



INSTITUTO UNIVERSITARIO DE INVESTIGACIÓN
EN ESTUDIOS NORTEAMERICANOS
"BENJAMIN FRANKLIN"

Course	History of Spanish Painting: The Great Painters
Program	Study Abroad
Credits	4.5 ECTS / 3 USA (semester credits)
Class hours	45
Student work hours outside the classroom	90
Office Hours	By appointment
Requirements	Intermediate Spanish Level
Language of instruction	Spanish
Type of teaching	In person

INTRODUCTION

Students often feel a certain reluctance towards art subjects due to the large amount of information and technicalities used in this field. However, knowing the general characteristics of Spanish painting throughout its history will help students develop their observation skills to distinguish the characteristics that differentiate each painter and the social, economic, political, ideological and religious context in which his work was produced.

The student is expected to come into direct contact with artistic works through visits to historical monuments, museums and exhibitions so that he/she learns to value, respect and conserve the artistic heritage of works of art. It is also expected that the student will develop an analytical and critical spirit and a sensitivity that allows him/her to see and read the work of art; that he/she gets used to interpret the language of its forms, to appreciate its aesthetic values and to extract from it information about the culture that has generated it. This class will be an excellent way to understand and appreciate the historical legacy in which the works were created.

In the professional field, this subject is preferably developed in the following fields:

- Research and teaching. This class is fundamental for designing educational projects related to the teaching of Spanish as a second language. In addition, it orients the student towards sectors that imply a good knowledge of the Spanish language. These include linguistic and literary planning and counseling, media management and counseling, international relations, tourism and cultural management, among others.
- Conservation, exhibition and marketing of works of art (curatorship of exhibitions, direction and management of museums and art centers, art galleries).
- Dissemination of the artistic heritage (Consulting in the field of artistic and cultural heritage, elaboration of technical reports).
- Protection, management of historical-artistic heritage (Museum curators, Historical-artistic reports in Restoration Projects).

COURSE DESCRIPTION

The course offers an overview of Spanish pictorial art developed from prehistoric times (Altamira Cave) to the avant-garde of the 20th century, relating it to the socio-cultural coordinates that created it. Although the panorama offered tries to have a generalist approach, more emphasis is placed on those geniuses such as El Greco, Velázquez, Goya and Picasso, because due to their skills and abilities they marked the course of pictorial art, making Spanish painting the soul of modern art.

NOTE: This course is not recommended for students who are sensitive to the viewing of images with explicit sexual or religious content.

COMPETENCES

According to this section the course will aim to develop the following competencies:

General competences:

GC1: That the student acquires professional responsibility and commitment to society in everything related to the defense and conservation of the Historical-Artistic Heritage.

GC2: Analyze the most relevant characteristics of the main Spanish painters with the aim of knowing how to locate the most relevant pictorial works of Spanish art according to the artistic movement and style in which they were made.

Specific competences:

SC1: To know and use the artistic terminology to be able to describe a painting from its composition to the pictorial technique.

SC2: That the student knows how to present and present orally and in writing projects of management and dissemination of the work of art.

METHODOLOGY

The student acquires information through various contexts: when the student works alone, reading, writing or researching; when the student works with other classmates, listening and discussing their ideas; when the student meets alone with the teacher: when the teacher meets with a group of students; and finally when the teacher meets with the whole class. By this we mean that the classroom will be used to expand, share, discuss and comment on all the information the student acquires outside the classroom. Thus, the theory of the class will be obtained through the readings and exercises in the manual, research papers and other tasks that can be developed outside the classroom. However, the practical part will be developed mainly in the classroom where it will be complemented with the theoretical work done outside the classroom. Thus, students will have to share their knowledge through presentations, debates and discussions with their classmates. As a complement to the theory of the course, the student will visit the Prado Museum and the Reina Sofia Museum so that the student will have the opportunity to explain his theoretical knowledge in situ.

At the end of the course the student will have to do a research work on a pictorial work of Spanish art. This work will be presented in an oral presentation in which the student will have the opportunity to demonstrate the analytical skills learned throughout the course.

Finally, the course will have two exams, one quarterly and one final so that the professor can evaluate if all the competencies of the course have been fulfilled.

PREPARATION FOR CLASS

For the best performance of the course, the student should arrive each day prepared to class, having done the readings and homework assigned in the program. The work outside the classroom is very important since it will allow the student to anticipate the class. It will basically involve reading the

information in the manual and doing the comprehension exercises. This task is key to follow the rhythm of the class, since it will facilitate the understanding of what has been learned and will prepare the student for the practical activities in the classroom. With this form of work, it is intended that the student comes to class familiar with certain technical vocabulary, some names of the artists, their characteristics and some of their most important works. Their characteristics and some of their most representative works.

EVALUATION

The course will be evaluated trying to combine different evaluation systems, so that all students can develop their abilities. The student's continuous work will be the guiding criterion of the evaluation system. Consequently, the global evaluation will be based on the participation of the students in the theoretical and practical sessions; the realization of exercises, works and written tests; the preparation of presentations and oral expositions and participation in the activities of the course. The percentage of the grade assigned to each of the course sections will be as follows:

- **Participation.**

It must be active, that is to say, the student must not only ask his doubts, but must also make comments and actively participate in the exercises proposed in class both in group and individually. In addition, the student must read the texts assigned by the professor and do the exercises related to the text. The student is expected to demonstrate maturity and responsibility in the classroom so that gestures, passive attitude such as sleeping in class, and having inappropriate behaviors in the classroom may have a negative impact on the grade of this section. The total percentage of this section is 5%.

- **Complementary activity outside the classroom.**

Two compulsory academic activities will be carried out outside the classroom as a complement to the theoretical part of the class: Visit to the Reina Sofia Museum and the Prado National Museum. Beforehand, the class will be divided into small groups to work and complete a study guide provided by the teacher so that the groups can analyze certain works that will then be exhibited and commented by the students in the museum. All the competencies will be worked on. The total percentage of this section is 10%.

- **Tareas.**

Al final de cada tema se harán ejercicios de repaso. Trabajar el contenido de los ejercicios es una recomendación para el aprendizaje de los contenidos del curso. El porcentaje total de este apartado es de un 5%

- **Exámenes.**

Primer Examen (parcial): Se realizará a mediados de curso (ver fecha en el apartado del programa de las clases). El temario abarcará desde la Prehistoria hasta los grandes pintores del Barroco. El examen consistirá en dos partes; una parte práctica en la que el estudiante tendrá que responder a las preguntas relacionadas con el visionado de varias obras pictóricas y otra parte teórica en la cual habrá preguntas de desarrollo. Por ejemplo, las características de un estilo determinado dando ejemplos con autores y obras más representativas. El porcentaje total de este apartado es de un 30%.

Segundo Examen (final): Se realizará al final de curso (ver fecha en el programa del apartado de las clases) y será de carácter acumulativo. También consistirá en dos partes. La parte teórica será de desarrollo sobre un tema o preguntas de comprensión. La segunda parte consistirá en responder a las preguntas relacionadas con el visionado de ciertas obras pictóricas; por ejemplo, comentar las diferencias de estilos, las influencias que un pintor tuvo de otros artistas y cómo su obra ha influido en pintores posteriores etc.... El profesor tendrá que evaluar todas las competencias del curso. El porcentaje total de este apartado es de un 30%.

NOTA. Si el profesor detecta copia o plagio en el examen, el estudiante recibirá una nota de cero y no tendrá opción a ningún tipo de recuperación.

El profesor se reserva el derecho de hacer "exámenes sorpresa" cuando lo crea oportuno. Estos exámenes serán siempre al comienzo de la clase y además serán muy breves (cinco minutos más o menos). Se valorarán como una nota más de la tarea.

- **Trabajo escrito.**

El objetivo del trabajo es analizar una obra pictórica del arte español para encajarla en su contexto histórico. Para ello deberá hablar del autor, sus características, técnica e influencias. El trabajo final deberá estar escrito a doble espacio en Times New Roman 12 y tendrá una extensión entre 3 ó 5 páginas. El formato a seguir será MLA. El alumno debería seguir los apartados de la siguiente rúbrica:

Characteristics:	Recognition of the work:	Influence of Culture:	Influences of other artists:	Specific language:	MLA
. The student will identify multiple significant characteristics that distinguish an artist's work and use them to recognize other relevant works by the same painter.	The student can focus on one or several works of an artist and describe them in detail following the characteristics of the chosen painter.	The student will have to give several detailed examples of the characteristics that identify the artistic period to which the chosen painter belongs.	The student will have to name some of the masters who influenced the artist studied. Likewise, the student will have to mention some later works influenced by the work of the chosen painter.	The student must express his/her knowledge using a specific language that he/she must acquire through the readings and explanations given by the professor.	The student must include citations and bibliography following the MLA format.
1%	1%	2%	3%	2%	1%
Comments					
Final grade. The total percentage of this section is 10%.					

Note: If the work is not submitted by the due date, the student will receive one point less for each day late.

- **Plagiarism:**

Research papers should state students' own ideas. The work of other writers or experts used to support students' ideas must be properly cited. Inappropriate use of someone else's text or work is considered plagiarism. Plagiarism is a violation of academic standards and may result in failure of the paper or even the subject for which the paper was written. In extreme cases it may result in expulsion from the program. Guidelines for writing the paper properly should be provided by the professor.

- **Oral presentation.**

The objective of the oral presentation is to give the student the opportunity to expose the knowledge acquired in the course through the completion of the final work. It is intended that the student explains with technical language and mastery of the researched topic the content of his written work. In order to do so, the following guidelines must be followed:

Content and development	Specific language	Body language	Audiovisual media	Mastery of the allotted time
The student should make a well-structured presentation with an introduction to the main topic whose information and ideas should be developed in a coherent and interrelated manner and end with a logical conclusion according to the research that has been carried out.	The student must present his/her work using part of the lexicon used in class necessary to explain the contents of his/her research on the topic to be dealt with.	The student must show control over the content of the topic and the attention of the class. For this purpose, eye contact, intonation and body language are important. To develop this section, it would be interesting for the class to participate in the presentation through comprehension exercises or questions related to the topic.	It is very important that the student uses audio-visual aids to make his/her oral presentation. The student is advised to use Power Point, postcards, photos, etc. It is also very important that the student does not read directly the information to be presented. Supporting notes can be used, but never a direct reading of the presentation.	The presentation should last no less than five minutes and no more than 10 to 12 minutes. It is important that the student knows how to summarize the information while controlling the time allotted.
2%	2%	2%	2%	2%
Comments:				
Final grade. The total percentage of this section is 10%.				

EVALUATION

The evaluation of this course is as follows:

PARTICIPATION	5%
ACTIVITIES (2)	10%
TASKS AND ASSIGNMENTS	5%
WRITTEN PAPER	10%
ORAL PRESENTATION	10%
MIDTERM EXAMS	30%
FINAL EXAMS	30%

ATTENDANCE

Class attendance is MANDATORY. If the student is absent for more than the allowed limit (one class absence in the summer program and two absences in the fall and spring programs), the final grade will reflect a decrease of 10 points for each non-attendance that has not been excused by a doctor's certificate or by your Program Director. It is the individual responsibility of the student to make up any missed content about the subject taught in class the day the student was absent.

STUDENTS WITH SPECIAL NEEDS

Students with special needs should contact Antonio Fernández: antonio.fernandezm@uah.es Instituto Franklin-UAH can accommodate these students who show through a medical note or a note from their academic advisor that require help in order to fulfill the program.

USE OF TECHNOLOGY IN CLASS

The use of technology is essential today in education, but if is used inappropriately it can be harmful for students. It is necessary that students ask for permission from the teacher in order to use any technological devices. Faculty should make clear to students in what instances technology can be used.

CLASS SHCEDULE

	CLASS SHCEDULE	ASSIGNMENTS
	<p>Presentation of the program. Introduction to the course.</p> <p>Prehistoric painting. Magdalenian and Levantine art.</p>	<p>Reading the class manual. Prehistory and Roman Spain. Carry out the exercises on the two topics.</p>
	Roman Spain. The mosaic	Reading of Pre-Romanesque art. The Beatus
	<p>Pre-Romanesque Painting</p> <p>Visigothic and Mozarabic Miniature: The Blessededs</p>	Reading of Pre-Romanesque art. San Baudelio de Berlanga
	Pre-Romanesque painting. San Baudelio de Berlanga	Reading the Romanesque chapter and its exercises.
	Romanesque painting.	<p>Reading of the Romanesque chapter and its exercises</p> <p>Reading of the Gothic chapter. Franco-Gothic and Italo-Gothic.</p>
	Gothic painting	<p>Reading the chapter on the Gothic. The International Style and Flemish Gothic</p> <p>Reading the chapter on the Renaissance.</p>
	<p>The Renaissance</p> <p>16th Century Purism.</p>	<p>Reading the chapter on the Renaissance. The Purism of the 16th century and its exercises.</p> <p>Reading the chapter on the Renaissance. Mannerism and its exercises.</p>
	Mannerism: El Greco and Luis Morales. Continued	Reading of the chapter of the Baroque. Valencian and Sevillian school. Exercises
	XVII Century. The Baroque. Ribalta, Ribera,	Reading of the chapter on the Baroque. Madrid School.

	Zurbarán, Alonso Cano, Murillo, Valdés Leal. Velázquez The vault painters. Lucas Giordano and Tiepolo	Exercises Readings on Goya's chapter and exercises.
	The 18th century. A new dynasty: The Bourbons. Goya	Readings on the Goya chapter and its exercises.
	The 19th century: Goya Goya in Bordeaux. Film	Search for the topic to develop in the final work
	The 19th Century: Romanticism and Historicism	Writing the final paper. Readings on the 19th century chapter and its exercises.
	Impressionism and Post-Impressionism. Sorolla The avant-garde of the 20th century. Picasso, Dalí and Miró	Delivery of the final draft of the final work
	The avant-garde of the 20th century. Picasso, Dalí and Miró	The teacher will return the corrected and commented deletion.
	The second half of the 20th century. The influence of Spanish art on American art and vice versa. Abstract Expressionism and the El Paso group.	Correct the comments on the draft of the final paper.
	Oral Presentations	DELIVERY OF THE FINAL PAPER. NOTE. if the work is submitted after the due date, the grade will be reduced by 1% for each day late.

BIBLIOGRAPHY

BÁSIC

(Manual del curso). Grandes Pintores del Arte Español.

The student must purchase this manual in reprographics. Colegio de Málaga Building. Next to the Institute

Expanded (this bibliography can be found in the library of the Colegio de Málaga).

Abrantes, Ricardo, Fernández Araceli y Manzarbeitia Santiago. *Arte Español para Extranjeros*. Hondarribia (Guipuzcua): Editorial Nerea, S.A., 1999.

Bendala, Manuel, Bango G. Isidro, Borrás Gonzalo. *Manual del Arte Español*. Madrid: Silex Ediciones. S.L. 2003

Buendía Muñoz, Rogelio J. *El Prado Básico: Una visión del museo a través de los estilos*. Madrid: Silex, 2001.

Carbonell i Esteller, Eduard y Sureda i Pons Joan. *Tesoros Medievales del Museu Nacional D'Art de Catalunya*. Barcelona: Lunweg Editores. S.A., 1997.

Gaya Nuño, Juan Antonio: *La Pintura Española del Siglo XX*. Madrid: Iberico Europea de Ediciones, S. A., 1970.

La Fuente Ferrary, Enrique. *Breve Historia de la Pintura Española. Tomo I y II*. Los Berrocales del Jarama Apdo. 400 - Torrejón de Ardoz, Madrid - España. Ediciones Akal, S. A., 1987.

Peccatori, Stefano, Zuffi Stefano y Gallego Víctor, trad. *Picasso: el Genio que Resume el Arte del Siglo XX*. Madrid: Electa Bolsillo, 2000.

WEBSITES

<http://www.drasolt.com/index.php?template=cubismodepicasso>

<http://www.foroxerbar.com/viewtopic.php?t=4219>

<https://www.tandemmadrid.com/es/unidad-didactica-museos/>

WE SPEAK ONLY IN SPANISH

In the class we will only speak in Spanish. The use of English in the class would prevent the total immersion of the student in the Spanish learning process. In addition, it is important to emphasize that in order to understand and enjoy the class we ask you to make an additional effort to adapt the terminology with the sole purpose of familiarizing yourself with the characteristic languages of the subject. For a better understanding of the class we recommend a high level of Spanish.

This syllabus is subject to change