



**O G L E T H O R P E**  
U N I V E R S I T Y

**Go Barcelona-Summer 2020**  
**Art and Architecture of Barcelona**

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**Course Description**

This course focuses on the major art movements in Barcelona, designed to include both Catalan and Spanish art and architecture, and examines Roman Spain, Islamic Spain (Al-Andalus), and the Catalan independence movement in the Spanish Civil War. In addition, the course will explore the works of artists like Velázquez, Goya, Gaudí, Picasso, Dalí, Miró and others in selected museums. This course also examines the architecture and sculpture of the Gothic period through the Baroque. In addition, students will interpret the visual arts as political, social, religious, and mythological evocations and reflections of the periods investigated. Taught in an interdisciplinary format, the course also incorporates the history, culture, music, and economics which relate to the visual arts of Barcelona.

**Course Goals & Learning Objectives**

1. Identify by title, artist, and school the major visual representation of selected centuries in Barcelona with an assessed accuracy of 70%.
2. Analyze the major aesthetic trends that helped influence and shape the visual arts in Barcelona, as evidenced in essays, forums, and a journal.
3. Explore the classical, Islamic, and Christian principles found in the visual arts, demonstrating the ability to explore these areas in essays, forums, and a journal, assessed in at least a 70% rubric rating.
4. Investigate the artistic and technical constructs and methods used in architecture, evidenced in research demonstrated in a journal.
5. Develop a deeper understanding of the visual arts within their cultural context, as evidenced in essays, presentations and a journal.

### **LeadAbroad Mission & Values**

LeadAbroad is committed to leveraging the international experience for a student's personal growth and development. Each course is specifically designed to challenge students, expose them to the local culture and help them become more globally minded citizens. During class and throughout the program, our expectation is that students will be gracious guests in the host country, which means

- Being polite to the locals
- Providing a kind salutation when entering a building with a guard or front desk attendant on duty
- Attempting to use the local language for requests, salutations and thanks
- Being patient with different customs and traditions

During the program we will also touch on these five core values of LeadAbroad

- *Breaking through boundaries* abroad and at home
- Creating *trusting relationships* with those from different cultures
- Identifying your *purpose and path* while abroad
- *Serving* others abroad and at home
- *Maximizing your potential* by taking what you learned back home

### **Classroom Ethos:**

- Respect yourself and one another in the classroom. The obvious aim of this course is to provide an opportunity for you to engage in some of the most stimulating and controversial questions and issues that exist within our every increasing globalized world. A classroom environment that is conducive to such learning must be one in which each person is able to freely express his/her thoughts, to ask questions, to make mistakes, to disagree in a non-combative way, and to learn from and with one another. In short, use neither disrespectful speech nor any other form of disrespectful behavior towards one another.
- Cell phones and all other electronic devices (laptops, tablets, music devices, etc.) may NOT be used in the classroom unless specifically requested by the professor.
- Do not leave the room during class unless it is absolutely necessary. Leaving the room while class is in session is disruptive to your learning and to the learning of others.

### **Recommended Texts:**

*The Arts in Spain.* Moffitt, J.  
*Art and History of Barcelona.* Bonechi  
*The story of Art* Gombrich, E.  
*Dalí :1904-1989.* Wolf, N.  
*Diccionario de términos de arte.* Fatás, G. & Borrás,

### **Readings**

(See course calendar. Other readings and catalogues of the exhibitions will be distributed to students in class)

### **Methods of Assessment**

**All grades for Assessment Methods utilize the following grading scale:**

A: 100-90

B: 89-80

C: 79-70

D: 69-60

F: 60 and below

**Grade Rubric:**

Essay exams count collectively as 1/3 of the final grade.

Reports/Participation count collectively as 1/3 of the final grade.

The field journal counts as 1/3 of the final grade.

Total: 100%

**(ESSAY EXAMS, REPORTS/PARTICIPATION, AND FIELD JOURNAL:**

**ESSAY EXAMS:**

You will be given **THREE** out-of-class essay exams, all of which you will submit one week after the discussion questions are given to you. You will return them via Moodle uploaded—no hardcopy will be accepted. The essay must be typed, research style using APA or MLA, double-spaced, usually 2 pages total for each. Your final will one of these out-of-class essays.

**REPORTS/PARTICIPATION:**

You are required to give at least 3 oral presentations, in class or online, or at the museums we visit or at specific locales of 10 minutes on selected topics found in the readings and research and assigned to you.

You develop a handout with a picture of your image, with sufficient analysis and then analyze what we are seeing. Discuss the essential points. Please review the points about making Oral Presentations in the course materials in Moodle.

In addition, this class requires a high level of participation.

Any visit or exploration of a site or attendance at a museum will be required of all students.

## FIELD JOURNAL:

Each student will upload at the session's end a field journal, with optional photos images, or sketches if you wish to include them.

You are required in this journal to provide all of your observations, notes, and facts you have accumulated over our 5 weeks together from sties, museums, and ruins.

Observations include your assessment of architecture, terms you learned, pics, and questions you may have about any sculpture or painting. Remember, this is an aesthetic and intellectual inquiry, not a diary; use the journal to reflect, develop ideas, or give insights you may have from your readings, your actual experiences of the sites, or any pertinent info you found we do not have time to discuss in class.

You can embed images in the journal if you wish, but keep them small and balanced. I am looking for your analysis and writing.

The journal should be a minimum of 30 pages).

## GRADING POLICIES

1. All grades for this course will be based on the system as outlined in the student handbook, and will be conducted under the rubrics of the Honor Code.
2. All papers and projects must be uploaded before any final grade is determined.
3. Late papers are accepted only with valid reasons, discussed beforehand with the professor.
4. All papers must follow the accepted guidelines for university-level papers, typed professionally, with readable font and appropriate citations.
5. Papers will be uploaded to the Moodle site. No hardcopies will be accepted.
6. GRADES WILL BE DETERMINED BY ADDING ALL LETTER SCORES AND AVERAGING THE TOTAL.
7. Journal counts and Essays count  $\frac{1}{3}$   
Oral reports count  $\frac{1}{3}$   
Attendance: In-Class, at sites, FORUMS, and CHAT count  $\frac{1}{3}$

8. Absenteeism at any off-campus event OR LECTURE indicates a lack of commitment and negatively affects the discussion grade. Students are allowed only **1** absence throughout the course.
9. All final grades are final; questions about the final grade should be made directly to the professor, and clear reasons presented for possible change. However, the grade decision resides with the professor.

### **Participation and Attendance**

A portion of your final grade depends on your attendance and participation in this course. In short, to succeed and get the most from this class, you must come to class and you must come prepared, ready to participate in discussions, and ready to engage with scheduled activities and assignments in a serious and meaningful way.

#### **Attendance:**

LeadAbroad is committed to the academic integrity of our programs. All students participating in a for credit program (LEAD and GO) will be subject to academic and programmatic consequences for missing class. Excused absences are approved only if the student has

- a doctor's note that includes the diagnosis and confirmation that the student needed to be seen immediately or
- a note from the program staff verifying a medical or personal emergency with the student

Unexcused absences will impact a student's final grade in the course. Refer to your course syllabi for specifics regarding how absences will impact your participation and/or final grade.

Academically, if a student misses class there will be a loss in participation points with each absence as well as consequences to the overall grade. For a traditional class (2 hours/4 days a week) -

- 2<sup>nd</sup> absence 2.5% deduction from overall grade
- 3<sup>rd</sup> absence additional 2.5% deduction from overall grade
- 4<sup>th</sup> absence additional 5% deduction from overall grade
- 5<sup>th</sup> absence student fails the course

Programmatically, if a student misses 15% of their classes (3 courses in a traditional course) a notification will be sent to them and their emergency contact letting them know that they are on probation. More than 4 absences from a traditional class (20% of program) will result in dismissal and an automatic failing grade.

Personal travel is not an excused absence. Students should review their course syllabi and reach out to LeadAbroad to confirm their class schedule before booking any personal travel

#### **Participation**

You are expected to be a regular and active participant in lecture, large class discussions, and small group work and activities and to contribute to these areas of the course in meaningful ways. Not all participation is equal: to say something just to say something is not a meaningful contribution.

**Here are some expectations to note regarding participation in this course and how your participation is assessed:**

- Making a substantive oral contribution during class lecture or large-class discussion at least once a class (e.g., answering questions posed by the instructor, bringing up related and relevant information, linking classroom discussions to assigned readings).
- Staying on task in dyads, small groups, and activities. When given a task or question to discuss, work to make meaningful and course content-driven contributions, ask group-mates questions, and brain-storm additional ideas. Do not shortchange discussions or activities by finishing early.

### **Five-Week Class Schedule**

#### **WEEK 1**

**JULY 7:** section 1. **ARCHEOLOGICAL MUSEUM/NATIONAL MUSEUM. FIRST STEPS:** Presentation, definitions, concepts and guidelines on art and architecture. Discussion groups.

**JULY 8:** section 2 (Idem)

**JULY 9: CLASSROOM:** FROM PREHISTORY TO MIDDLE AGE IN CATALONIA. History of Catalonia.. **Reading:** MOFFIT, J. F. "Christianity and Islam in the formation of Spanish art" *The arts in Spain*. London: Thames & Hudson, 1999, pp. 28, 38y 39.

**JULY 10 : CLASSROOM:** FROM PREHISTORY TO MIDDLE AGE IN CATALONIA (2). Periods of the history of art in Spain/Catalonia. Guidelines for presentations.

#### **WEEK 2**

**JULY 13: CLASSROOM:** Middle Age in Spain/Catalonia: Christians and Muslims. ART IN AL-ANDALUS + ROMANESQUE + GOTHIC in Spain (and specifically in Catalonia).

**JULY 14:** section 1: **NATIONAL MUSEUM OF CATALONIA:** Architecture + Spanish/Catalan Romanesque. Spanish/Catalan Gothic. Middle Age in Catalonia + presentations.

**Reading:** Gombrich, E. H. "The Church militant" *The Story of the Art*. Oxford: Phaidon, 1994, pp. 126-136.

**JULY 15:** section 2: Idem.

**JULY 16: CLASSROOM:** The medieval city: GOTHIC QUARTER, CATHEDRAL LA SEU, SANTA MARÍA DEL MAR. + presentations. **Reading:** Gombrich, E. H. "The Church triumphant" *The Story of the Art*. Oxford: Phaidon, 1994, pp.137-147

#### **WEEK 3**

**JULY 20: CLASSROOM:** MASTERS OF THE SPANISH PAINTING (From Renaissance to Goya: El Greco, Velázquez and Goya). **Reading:** Gombrich, E. (1989). "Vision and visions" (Baroque). *The story of Art*. Phaidon: London, pp. 318-324.

**JULY 21:** section 1: **NATIONAL MUSEUM OF CATALONIA:** Masters of the Spanish painting (From Renaissance to Goya) + MIRÓ FOUNDATION + presentations. **Reading:**

Grave, J. (2012). "Uncanny images. The night sides of the visual arts around 1800" in *Dark Romanticism*. Frankfurt: Städel museum, pp. 32-34.

**JULY 22:** section 2: Idem.

**JULY 23: CLASSROOM:** The turn of the century: FROM MODERNISM TO CUBISM: Cultural circles in Barcelona.

#### **WEEK 4**

**JULY 27: CLASSROOM:** XXth century: NEW MASTERS IN CATALONIA: GAUDÍ: Sagrada familia. DALÍ: Surrealist painting. Art meets literature. Lorca in Barcelona. 1. MIRÓ: Poetical surrealism and its way to the abstract art. **Reading:** Guigon, E. (1997). " The surrealist object" in *El objecto surrealista*. Valencia: IVAM, pp. 275-276 and 277-278, 290.

**JULY 28:** section 1: MODERNISM: Gaudi and his houses: **SAGRADA FAMILIA, CASA MILÁ (façade), CASA BATLÓ+ presentations.**

**JULY 29:** section 2: Idem.

**JULY 30: CLASSROOM PICASSO:** From Barcelona to Paris. Spanish Civil war: El Guernica.

**Reading:** Karmel, P. (2003). "Theories of cubism" in *Picasso and the invention of cubism*. New haven and London: Yale University press, pp. 10-21

#### **WEEK 5**

**AUGUST 3 CLASSROOM:** NEW ARTISTIC FORMS IN SPANISH ART. New cultural manifestations in Barcelona. Art meets literature 2: Vila-Matas and contemporary artists.

**AUGUST 4:** Section 1: THE PALIMPSEST CITY: **TEMPLE OF AUGUST+PICASSO MUSEUM/EL BORN CULTURAL CENTER/ GHOTIC QUARTER: SANTA MARÍA DELL MAR + presentations.**

**AUGUST 5:** Section 2: Idem.

**AUGUST 6: CLASSROOM:** New spaces for art in Barcelona: Foundations, Contemporary Museums and galleries. The painting jumps out of the frame: from cubism to installation art in Barcelona (abstract art, pop, minimal, conceptual, installation, video, etc) **TAPIES + PRIVATE GALLERIES OF BARCELONA:** ADN, Estrany de la Mota, Tony Tapiés, etc. (work in groups: design your own gallery with artists from the city)

**Reading:** Suderburg, E. (ed.) (2000). *Space, site, intervention. Situating installation art*. Minneapolis: University of Minnesota Press, p. 4-11 and 13.

### **Academic Policies**

#### **Honor Code**

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned.

The students, faculty and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work honestly

and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers. Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.

Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity involving the use of deceit or fraud in order to attempt to secure an unfair academic advantage for oneself or others or to attempt to cause an unfair academic disadvantage to others. Cheating deprives persons of the opportunity for a fair and reasonable assessment of their own work and/or a fair comparative assessment between and among the work produced by members of a group. More broadly, cheating undermines our community's confidence in the honorable state to which we aspire."

The honor code applies to all behavior related to the academic enterprise. Thus, it extends beyond the boundaries of particular courses and classrooms *per se*, and yet it does not extend out of the academic realm into the purely social one.

Examples of cheating include but are not limited to:

- 1.1 The unauthorized possession or use of notes, texts, electronic devices (including, for example, computers and mobile phones), online materials or other such unauthorized materials/devices in fulfillment of course requirements.
- 1.2 Copying another person's work or participation in such an effort.
- 1.3 An attempt or participation in an attempt to fulfill the requirements of a course with work other than one's original work for that course.
- 1.4 Forging or deliberately misrepresenting data or results.
- 1.5 Obtaining or offering either for profit or free of charge materials one might submit (or has submitted) for academic credit. This includes uploading course materials to online sites devoted, in whole or in part, to aiding and abetting cheating under the guise of providing "study aids." There is no prohibition concerning uploading exemplars of one's work to one's personal website or to departmental, divisional, University or professional society websites for purposes of publicity, praise, examination or review by potential employers, graduate school admissions committees, etc.
- 1.6 Violating the specific directions concerning the operation of the honor code in relation to a particular assignment.
- 1.7 Making unauthorized copies of graded work for future distribution.
- 1.8 Claiming credit for a group project to which one did not contribute.
- 1.9 Plagiarism, which includes representing someone else's words, ideas, data or original research as one's own and in general failing to footnote or otherwise acknowledge the source of such work. One has the responsibility of avoiding plagiarism by taking adequate notes on reference materials (including material taken off the internet or other electronic sources) used in the preparation of reports, papers and other coursework.
- 1.10 Lying, such as: Lying about the reason for an absence to avoid a punitive attendance penalty or to receive an extension on an exam or on a paper's due date; fraudulently obtaining Petrel Points by leaving an event soon after registering one's attendance and without offering to surrender the associated Petrel Point, or by claiming fictitious attendance for oneself or

another; forging or willfully being untruthful on documents related to the academic enterprise, such as on an application for an independent study or on a registration form.

**1.11** Stealing, such as: Stealing another's work so that he/she may not submit it or so that work can be illicitly shared; stealing reserve or other materials from the library; stealing devices and materials (such as computers, calculators, textbooks, notebooks and software) used in whole or in part to support the academic enterprise.

**1.12** Fraudulent interaction on the part of students with the honor council, such as: Willfully refusing to testify after having been duly summoned; failing to appear to testify (barring a *bona fide* last-minute emergency) after having been duly summoned; testifying untruthfully.

Students pledge that they have completed assignments honestly by attaching the following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

“I pledge that I have acted honorably.” (Followed by the student's signature)

The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled in accordance with the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.

The full Honor Code is Section 11 of the current University Bulletin.

### **Students with Disabilities**

In accordance with the Americans with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act of 1973, all LeadAbroad programs promote non-discrimination of disabled individuals and provide reasonable academic accommodations when appropriate. An academic accommodation is a modification that enables students to participate in a program of study by incorporating adjustments to ensure their rights, access, and privileges are equal to those without disabilities. Some examples of academic accommodations may include extended time on tests and quizzes, testing in a distraction free environment, the ability to tape-record lectures, or note-taking assistance in the classroom.

Any participant who needs academic accommodations in a program of study must contact LeadAbroad at least 90 days prior to the program start date. Please note, LeadAbroad cannot guarantee that late requests will be honored. To initiate the accommodation process, please contact the director of international programming at [info@LeadAbroad.com](mailto:info@LeadAbroad.com)

In order to be approved for accommodations, students will be asked to complete the disabilities form in their student portal and provide documentation that supports registration with the disability services office at their home institution. Once documentation has been received, Oglethorpe's Disability Services and LeadAbroad will work together to identify accommodation possibilities. Please keep in mind that LeadAbroad will not approve any accommodations that alter the fundamental nature of our curricula. If an accommodation request cannot be fulfilled, LeadAbroad will work with the student to identify other program opportunities.

Once approved, the student will receive a Letter of Accommodation (LOA) prior to his or her program start date. From there, it is the student's responsibility to self-advocate by delivering the

LOA directly to his or her instructors. LeadAbroad instructors are accustomed to accommodating students in the classroom. By delivering the LOA personally, this will alert the student's instructor to initiate a conversation about his or her classroom needs. Finally, the instructor will be responsible for implementing any classroom accommodations, such as recruiting another student in the class to take notes or proctoring an exam for a student that requires extended time.

A student is responsible for providing documentation that supports his or her request for academic adjustments. LeadAbroad requires that the documentation demonstrates the student's current enrollment in a disability services program at his or her home institution, specifies a list of the student's approved accommodations, and has been signed by the school's disability services professional. Please note, the documentation does not need to specify the student's diagnosis given that this type of paperwork has already been supplied to his or her current disability services professional.

Participants should be aware that some LeadAbroad programs involve voluntary activities that require moderate exercise, such as hiking and biking; these activities are voluntary. In addition, some of the site locations may not be compliant with ADA standards of accessibility given their geographic location and different governing systems. Last, accommodations cannot be applied retroactively, accommodations begin in the classroom once the LOA is received by the instructor.

If any program participant feels that he or she is being treated unfairly in any way, please notify the supervising faculty member or LeadAbroad office immediately at [info@LeadAbroad.com](mailto:info@LeadAbroad.com).

### **Title IX**

LeadAbroad faculty and staff are not confidential resources. In accordance with Title IX, any report of sexual misconduct that has occurred during a student's time at a university will be reported back to Oglethorpe University and a student's home university in order to ensure that the student has access to all resources and support needed.