

Modern Masters: Goya, Picasso, Dalí, & Miró

COURSE DETAILS

Course Designator and Number: MADR 3XXX

Number of Credits: 3

Language of Instruction: English

Contact Hours: 45

Instructor: On-Site Faculty

COURSE DESCRIPTION

The aim of this course is to make students familiar with the most relevant and internationally outstanding Spanish Modern artists: Goya, Picasso, Dalí & Miró. With a specific concentration on these Spanish masters, the course will bring students to fully understand and assimilate such fundamental concepts and movements of art history as Impressionism, Cubism, Surrealism, Abstraction, and Minimalism. Simultaneously, it will explore one of the most controversial periods of Spanish and European history, from the 19th through the dawn of the 20th Century. Two observations will be fundamental to our investigations.

The first is that *art history involves the study of more than simply formal concepts*. A work of art has a physical presence that is offered by the artist, but his/her ideas, convictions, and claims are shaped in large measure by specific social circumstances. The relevance of the latter are those that turn an artwork into a masterpiece. Thus, techniques and styles of representation are just the beginning of art history research.

The second observation has to do with the *relationship between art and culture*. Art does not simply (or passively) reflect a given culture, but rather *actively participates in its formation and development*. A work of art, then, is the deepest expression of a *social, religious, political, and intellectual context*. Thus, through the analysis of works of art, students will develop critical and intellectual thinking by the means of observation, research, and interpretation.

Course Objectives

- Learn to identify, analyze, and appraise works of art
- Learn to research and write about art, and familiarize oneself with basic bibliography about art history
- Develop criteria for the evaluation of works of art through visual memory, critical thinking, and experienced aesthetic sensibility
- Expand one's knowledge of the European and Western culture (and in particular Spanish contemporary culture) through the visual arts

Methodology

Students will be doing weekly visits to museums around the city as well as class lectures.

Required Readings/Materials

A compilation of various articles related to class contents to be purchased at FOM at the beginning of the semester, and read every chapter as indicated below.

- HUGHES, Robert: Goya. New York: Alfred A. Knopf, 2004.
- TOMLINSON, Janis: Francisco Goya y Lucientes 1746–1828. Phaidon, 1999, 1994.
- BERGER, John: The success and failure of Picasso. Pantheon Books, 1989.
- KRAUSS, Rosalind: The Picasso Papers. MIT Press, 1999.
- DESCHARNES, Robert & NÉRET, Gilles : Salvador Dalí, the paintings. Taschen 25, Köln, 1997.
- DUPIN, Jacques: Joan Miró Life and Work. Harry N. Abrams, Inc., New York City, 1962.

Grading

Grading Rubric

Letter grade	Score or percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D+	67–69	
D	60–66	
F	0–59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Summary of How Grades Are Weighted

Assignments	Percentage of grade
Participation	15%
Midterm exam	20%
Individual project: Work of art analysis	20%
Group project: Essay and Presentation	20%
Final exam	25%
Overall grade	100%

Assessment Details

Attendance: It is very important that you attend every class meeting. Missing more than two classes will lower your final grade in this course. For each additional absence, your grade will be lowered one step on the grading scale (e.g., from a B to a B-, etc). In the event that you are absent, it is your responsibility to find out what material you have missed and any homework assignments.

Participation and Attitude: Participation is essential to knowledge acquisition. In order for you to participate actively in class, you should review the appropriate material ahead of time. Every class period you will receive a 0, a 0.5, or a 1. At the end of the semester, these points will be used to calculate your attendance, participation, and attitude grade.

- 0: Absent, poor participation and attitude, spoke in class frequently, and not prepared for class.
- .5: late to class/left early, average participation & adequate attitude, spoke occasionally, and not always well prepared for class
- 1: Present and on time, excellent participation & attitude, seldom spoke in class, and always very prepared for class

Homework: Must be completed by the due date. No late homework will be accepted. Workbook assignments are due on the scheduled dates.

Museum field trips: Every Thursday, class will be held at a museum (PRADO, THYSSEN, SOROLLA & REINA SOFÍA) as an integral part of the course. On the scheduled class time, students will meet the instructor at the indicated entrance of the museum. Students are expected to take

notes. NEVER TAKE BACKPACKS or BIG BAGS and always CARRY YOUR STUDENT CARD with you, otherwise you will pay the entrance fee at your own expense.

Midterm & Final Exams: Both will demand the analysis of an artwork. Please check the dates. The final exam is cumulative and will evaluate all skills, including linguistic and cultural knowledge.

Required Assignments

1. INDIVIDUAL PROJECT. Study of an artwork and presentation: Introduction; Description; Analysis and Interpretation: with a particular focus on both its Artistic and Historical Context; Conclusion (2,000 words). Presentations are held either at the classroom or the museum galleries. Artworks and dates assigned by professor at the beginning of the semester.

1. GROUP PROJECT. In the form of an essay: Title (statement), Introduction (intentions & plan of development), Development or Supporting paragraphs (2/3) around key ideas or concepts, Conclusions (4500 words). Page numbers, Citations in any style of your choice and Bibliography & Sources, all mandatory.
Topics and dates assigned by professor at the beginning of the semester. If you have preferences or suggestions, please talk to your instructor during the first week of classes. Each group will be assigned one topic among the following:
 - On 19th-Century Modernity and Modernism
 - From “abstracted” to Pure Abstraction
 - Reality and Realism
 - Beyond reality: Surrealism
 - Minimalism
 - Art and Politics
 - What is Postmodernism?

****PLEASE REMEMBER****

DO NOT disrupt class. If you have a cell phone, please switch it off upon entering the classroom. It is imperative for you to prepare the material BEFORE you arrives to class. If you have any questions or problems regarding the syllabus or the course, consult with your instructor during his or her office hours.

COURSE CONTENT

Unit 1

Introduction

- To see, to observe, to think.
- Meaning, interpretation, and analysis
- Subjectivity and objectivity

- Art and genius

Unit 2

Goya

- His unsuccessful early life
- Another career as court painter
- Erasing borders between arts and techniques: drawing, etching, and painting
- Screening: “Goya’s Dreams”
- High- and low-class art
- The artist’s own convictions, feelings, and thoughts

Unit 3

Picasso

- Barcelona and Paris
- The turning point of “Les demoiselles d’Avignon”
- Screening: “The Mystery of Picasso”
- From Cubism to “Guernica”
- Classicism and innovation in the work of Picasso

Unit 4

Dalí

- Early life at La Residencia with Buñuel and Lorca
- Breton’s group of Surrealists
- Screening: “Le chien andalou”
- Between “Avida Dollars” and painting through psychoanalysis
- Dreaming to be a genius

Unit 5

Miró

- A catalonian painter in Paris
- Art as cosmos
- Asia, the Mediterranean and abstraction
- Less is more: Unlimited art

POLICIES

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found on the Learning Abroad Center website.