Course Description
The work of these three international artists with distinct cultural roots is explored on an individual basis within the wider framework of European art movements. In each case, we will study the acceptance and/or rejection of tradition, the interaction with French art and artists, and personal experience. We will also pay attention to the role of both outside stimuli (war, relationships) and inner forces (memory, imagination). The course will include course related excursions to the Picasso Museum, the MNAC (Catalan National Museum of Art) as well as a Friday trip to the Dalí Theatre Museum in Figueres (this last field trip may be subject to cancellation and done virtually).

Learning Outcomes
By the end of the course students will be able to:
   a) apply basic art historical tools to describe and explain a painting
   b) identify the most important facts in the lives of these three painters (Matisse, Picasso and Dalí) and apply them to the analysis of their oeuvre
   c) distinguish the key features and symbols that appear in the art works and interpret their meaning
   d) describe the different periods in which their work is classified
   e) compare the most important avant-garde movements of the late 19th century

Requirements and Prerequisites
There are no specific prerequisites for this course. It is important that students come to class having read the set texts carefully and with ideas to contribute to the class discussions.

Developmental Outcomes
Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences. They will be able to communicate their ideas and research findings in both oral and written forms.

Class Methodology
The course will combine interactive classroom work and discussions, with lectures, readings and on-site experiential learning. This course will be taught in English.
Students will engage with a wide variety of literature both during the class and on their own time as part of course assignments: essays, literary accounts, historical interpretations, contemporary social analysis, press articles, art catalogues, videos and biographical accounts.
Weekly required readings will be made available. It is imperative that students do the assigned readings before the class for which they are assigned, as they will be required to discuss and evaluate these ideas in the sessions.
Field Components

Participation in field activities for this course is required. You will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course. Field studies are an important component of this course; attendance to these classes, which take place during class time, is mandatory. Background information will be provided to prepare students for the fieldwork, which is treated as classroom time.

Students are also strongly encouraged to participate in co-curricular program activities and My Global City events and activities, or other optional activities if relevant.

Mid-Term & Final Exams

The mid-term exam consists of slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.

The final exam consists of slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.

Assessment/Grading Policy

<table>
<thead>
<tr>
<th>Descriptor</th>
<th>Alpha</th>
<th>UK</th>
<th>US</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>A</td>
<td>75+</td>
<td>93+</td>
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<tr>
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<td>A-</td>
<td>70-74</td>
<td>90-92</td>
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<tr>
<td>Good</td>
<td>B+</td>
<td>66-69</td>
<td>87-89</td>
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<td></td>
<td>B</td>
<td>63-65</td>
<td>83-86</td>
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<td></td>
<td>B-</td>
<td>60-62</td>
<td>80-82</td>
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<tr>
<td>Average</td>
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<td>56-59</td>
<td>77-79</td>
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<td></td>
<td>C</td>
<td>53-55</td>
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<td>70-72</td>
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<td>&lt;40</td>
<td>&lt;60</td>
<td>0</td>
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</table>

Grade Breakdown and Assessment of Learning Outcomes

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Grade %</th>
<th>Learning Outcomes</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>15%</td>
<td>a, b, c, d, e</td>
<td>Weekly</td>
</tr>
<tr>
<td>Class Presentation</td>
<td>10%</td>
<td>a, b, c.</td>
<td>Week 10</td>
</tr>
<tr>
<td>1 X 10-15 min. presentation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mid-term exam</td>
<td>30%</td>
<td>a, b, c, d, e</td>
<td>Week 6</td>
</tr>
<tr>
<td>Term Paper</td>
<td>15%</td>
<td>b, c, d, e</td>
<td>Week 12</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
<td>a, b, c, d, e</td>
<td>Week 13</td>
</tr>
</tbody>
</table>

Assignments

Midterm (30%) and Final Exam (30%) (60% total): slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.

Class Presentation (10%): Students must give the rest of the class a 10 to 15-minute presentation on a specific aspect of one of the three artists studied, individually or in groups of up to three. This normally consists of preliminary preparation for the student’s term paper. A clear PowerPoint will be required, and other material is also encouraged (films clips, handouts etc.).

Term Paper (15%): Individually or in groups of up to three students choose a topic suitable for a research paper. The teacher will approve topics and aid students in locating valid sources (libraries, museums, etc). This paper has a minimum length of 2600 words (1 students), 3700 (2 students), 4300 (3 students).

Participation (15%): This includes attendance, participation in class discussions, the forwarding of pertinent questions, familiarity with the Reader texts and responses.
Course Materials

Required Readings:

- Bolloch, Joëlle, ‘Painter, the Salon, and the Critics, 1848-1870’, trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d’Orsay, 2002
- Madeline, Laurence, ‘In the times of the impressionist exhibitions (1874-1886)’, trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d’Orsay, 2002

Recommended Reading(s):

Art General


Matisse


Picasso

- Baldassari, Anne (ed.), The Surrealist Picasso, Paris: Flammarion, 2005
- Rafart i Planas, Claustré, Picasso’s Las Meninas, Barcelona: Editorial Meteor [Symbol], 2001
• Greely, Robin Adèle, Surrealism and the Spanish Civil War, London / New Haven: Yale University Press, 2006
• Hilton, T., Picasso, London: Thames & Hudson, 1976
• Ocaña María Teresa, Picasso and Els Quatre Gats, Barcelona: Lunwerg Editores,1995
• Ocaña, María Teresa (ed.), Picasso. War and Peace, Barcelona: Museu Picasso,2004
• Stein, Gertrude, Picasso, Madrid: Biblioteca La Esfera, 2002

Dalí
• Ades, Dawn, Dalí, London: Thames & Hudson, 1995
• Dimensión Dalí. La obsesión de un genio por la ciencia, Joan Ubeda, Susi Marquès and Eli Pons (dirs), Medipro, 2004.
• Jiménez-Frontin, J.L., Teatre Museu Dalí, Barcelona: Tusquets-Electra, 2004
• King, Elliott H., Salvador Dalí. The Late Works, New Haven & London: Yale University Press, 2010
• Radford, R., Dalí, London: Phaidon, 1997
• Romero, Luis, Torro alucinogen, Barcelona: Editorial Mediterrània, s.d. (text also in English)
• Rojas, Carlos, Salvador Dalí, Or the Art of Spitting on Your Mother’s Portrait, Alma
• Amell (trans.), University Park: Pennsylvania State University, 1993
### Weekly Course Schedule

<table>
<thead>
<tr>
<th>Session number</th>
<th>Required reading</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Session 1:</strong> Introduction. How to look at paintings</td>
<td>No reading</td>
</tr>
<tr>
<td><strong>Session 2:</strong> Social and Cultural Frame. The Beginnings of Modern Art I: Neoclassicism, Romanticism and the Salon System, the Barbizon School</td>
<td>Bolloch, Joëlle, ‘Painter, the Salon, and the Critics, 1848-1870’, trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d’Orsay, 2002</td>
</tr>
<tr>
<td><strong>Session 3:</strong> The Beginnings of Modern Art II: Impressionism, Postimpressionism</td>
<td>Madeline, Laurence, ‘In the times of the impressionist exhibitions (1874-1886)’, trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d’Orsay, 2002</td>
</tr>
<tr>
<td><strong>Session 4:</strong> Matisse 1 The Early Years</td>
<td>Girard, Xavier. Matisse. The Sensuality of Colour, London: Thames &amp; Hudson, 1994, 11-37</td>
</tr>
<tr>
<td><strong>Session 5:</strong> Field trip to the Museu Nacional d’Art de Catalunya (MNAC) to investigate late 19th and early 20th century artistic traditions in situ</td>
<td>Explore the ‘Modern Art’ and ‘Modernisme’ sections of the MNAC website: <a href="http://www.museunacional.cat/en/new-display-modern-art">http://www.museunacional.cat/en/new-display-modern-art</a></td>
</tr>
<tr>
<td><strong>Session 11</strong></td>
<td>Revision</td>
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<tr>
<td><strong>Session 12:</strong> Midterm exam</td>
<td>No reading.</td>
</tr>
<tr>
<td><strong>Session 14:</strong> Picasso 4: The re-interpretation of Old Masters from the past. The final years</td>
<td>Gibson, Ian, ‘Salvador Dalí: the Catalan background’. In M. Raeburn (ed.), Salvador Dalí: the Early Years, London: South Bank Centre-Hayward Gallery, 1994, 49-64</td>
</tr>
<tr>
<td><strong>Session 16:</strong> the rivalry and friendship of Matisse and Picasso</td>
<td>Cowling, Elizabeth. Interpreting Matisse Picasso, London: Tate Publishing, 2002, 6-9</td>
</tr>
<tr>
<td><strong>Session 19:</strong> Class presentations</td>
<td>No reading.</td>
</tr>
<tr>
<td><strong>Session 20:</strong> Dalí day trip</td>
<td>Day trip to Dalí theatre-museum, Port Lligat &amp; Cadaqués</td>
</tr>
<tr>
<td><strong>Session 23:</strong> Final exam</td>
<td>Revision and final round up</td>
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</table>
Attendance, Participation & Student Responsibilities

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

**Excused Absences:** Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact the Academic Director ahead of time and provide evidence (e.g. a doctor’s note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting the Academic Director, it is the responsibility of the student to contact their instructor and make up any missed assignments.

**Class Participation:** Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

**Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.**

**Academic Integrity:** A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behaviour. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an “0” for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA’s Academic Standards and Policies for more information and resources on plagiarism.

**Sexual Misconduct, Required Reporting, and Title IX:** CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA’s status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

**Use of electronic equipment in class:** All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

**Use of Electronic Translators:** In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.
**Late Submission:** Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of “0” will be given for the assessment.

**Behaviour during Examinations:** During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.