	
<b>D+</b>	68-70	
<b>D</b>	64-67	<i>Basic degree of competence</i>
<b>D-</b>	61-63	
<b>F</b>	60 or lower	<i>Failure to demonstrate a basic degree of competence</i>

## 7. ATTENDANCE POLICY

ACCENT and UC Davis require regular and punctual class attendance. Thus, students are expected to prepare for and attend class regularly, and in case of anticipated or unanticipated absences, to inform the instructor promptly.

Students are allowed a total of two absences during the program. Each absence beyond the limit will result in a deduction of **2 percent points from the student's raw total**. Students will be allowed to complete assignments or examinations in case of an excused absence **due to illness, ACCENT or university approved activities, and major emergencies upon presentation of documentation to the instructor prior to or immediately upon the student's return to class**. However, students will be responsible for all course work missed due to an unexcused absence. The two absences are not two days of vacation, they are supposed to cover the emergencies and illnesses.

## 8. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California, Davis, and as such, should act with decorum and respect for others at all times. As a participant on the UC Davis Program in Madrid, you are subject to student conduct policies of UC Davis and ACCENT.

*Students should seek to play their part in making the class a success.* Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. *Students will be responsible for obtaining their own copies of any missed assignments and materials.*

In addition to the one-on-one office hour, students may communicate with professors via e-mail. E-mail interaction should be serious and professional, so students should always address professors appropriately, be clear and concise, and allow up to 24 hours for a response (excluding weekends and holidays).

**Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.**

## 9. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California, Davis. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind.

For more information, please consult UC Davis Code of Academic Conduct at <http://sja.ucdavis.edu/cac.html>.

## 10. STUDENTS WITH DISABILITIES

UC Davis and ACCENT are committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the UC Davis Student Disability Center, and should meet with ACCENT Madrid Director upon arrival to confirm the approved accommodations.

No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult the Official website for UC Davis Student Disability Center at <https://sdc.ucdavis.edu>.

## 11. COURSE CALENDAR

Date	Class Contents	Coursework Due & Study Visits
WEEK 1	<b>Introduction</b> Artistic Forms, Concepts, and Terminology. How to Present A Work of Art	
WEEK 2	<b>From the First Art Manifestations to Medieval Art</b> Borrás & Fatas, <i>Diccionario de términos de arte y elementos de arqueología, heráldica y numismática</i> (Láminas 2-13) Bozal, “La invasión musulmana”	<b>Visit to Museo Arqueológico Nacional</b> (Prehistoria, Edad Antigua y Edad Media) <b>Oral Presentations #1 Due</b>
WEEK 2	<b>Humanism &amp; Renaissance in Spain</b> Bozal, “El Renacimiento en España”	
WEEK 3	<b>Renaissance Painting in Madrid Museums</b>	<b>Visit to Museo Thyssen</b> <b>Oral Presentations #2 Due</b>
WEEK 3 <i>Thursday, April 13th</i>	<b>Baroque in Madrid: Velázquez and His Aerial Perspective</b> Bozal, “El Barroco. La pintura”	
WEEK 4	<b>Baroque Painting and Velázquez</b>	<b>Visit to Museo del Prado</b> <b>Oral Presentations #3 Due</b>
WEEK 4	<b>Baroque in Madrid: Architecture</b> Bozal, “La arquitectura barroca”	
WEEK 5	<b>Baroque in Madrid: Architecture</b>	<b>Walk around Plaza Mayor &amp; Iglesia de San Antonio de los Alemanes</b> <b>Oral Presentations #4 Due</b>
WEEK 5	<b>MIDTERM EXAM</b>	
WEEK 6	<b>Neoclassical Architecture in Madrid: Juan de Villanueva</b> Bozal, “La arquitectura neoclásica”	
WEEK 6	<b>Goya: From Neoclassicism to Romanticism. Other 19th-century Painters at Museo del Prado</b> Abrantes et al, “Los inicios del arte contemporáneo”	<b>Visit to Museo del Prado</b> <b>Oral Presentations #5 Due</b>
WEEK 7	<b>Cubism and War Art: Picasso and Guernica. Surrealism as the Meeting Point of Art, Literature, and Film: Dalí, Lorca, and Buñuel</b> Abrantes et al, “Arte del siglo XX. Las vanguardias”	

<i>WEEK 7</i>	<b>Cubism and Surrealism: Picasso and Dalí</b>	<b>Visit to Museo Reina Sofia Oral Presentations #6 Due</b>
<i>WEEK 8</i>	<b>Post-War Spanish Art. Abstract Expressionism, Pop Art and Other Movements after 1950</b> Abrantes et al, “Arte del siglo XX. La abstracción”	
<i>WEEK 8</i>	<b>Abstract Expressionism, Pop Art and Other Movements</b>	<b>Visit to Museo Reina Sofia Oral Presentations #7 Due</b>
<i>WEEK 9</i>	<b>Museology in Madrid Museums. The Private Gallery and Temporary Exhibits</b> Students will receive catalogs and other materials related to the specific exhibits to be visited	
<i>WEEK 9</i>	<b>The Private Gallery and Temporary Exhibits</b> Students will receive catalogs and other materials related to the specific exhibits to be visited	<b>Visits to art galleries in Calle Doctor Fourquet, and lecture by a gallery director on temporary exhibits and museology</b>
<i>WEEK 10</i>	<b>From Paintings to Installation Art: New Artistic Forms in Spain (Graffiti, Performance, Video Art, and Net-Art)</b> Guasch, “El arte del graffiti” Zaya, “Escavándome el camino a lo posible”	
<i>WEEK 10</i>	<b>FINAL EXAM</b>	

**NOTE:** This syllabus is tentative and subject to change based on the needs of the course. Changes, if any, will be discussed in class in advance, and announced to the students and to the coordination office.