

Facultad de Filosofía y Letras

GUÍA DOCENTE DE LA ASIGNATURA

G1809 - Cross-Cultural Spanish Art

Oferta de Asignaturas en Inglés
Optativa. Curso 1

Curso Académico 2019-2020

1. DATOS IDENTIFICATIVOS

Título/s	Oferta de Asignaturas en Inglés	Tipología y Curso	Optativa. Curso 1
Centro	Facultad de Filosofía y Letras		
Módulo / materia	OFERTA DE ASIGNATURAS EN INGLÉS		
Código y denominación	G1809 - Cross-Cultural Spanish Art		
Créditos ECTS	6	Cuatrimestre	Cuatrimestral (2)
Web			
Idioma de impartición	Inglés	Forma de impartición	Presencial

Departamento	DPTO. HISTORIA MODERNA Y CONTEMPORANEA
Profesor responsable	JAVIER GOMEZ MARTINEZ
E-mail	javier.gomez@unican.es
Número despacho	Edificio Interfacultativo. Planta: + 2. DESPACHO PROFESORES (259)
Otros profesores	

2. CONOCIMIENTOS PREVIOS

B-2 English level

3. COMPETENCIAS GENÉRICAS Y ESPECÍFICAS DEL PLAN DE ESTUDIOS TRABAJADAS

3.1 RESULTADOS DE APRENDIZAJE

- Students are expected to understand Spanish arts in a dynamic way, as the resulting assumption of a series of cultures and influences coming in from everywhere around, from the Near East in the Antiquity to The USA during our contemporary time.
- Students are expected to experience the contact with real contemporary works of art throughout the UC Collection.
- Students are expected to improve their own academic and profesional skills, either in Humanities or Sciences, through the analysis of different works of art.

4. OBJETIVOS

Spanish art is shown as the result of a cultural mix, from Antiquity through the present. Students are going to learn how deep its classical roots are, how it was shaped by medieval religions (Christian, Islamic and Hebrew), and how it bridged Europe and the Americas from the Early Modern Age.

This matter is developed in a thematic way (how do monasteries, cathedrals and castles work, for example), and these themes are intended to flow in a chronological sense. The American issues refer to Colonial Mexico in the 16th century and, lately, The U.S.A. in the 20th century. The States began loving Spanish Art (The Hispanic Society of America and The Cloisters in New York) just before the World War II, ie, before American Art (abstract painting) influenced Spanish Art.

Students are expected to attend lectures (getting involved in class), to take part in field activities and to present their own exercises, both individual and collective.

Students are introduced to Spanish art in a dynamic and cultural way.

Students have the chance to go around some cultural spaces, as the University of Cantabria Library or the Paraninfo, so as to get in contact with specific real contemporary works of art.

Every block has its specific learning goals.

5. MODALIDADES ORGANIZATIVAS Y MÉTODOS DOCENTES

ACTIVIDADES	HORAS DE LA ASIGNATURA
ACTIVIDADES PRESENCIALES	
HORAS DE CLASE (A)	
- Teoría (TE)	29
- Prácticas en Aula (PA)	15
- Prácticas de Laboratorio (PL)	4
- Horas Clínicas (CL)	
Subtotal horas de clase	48
ACTIVIDADES DE SEGUIMIENTO (B)	
- Tutorías (TU)	6
- Evaluación (EV)	6
Subtotal actividades de seguimiento	12
Total actividades presenciales (A+B)	60
ACTIVIDADES NO PRESENCIALES	
Trabajo en grupo (TG)	20
Trabajo autónomo (TA)	70
Tutorías No Presenciales (TU-NP)	
Evaluación No Presencial (EV-NP)	
Total actividades no presenciales	90
HORAS TOTALES	150

6. ORGANIZACIÓN DOCENTE

CONTENIDOS		TE	PA	PL	CL	TU	EV	TG	TA	TU-NP	EV-NP	Semana
1	Why to learn about Spanish arts?	3,00	1,00	0,00	0,00	0,00	0,00	0,00	5,00	0,00	0,00	1
2	Spanish arts as a cultural mix	4,00	2,00	0,00	0,00	0,00	0,00	1,00	10,00	0,00	0,00	2-3
3	Monasteries, cathedrals and castles	4,00	2,00	0,00	0,00	0,00	0,00	2,00	10,00	0,00	0,00	4-5
4	Palaces and court arts	2,00	1,00	0,00	0,00	0,00	0,00	1,00	5,00	0,00	0,00	6
5	Religious Reform and Catholic arts	2,00	1,00	0,00	0,00	3,00	0,00	1,00	5,00	0,00	0,00	7
6	Goya and the Enlightenment	2,00	1,00	3,00	0,00	0,00	0,00	3,00	5,00	0,00	0,00	8
7	The bourgeoisie and the Art Nouveau. Gaudí	2,00	3,00	0,00	0,00	0,00	0,00	3,00	5,00	0,00	0,00	9
8	Pablo Picasso	2,00	0,00	1,00	0,00	0,00	0,00	3,00	5,00	0,00	0,00	10
9	The Surrealism: Buñuel, Dalí y Miró	2,00	1,00	0,00	0,00	0,00	0,00	3,00	5,00	0,00	0,00	11
10	Spain in Democracy	2,00	1,00	0,00	0,00	3,00	0,00	3,00	5,00	0,00	0,00	12
11	Students' presentations and time to review	4,00	2,00	0,00	0,00	0,00	0,00	0,00	10,00	0,00	0,00	13-14
12	Assessment	0,00	0,00	0,00	0,00	0,00	6,00	0,00	0,00	0,00	0,00	15
TOTAL DE HORAS		29,00	15,00	4,00	0,00	6,00	6,00	20,00	70,00	0,00	0,00	

Esta organización tiene carácter orientativo.

TE	Horas de teoría
PA	Horas de prácticas en aula
PL	Horas de prácticas de laboratorio
CL	Horas Clínicas
TU	Horas de tutoría
EV	Horas de evaluación
TG	Horas de trabajo en grupo
TA	Horas de trabajo autónomo
TU-NP	Tutorías No Presenciales
EV-NP	Evaluación No Presencial

7. MÉTODOS DE LA EVALUACIÓN

Descripción	Tipología	Eval. Final	Recuper.	%
Attendance at lessons	Otros	No	Sí	25,00
Calif. mínima	0,00			
Duración				
Fecha realización	Throughout the course			
Condiciones recuperación	Complementary work about the contents explained in class			
Observaciones				
Involvement in lessons	Otros	No	Sí	25,00
Calif. mínima	0,00			
Duración				
Fecha realización	Throughout the course			
Condiciones recuperación	Reports about scheduled practical activities			
Observaciones	This part could admit specific reports about any of the scheduled practical activities, as the visits to University Library and Paraninfo and to MAS. Museum of Modern and Contemporary Art of Santander and Cantabria.			
Individual and group work	Trabajo	No	Sí	20,00
Calif. mínima	0,00			
Duración				
Fecha realización	Throughout the course			
Condiciones recuperación				
Observaciones				
Final written exam	Examen escrito	No	No	30,00
Calif. mínima	0,00			
Duración				
Fecha realización	A 90 minutes session early in June			
Condiciones recuperación				
Observaciones				
TOTAL				100,00
Observaciones				
Almost every material used in class is available through the Internet (Moodle).				
The final written exam is going to consist in fulfilling three items out of four. The students are expected either to answer two questions and to comment on a picture or to comment on two pictures and to answer one question.				
Observaciones para alumnos a tiempo parcial				
Justified absences could be compensated by the means of writing a review on the topics explained in the classroom or laboratory when the absence took place.				

8. BIBLIOGRAFÍA Y MATERIALES DIDÁCTICOS

BÁSICA

Core texts:

BARRAL I ALTET, Xavier (ed.) (1998): Art and Architecture of Spain, Boston: Little, Brown, and Co.

MOFFIT, John F (2005): The Arts in Spain, London: Thames and Hudson Ltd. (first ed. 1999).

Complementaria

Additional material*:

COLOMER, José Luis, e Inge REIST (2012): Collecting Spanish Art: Spain's Golden Age and America's Gilded Age, Madrid: Centro de Estudios Europa Hispánica (con The Center for the History of Collecting at The Frick Collection).

CRIPPA, Maria Antonietta (2007): Antoni Gaudí. 1852-1926: From Nature to Architecture. Köln: Taschen.

GLENDINNING, Nigel, & Hillary MACARTNEY (2011): Spanish Art in Britain and Ireland, 1750-1920, Suffolk: Tamesis Books.

GRAHAM-DIXON, Andrew (presented by) (2008): The Art of Spain (The Moorish South, The Dark Heart and The Mystical North), London: BBC4 (TV program DVD).

JIMÉNEZ-BLANCO, María Dolores, y Cindy MACK (2004): Spanish Art in New York, Madrid: Distributed Art Pub Inc.

KASL, Ronda (ed.) (2009): Sacred Spain. Art and Belief in the Spanish World, Indianapolis: Indianapolis Museum of Art.

The SACRED made real: Spanish painting and sculpture 1600-1700 (2009): London, National Gallery (exhibition catalogue, contributors: Xavier Bray et al.).

SCHROTH, Sarah (ed.) (2010): Art in Spain and the Hispanic world: Essays in honor of Jonathan Brown, London: Paul Holberton Publishing, and Center for Spain in America.

The SPANISH Manner: Drawings from Ribera to Goya (2010): New York: The Frick Collection (exhibition catalogue, contributors: Jonathan Brown et al.).

ÚBEDA DE LOS COBOS, Andrés (2005): Paintings for the Planet King: Philip IV and the Buen Retiro Palace, Madrid y Londres: Museo Nacional del Prado y Paul Holberton Publishing.

*Any of these references can be borrowed from the BUC. Specific English references about individual artists can be easily found in the library catalogue.

9. SOFTWARE

PROGRAMA / APLICACIÓN	CENTRO	PLANTA	SALA	HORARIO
All the materials used un class will be available for the students through Moodle electronic platform (https://aulavirtual.uncan.es/)				

10. COMPETENCIAS LINGÜÍSTICAS

- Comprensión escrita
- Expresión escrita
- Asignatura íntegramente desarrollada en inglés
- Comprensión oral
- Expresión oral

Observaciones