



SECTION I: Course Overview

Spanish Art

UNH Course Number: ARH 370

Subject Areas: Art History

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course will examine the history of Spanish art from prehistoric times to the present day. You will carry out a study of the artwork of the great Spanish masters with the purpose of reaching a global understanding of the subject. Instruction will delve into art terminology in order to correctly deploy related definitions, identify characteristics common to a particular movement, individual and general styles. The personalities and opinions of the most representative artists will be studied.

Given the wide range of material, we will focus on artists and artistic movements that have had a significant impact throughout the history of Spanish art. Medieval Romanesque, Gothic and Islamic art, Renaissance and Baroque during the Spanish Golden Age, Modernism, Surrealism, Cubism and the latest tendencies will all be studied in depth. Field-studies will be an important part of the course as the city offers important examples of the different movements and styles studied in class.

Artistic movements and artists will be placed within their social and historical context, so that you will have a wider understanding of the themes studied, the artistic significance and the purpose and meaning of the works. A comparison between Spanish and European art will be made in order to give you a global view and the criteria necessary to better contextualize works of art.

LEARNING OBJECTIVES

Cognitive / Knowledge skills

- compare and contrast the main art movements and styles that have defined the history of Spanish art and identify their characteristic features
- acquire the critical vocabulary and the oral and written skills for describing, analyzing, and interpreting the formal aspects of paintings
- recognize the relevance of the socio-historical and cultural context in the production of the work of art
- categorize the work of the great masters of Spanish art and analyze them with regards to their lives and careers

Analytical / Critical Thinking Skills

- apply basic art historical tools and use the correct art terminology to analyze and interpret a work of art or artist

- distinguish the key features, symbols and iconography in works of art and interpret their meaning
- evaluate the significance of a work of art situating it within its socio-historical and cultural context

Affective & Behavioral / Attitudinal Skills

- demonstrate a heightened appreciation and curiosity for the interpretation of Spanish artworks
- respond to art on critical-analytical levels appropriate for academic study as well as emotional-ethical levels appropriate for personal interest
- reflect upon the role that art plays in the host culture, society and population

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

NAME:

CONTACT INFORMATION:

INSTRUCTIONAL FORMAT

The class will meet for 150 minutes, four times a week, for a total of 16 sessions. This course is comprised of traditional lectures, in-class discussions and practical analytical exercises regarding influential works of arts, student *exposés*, extensive readings, a research paper, and a number of on-site field research and lectures at important art museums and galleries. Classes are intended to be highly interactive, with an emphasis upon communication between teacher and student in order to develop a constructive dialogue about the works of art studied.

Field Studies / Guest Speakers: The course will include the following field studies and/ or guest speaker sessions:

- Field study #1 to the Roman remains of *Barcino*
- Field study #2 to the *Cathedral of Barcelona*
- Field study #3 to the *Manzana de la*
- Field study #4 to the *Sagrada Família*
- Field study #5 to *Fundació Tàpies*

Academic-Integrated Cultural Activities Program: The following cultural activities are specially recommended for this course:

1. **MNAC**
2. **Gallery Hopping**

You will need to complete an assignment based on this activity, which will count towards your Assignment grade.

SPECIAL ACCOMMODATIONS

If you require any special accommodations or have any special learning needs, please inform the instructor and submit a request using CEA's ***Special Accommodations Form*** to the onsite CEA academic staff by the end of the first week of classes for full consideration. See Section III.B.CEA Policies below for additional details.

FORMS OF ASSESSMENT

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. Any questions about the requirements should be discussed directly with your faculty well in advance of the due date for each assignment.

Mid-Term Exam	20%
Final Exam	20%
Research Paper & Oral Presentation	20%
Quizzes	15%
Art Reflections	15%
Class Participation	10%

ASSESSMENT OVERVIEW:

Mid-Term & Final Exams (20%+20%): The mid-term and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed in the syllabus above. They are comprised of a first section (20%) in which the student is asked to identify the artist/architect and period style of ten different images; a second section (60%) of four short essay theory questions based on slides; and a third section (20%) that consists of an analysis of an image studied in depth in class. The exams will test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course (Midterm Exam: **Monday, October 26**; and Final Exam: **Wednesday, December 16**).

Research Paper & Oral Presentation (20%): Working in pairs you will write an essay (3,000 words, Times New Roman 12, double line spacing) analyzing an example of Spanish art or architecture. The instructor will assign you the topic of research. You will discuss these works following the four levels of analysis: description, analysis, interpretation and evaluation. Your essay will begin with a pure description of the artwork without making value judgments (identification and formal analysis). It will continue with an in-depth analysis of the most distinctive features of the artwork and a discussion of why the artist used such features to convey specific ideas or fulfill specific purposes. After that interpretation will be tackled by establishing the main idea or overall meaning of the artwork, identifying the sources of inspiration of the artist and the influences of other artists or artworks and finally establishing the influence of the art patrons and historical and socio-economic context. The essay will end with the evaluation of the piece of work giving it rank in relation of other works and considering originality. You will need to include a bibliography at the end of your essay with at least five research sources from reputable scholars in order to back up your ideas and present varying opinions and insights. The paper will be submitted online. The assignment will end with an oral presentation of the paper in front of your classmates. Class members attending the oral presentations will have assigned a day to take notes and compile a summary of the presentations that will be posted in Moodle, and will count towards class participation. The instructor will schedule the oral presentations.

Quizzes (15%): There will be **three** quizzes of **sixteen multiple-choice questions** on the main topics studied and discussed in class. The quizzes will consist of sixteen multiple-choice questions some of them based on slide images analyzed in class. They will serve to reassert the knowledge gained from lectures and individual readings and demonstrate comprehension of the artistic terminology. Quizzes will be scheduled since the beginning of the course (#1 on **Monday, September 21**; #2 on **Wednesday, October 7**; and #3 on **Monday, November 23**).

Art Reflections (15%): You will write **three** reflective assignments on your experience at three art museums or heritage sites in Spain. One of the art museums will be either the **National Museum of Catalan Art (MNAC)** in Barcelona or any art museum, gallery or heritage site visited in an **AICAP**. In the case of the art gallery or museum, you will begin by describing your experience and impressions on the visit, such as your thoughts on the building itself, the gallery rooms, the organization and the logic behind the display of the artworks, and the feel and atmosphere of the exhibition. Then you will focus in one or two paintings that you found the most interesting and you will do a more in-depth analysis. Finally, you will finish with a summary of your realizations, thoughts, and the effects that the visit had on you. In the case of the heritage site, you will begin by describing your impressions on your visit, and then you will analyze the surroundings, the interior and exterior spaces, the overall appearance of the site or architectural structure, its function, etc., giving both general and specific details. Finally, you will finish with a summary of your realizations, thoughts, and the effects that the visit had on you. You will be required to do some research. The reflection needs to make links between the experience, you and the concepts or theories studied in the course. A typewritten two pages long essay (Times New Roman 12, double line spacing) will be submitted online (#1 on **Wednesday, September 30**, #2 on **Monday, November 9**, and #3 on **Wednesday, December 2**).

These periodic assignments enable you to integrate your art appreciation and experiential learning into the knowledge you acquire through theoretical readings and class discussions. These reflective exercises should contribute to your appreciation and respect for artists with differing cultural values and add to your general adaptive skills necessary for living in a cultural milieu different from your own.

Class Participation & Moodle (10%): This grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the texts, your ability use language effectively, and to present your analysis in intellectual, constructive argumentation.

When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation.

Additionally, it is important to demonstrate a positive and supportive attitude to the instructor and your classmates, and give full attention to class activities (i.e., cell-phones off, laptop for notes only, not sleeping or distracted, etc.). Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–8.99)

You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.99)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.99)

CEA Grading Scale: Your grades will be calculated according to CEA’s standard grading scale, which is as follows:

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range (0 – 10)	Numerical Grade High Range (0 - 10)	Percentage Range	Quality GPA Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 – 93.9%	3.70
B+	8.70	8.99	87.0 – 89.9%	3.30
B	8.40	8.69	84.0 – 86.9%	3.00
B-	8.00	8.39	80.0 – 83.9%	2.70
C+	7.70	7.99	77.0 – 79.9%	2.30
C	7.00	7.69	70.0 – 76.9%	2.00
D	6.00	6.99	60.0 – 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA ATTENDANCE POLICY

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day’s class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and overall course performance. CEA tolerates reasonable, but limited absences not to exceed more than five contact hours of accumulated absences in any given course due to sickness, personal emergency, inevitable transport delay and other related impediments. No documentation is required for such absences, as CEA does not distinguish between excused or unexcused absences.

- In this course, the following attendance policy applies:
 - A **maximum of three days** of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
 - Your final course grade will drop one full letter grade (e.g. A+ to B+) for missing four days of class, regardless of the reason for the absence.
 - If your absences exceed five days of class, you will automatically fail this course.

Late arrivals or early departures from class, sleeping or causing disruptions in class or during class activities can result in being marked absent from class. Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week for the duration of the semester. Consequently, CEA will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain satisfactory academic progress or full-time student status.

WORKLOAD EXPECTATIONS

In conformity with CEA policy, all students are expected to spend at least two hours of time on academic studies outside of, and in addition to, each hour of class time.

REQUIRED READINGS

Listed below are the required course textbooks and additional readings. These are required materials for the course and you are expected to complete readings as assigned each class period. You must have constant access to these resources for reading, highlighting and note-taking. It is required that you have unrestricted access to each. Access to additional sources required for certain class sessions may be provided in paper or electronic format consistent with applicable copyright legislation. In addition, the academic office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located in the host city and accessible to CEA students. You will be required to use these resources throughout your studies.

Required texts:

- ACTON, M. *Learning to Look at Modern Art*, Routledge, NY, 2009, pp. 8-34
- ADES, D., *Dalí*, Thames and Hudson, London, 1995, pp. 65-83
- BOHIGAS, O., "Hospital of Sant Pau", *Lluís Domenèch i Montaner Year 2000*, COAC, Barcelona, 2000, pp. 86-99
- BROWN, J. "Hieroglyphs of Death and Salvation: The Decoration of the Church of the Hermandad de la Caridad, Seville," *The Art Bulletin*, Vol. 52, No. 3 (Sep., 1970), pp. 256-277. Stable URL: <http://www.jstor.org/stable/3048731>
- GIRALT-MIRACLE, D. *Essential Gaudí*, Libros de Vanguardia, Barcelona, 213, pp. 31-48
- GIRALT, N. & YLLA-CATALÀ, G., *Romanesque Art Guide*, Barcelona, MNAC, 1998, pp. 8-20; 40-53; 134-141
- GOMBRICH, E. H., *The Story of Art*, Phaidon, 2006, pp. 93-100; 139-153;
- KRUMRINE, M.L. "Goya's *Maja Desnuda* in Context," *Journal of Aesthetic Education*, Vol. 28, No. 4 (Winter, 1994), pp. 36-44. Stable URL: <http://www.jstor.org/stable/3333361>
- LASHERAS, J.A., *The Cave of Altamira 22,000 years of History*, 2009, pp. 5-33
- MACKAY, David, *Modern Architecture in Barcelona*. University of Sheffield, Sheffield, 1985, pp. 1-19
- MADLYN MILLNER, K., "Velázquez and *Las Meninas*" *The Art Bulletin*, Vol. 57, No. 2, June 1975, pp. 225-246. Stable URL: <http://www.jstor.org/stable/3049372>
- MALET, R., *Joan Miró*, Barcelona, Ediciones Polígrafa, 2003, pp. 11-30
- MANOTE i CLIVILLES, M.R. (et Al.), *Gothic Art Guide*, Barcelona, MNAC, 1998, pp. 36-38; 64-66; 72-97; 126-151
- MOFFITT, J.F., *The Arts in Spain*, London, Thames & Hudson, 1999, pp. 86-125; 126-147; 175-189
- OLIVES-PUIG, J., "The Symbolism of La Sagrada Família", Crippa, M.A. & Bassegoda Nonell, J. (ed.), *Gaudí. Sacred Spaces*, Lunwerg Editores, Barcelona, 2002, pp. 294-298
- RODÀ DE LLANÇA, I., "Barcelona: From its foundation up to the 4th century AD", *The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1st to 7th century*, MHCB, Barcelona, 2001, pp. 22-31
- SALOMON, N., "A Woman's Place: The Queen in *Las Meninas*", *Notes In The History Of Art*, Vol. 4, No. 2/3 Winter/Spring 1985, pp. 72-74

- SCHROTH, S. "Burial of the Count of Orgaz," *Studies in the History of Art*, Vol.11, *Figures of Thought: El Greco as Interpreter of History, Tradition and Ideas* (1982), pp. 1-17, II, VI Stable URL: <http://www.jstor.org/stable/42617937>
- STEINBERG, L., "Velázquez' Las Meninas", *October*, Vol. 19, Winter, 1981, pp. 45-54. Stable URL: <http://www.jstor.org/stable/778659>
- STEWART, C., "Early Christian Byzantine and Romanesque Architecture", SIMPSON, F. M., *History Of Architectural Development*, Vol. II, 1954, pp. 249-257
- UMBERGER, E. "Velázquez and Naturalism II: Interpreting Las Meninas," *Anthropology and Aesthetics*, No.28 (Autumn, 1995), pp. 94-117. Stable URL: <http://www.jstor.org/stable/20166932>

Recommended Readings:

Many of the following primary and secondary materials, articles and readings have been placed on reserve and are located in the CEA office resource center. The instructor will guide you on these readings.

General

BERGER, J. *Ways of Seeing*, London, Penguin Books, 1972. Pp. 165

BARRAL i ALTET, X., *Art and Architecture of Spain*, Lunwerg Editores, 1998.

GARCÍA ESPUCHE & GRANADOS, O. (Ed.) *Barcelona XXI Centuries*, Lunwerg Editores, Barcelona, 2005

Prehistoric & Ancient Art In Spain

ARRIBAS, Antonio, *The Iberians*, London, 1963.

HARRISON, Richard J., *Spain at the Dawn of History*, London, 1988.

HEREDIA BERCERO, BERTRÁN (Ed.), *The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1st to 7th century*, MHC B, Barcelona, 2001.

KEAY, Simon J., *Roman Spain*, Berkeley, California, 1988.

SAURA RAMOS, P.A., (Ed.) *Altamira*, Lunwerg Editores, Barcelona, 1998.

Medieval Art In Spain (6th Century-15th Century)

DODDS, Jerrilynn D. *Architecture and ideology in Early Medieval Spain*, University Park, Pa., 1990.

GRABAR, Oleg, *The Alhambra*, Harsmondsworth, 1978.

MONTEQUÍN, François-Auguste de, *Compendium of Hispano-Islamic Art and Architecture*, Hamline University, Minn., 1976

O'NEILL, John P. (ed.) *The Art of Medieval Spain, AD 500-1200*, New York, 1994.

Modern Art In Spain (16th Century–19th Century)

BROWN, Jonathan, et al., *El Greco of Toledo*, Boston, Mass., 1982.

GASSIER, Pierre and Juliet Wilson, *The Life and Complete Work of Francisco de Goya*, New York, 1971

KUBLER, George, *Building the Escorial*, Princeton, N.J., 1982.

MALLORY, Nina Ayala, *El Greco to Murillo: Spanish Painting in the Golden Age, 1556-1700*, New York, 1990

MOFFITT, Jonh F., *Velázquez: Práctica e Idea (Estudios Dispersos)*, Málaga, 1991

ROSENTHAL, Earl, *The Palace of Charles V in Granada*, Princeton, N.J., 1985.

Modernism In Spain (1888-1911)

AAVV, *Josep Puig i Cadafalch: l'arquitectura, entre la casa i la ciutat*, Barcelona, Fundació Caixa de Pensions, 1989.

AAVV, *Lluís Domènech i Montaner Year 2000*, Barcelona, Col·legi d'Arquitectes de Catalunya, 2000.

AAVV, *Gaudí 2002. Miscellany*, Barcelona, Planeta, 2002.

AAVV, *Modernisme and Modernistes*, Lunwerg Editores, Barcelona, 2001.

BRETTELL, Richard, *Modern Art 1851-1929*, Oxford, Oxford University Press, 1999.

ESTÉVEZ, Alberto, *Gaudí, Geniuses of Art*, Madrid, Susaeta, 2002.

GIRALT-MIRACLE, Daniel, "Gaudí. Objects for architecture", *Gaudí. Art and Design*, Barcelona, Fundació Caixa de Catalunya, 2002.

The Avant-garde Movements In Spain (20th Century)

ACTON, Mary, *Learning to look at Modern Art*, London, Routledge, 2004.

DALÍ, Salvador, *The Secret Life of Salvador Dalí*, ”, Dover Publications, New York, 1993 (1941).

PENROSE, Roland, *Picasso: his life and work*, Berkeley, University of California, 1981.

PERMANYER, Lluís, *Miró, the life of a passion*, Barcelona, Edicions de 1984, 2003.

RICHARDSON, John, *A life of Picasso*, 2 volumes, Pimlico, London, 1997.

Online Reference & Research Tools

www.artlex.com Art Glossary with reference material in art production, art history, art criticism, aesthetics, and art education.

www.pitt.edu/~medart/menuglossary/INDEX.HTM Glossary of Medieval Art and Architecture from the University of Pittsburgh.

<http://www.getty.edu/research/tools/vocabulary/aat/index.html> Art and Architecture Thesaurus browser, The Getty Information Institute

www.mnac.es Collection of Catalan painting from the Romanesque period until the mid-twentieth century from the National Museum of Catalan Art in Barcelona.

www.museoprado.mcu Collection of Spanish, Italian, Flemish, French, German, Dutch and British painting from Romanesque period to the nineteenth century from the Prado National Museum in Madrid.

www.museosantsofia.es Collection of European painting from the Avant-garde, from 1900 to 1968 from Reina Sofía Art Museum in Madrid.

www.museothyssen.org Overview of the major periods and pictorial schools of western art such as the Renaissance, Mannerism, the Baroque, Rococo, Romanticism and the art of the 19th and 20th centuries up to Pop Art from the private collection of Thyssen-Bornemisza Museum in Madrid.

www.museopicasso.bcn.es Collection of works of Picasso's formative period from Museu Picasso in Barcelona

www.museopicassomalaga.org Collection of works by Picasso in all techniques and from all periods from the Museo Picasso in Málaga

www.museo-picasso.fr Collection of works by Picasso in all techniques and from all periods from the Musée Nationale Picasso in Paris

www.dali-estate.org Fundació Gala-Salvador Dalí

www.fundacionmiro-bcn.org Collection of Works by Joan Miró in all techniques and from all periods from the Fundació Miró in Barcelona

www.miro.palmademallorca.es Collection of paintings, drawings, sculptures, and prints by Joan Miró from the Fundació Miró in Mallorca

www.fundaciotapies.org Collection of paintings, sculptures and drawings, books and engravings, by Antoni Tàpies from the Fundació Antoni Tàpies

www.casabatllo.es Official web of Casa Batlló by Gaudí

www.lapedrera.com Official web of Casa Milà or La Pedrera by Gaudí

www.sagradafamilia.cat Official web of Sagrada Família by Gaudí

Most relevant Art libraries in Barcelona:

Faculty of Architecture Library. Universitat Politècnica de Catalunya
(Avinguda Diagonal, 649)
<http://biblioteques.upc.es/cataleg/english.html>

(COAC) Col·legi d'Arquitectes de Catalunya Library
(Carrer dels Arcs, 1-3, 3rd floor)
<http://www.coac.net/home/english/fhomeitineraris.htm>

Universitat de Barcelona Art Library
(Carrer Montalegre, 8)
<http://www.bib.ub.edu/>

(MNAC) Museu Nacional d'Art de Catalunya Library
(Palau Nacional, Parc de Montjuïc)
http://www.mnac.es/recerca/rec_biblioteca.jsp?lan=003

Picasso Museum Library
(Carrer Montcada, 15-23)
http://www.museupicasso.bcn.es/eng/services/index_serveis.htm

Miró Foundation Library
(Avinguda de Miramar, 71-75)
<http://www.bcn.fjmiro.es/>

Institut Amatller d' Art Hispànic
(Passeig de Gràcia, 41)
amatller@amatller.org

ADDITIONAL RESOURCES

UNH ONLINE LIBRARY

As part of this program, you are provided with direct access to additional resources and databases available through the online library of the University of New Haven. To access the online UNH library, go to <http://www.newhaven.edu/library/Services/CEA/>.

Students at CEA Study Abroad Centers have access to the several online research databases through the University of New Haven Library for the purposes of research. Access to these online databases is granted only during the time of enrollment, requires the use of a UNH ID number, which is issued individually to all Study Abroad Center students at the start of the semester. Access to the UNH Library is available through the *MyCEA Account*.

You must comply with UNH policies with regard to library usage. Policies can be found at: <http://www.newhaven.edu/library/general/Policies/>

CEACLASSROOM: CEA'S MOODLE CMS

CEA instructors use the open source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives. The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
Prehistoric & Ancient Art In Spain			
1	<p style="text-align: center;">Course Introduction Explanation of syllabus with focus on course objectives</p> <p style="text-align: center;">Introduction to Art How to analyze a work of art</p>	Introduction & general overview of the course	
2	<p style="text-align: center;">Prehistoric Art (The Stone Age) The Origins of Art in Spain Cave paintings in the Franco-Cantabrian region & rock painting in Levantine Spain</p> <p style="text-align: center;">Iberian Art (The Iron Age) The first documented political-cultural entity in Spain Stone Sculpture</p> <p style="text-align: center;">Roman Art & Architecture (218 BC-4th century AD) Romanization of the Peninsula Roman architecture, sculpture, painting & mosaic</p>	<p style="text-align: center;">Lecture & analysis of main works of art</p> <p style="text-align: center;">Class discussion over the origins of art and the importance of art's function</p> <p style="text-align: center;">Group activity: Study Guide on Pre-historic & Iberian Art</p> <p style="text-align: center;">FIELD STUDY #1 Onsite presentation on the ancient Roman city of Barcino: Roman remains at the Gothic quarter & MHCB (Museum of History of the City of Barcelona)</p>	<p>Reading Part 1:</p> <ul style="list-style-type: none"> • LASHERAS, J.A. <i>The Cave of Altamira 22,000 years of History</i>, 2009, pp. 5-33 <p>Reading Part 2:</p> <ul style="list-style-type: none"> • GOMBRICH, E. H., <i>The Story of Art</i>, Phaidon, 2006, pp. 93-100

Note: The instructor reserves the right to make changes or modification to this syllabus as needed

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
3	<p>Roman Art & Architecture (218 BC-4th century AD) The ancient Roman city of Barcelona: Barcino Roman urbanism & engineering works</p>	<p>Lecture & analysis of main works of art</p> <p>Group activity: Study Guide on Roman Art</p>	<p>Reading:</p> <ul style="list-style-type: none"> • RODÀ DE LLANÇA, I., “Barcelona: From its foundation up to the 4th century AD”, <i>The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1st to 7th century</i>, MHCB, Barcelona, 2001, pp. 22-31
<p>Medieval Art In Spain (6th Century-15th Century)</p>			
4	<p>Hispano-Islamic Art & Architecture (711-1492) Al-Andalus Islamic Art & Architecture Aniconism</p> <p>Romanesque Architecture (11th century-13th century) The first International style since Roman times Lombard & mature Romanesque The importance of the Camino de Santiago</p>	<p>Documentary: <i>Megastructures. The Alhambra</i></p> <p>Class discussion over the impact of religion Islamic in art & architecture</p> <p>Group activity: Study Guide on Islamic Art</p> <p>Quiz #1 on Roman Art & Architecture</p> <p>Lecture & analysis of most important buildings</p> <p>Group activity: Study Guide on Romanesque Architecture</p>	<p>Reading Part 1:</p> <ul style="list-style-type: none"> • VALDÉS FERNÁNDEZ, F., “Moorish Art, from the time of the Almohads to the fall of Granada”, BARREL i ALTET, X., <i>Art and Architecture of Spain</i>, Lunwerg Editores, Barcelona, 1998, pp. 225-242 <p>Readings Part 2:</p> <ul style="list-style-type: none"> • STEWART, C. “Early Christian Byzantine and Romanesque Architecture,” ed. SIMPSON, F. M. <i>History Of Architectural Development</i>, Vol. II, 1954, pp. 249-257 • GIRALT, N. & YLLA-CATALÀ, G., <i>Romanesque Art Guide</i>, Barcelona, MNAC, 1998, pp. 8-20; 40-53

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
5	<p>Gothic Architecture (13th century-15th century) The influence of Cluny Gothic architecture from the Kingdom of Castile & Crown of Aragon</p>	<p>Group activity: Fill up a chart with the structural & decorative differences between Romanesque & Gothic Architecture</p> <p>Group activity: Study Guide on Gothic Architecture</p>	<p>Readings Part 1:</p> <ul style="list-style-type: none"> • GOMBRICH, E. H. <i>The Story of Art</i>, Phaidon, 2006, pp. 139-153 • MANOTE i CLIVILLES, M.R. (et Al.), <i>Gothic Art Guide</i>, Barcelona, MNAC, 1998, pp. 36-38; 64-66; 72-97 <p>Reading Part 2:</p> <ul style="list-style-type: none"> • SÁNCHEZ MARTÍNEZ, M., “Medieval Barcelona”, GARCÍA ESPUCHE & GRANADOS, O. (Ed.) <i>Barcelona XXI Centuries</i>, Lunwerg Editores, Barcelona, 2005, pp. 275- 288 <p style="text-align: center;">Art Exhibition Reflection #1</p>
	<p>Romanesque & Gothic Architecture (11th century-15th century) Analytical comparison of Romanesque & Gothic architectural styles in Barcelona</p>	<p>FIELD STUDY #2 Visit to the main Gothic buildings in the Gothic quarter of Barcelona</p> <p>The <i>Cathedral of Santa Eulàlia</i>; the Generalitat & City Council Gothic façades; El Born & <i>Santa Maria del Mar Church</i> & medieval palaces in Montcada Street</p>	
6	<p>Romanesque & Gothic Art (11th century-15th century) Romanesque mural paintings. Romanesque & Gothic altar pieces & sculptures</p> <p>Renaissance Art (16th century) The rebirth of Classical forms Plateresque & Classical periods</p> <p>Mannerist Art The Counter Reformation & the decrees of the Council of Trent</p> <p>EL GRECO</p>	<p>Lecture & analysis of main works of art</p> <p>Class discussion & analysis of works of art from the National Museum of Catalan Art (MNAC). Focus on: Pantocrator of Sant Climent in Taüll (12th c.) & Madonna of the Councillors (1444- 45)</p>	<p>Readings Part 1:</p> <ul style="list-style-type: none"> • GIRALT, N. & YLLA-CATALÀ, G., <i>Romanesque Guide</i>, Barcelona, MNAC, 1997, pp. 70-83; 96-105; 134-141 • MANOTE i CLIVILLES, M.R. (et Al.), <i>Gothic Guide</i>, Barcelona, MNAC, 1997, pp. 126-151 • MATHEWS, K. R. “Reading Romanesque Sculpture: The Iconography and Reception of the South Portal Sculpture at Santiago de Compostela,” in <i>Gesta</i> Vol.39, No1 (2000), pp.3-12

Note: The instructor reserves the right to make changes or modification to this syllabus as needed

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
	(1541-1614)	<p style="text-align: center;">Lecture & analysis of main works of art</p> <p style="text-align: center;">Class debate: Why did El Greco prefer to use an anti-naturalistic style on his paintings?</p> <p style="text-align: center;">Quiz #2 on Medieval Art & Architecture</p>	<p>Readings Part 2:</p> <ul style="list-style-type: none"> • MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames & Hudson, 1999, pp. 86-125 • SCHROTH, S. "Burial of the Count of Orgaz," <i>Studies in the History of Art</i>, Vol.11, <i>Figures of Thought: El Greco as Interpreter of History, Tradition and Ideas</i> (1982), pp.1-17, II, VI
Modern Art In Spain (16th Century–19th Century)			

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
7	<p style="text-align: center;">Baroque Art & Architecture (17th century) The Golden Age Painting Spanish naturalism & tenebrism The Andalusian school of painting</p> <p style="text-align: center;">José de RIBERA (1591-1652)</p> <p style="text-align: center;">Francisco ZURBARÁN (1598-1664)</p> <p style="text-align: center;">Bartolomé Estéban MURILLO (1618-1682)</p> <p style="text-align: center;">Juan de VALDÉS LEAL (1622-1690)</p> <p style="text-align: center;">Baroque Art (17th century) The Golden Age of Painting</p> <p style="text-align: center;">Diego VELÁZQUEZ (1599-1660)</p> <p style="text-align: center;">Exam Review</p>	<p style="text-align: center;">Lecture & analysis of main works of art</p> <p>Class debate: Why was religious art so important in Spain during the Golden Age? What were these religious paintings trying to achieve?</p> <p style="text-align: center;">Documentary: <i>Life of a Masterpiece: Velázquez's Venus At Her Mirror</i></p> <p style="text-align: center;">Group activity: Study guide on Baroque Art</p> <p>Review glossary, course readings & main artworks studied in class</p> <p style="text-align: center;">Oral Presentation of Study Guides</p>	<p>Readings Part 1:</p> <ul style="list-style-type: none"> • BROWN, J. "Hieroglyphs of Death and Salvation: The Decoration of the Church of the Hermandad de la Caridad, Seville," <i>The Art Bulletin</i>, VI.52, No.3 (Sep., 1970), pp.256-277 • MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames & Hudson, 1999, pp. 147-168 <p>Readings Part 2:</p> <ul style="list-style-type: none"> • MADLYN MILLNER, K., "Velázquez and Las Meninas" <i>The Art Bulletin</i>, Vol. 57, No. 2, Jun., 1975, pp. 225-246 • SALOMON, N., "A Woman's Place: The Queen In Las Meninas", <i>Notes In The History Of Art</i>, Vol. 4, No. 2/3 Winter/Spring 1985, pp. 72-74 • STEINBERG, L., "Velázquez' Las Meninas", <i>October</i>, Vol. 19, Winter, 1981, pp. 45-54

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
8	MIDTERM EXAM	MIDTERM EXAM	MIDTERM EXAM
9	<p>Neoclassicism & Romanticism (18th & 19th centuries) The Age of the Enlightenment Francisco de GOYA (1747-1828) Painter</p>	<p>Lecture and analysis of main works of art</p> <p style="text-align: center;">Oral Presentation of Research Paper <i>Portrait of Charles IV and His Family</i> (1800) & <i>The Third of May of 1808</i> (1814)</p>	<p>Reading:</p> <ul style="list-style-type: none"> • KRUMRINE, M.L. "Goya's <i>Maja Desnuda</i> in Context," <i>Journal of Aesthetic Education</i>, Vol.28, No.4 (Winter, 1994), pp. 36-44
10	<p>Neoclassicism & Romanticism (18th & 19th centuries) The Age of the Enlightenment Francisco de GOYA (1747-1828) Engraver</p>	<p>Class discussion: Why is Goya considered the first modern painter in Spain?</p> <p>In depth analysis of Goya's graphic work</p> <p style="text-align: center;">Oral Presentation of Research Paper <i>Los Caprichos</i> (1793-99) & <i>Disasters of the War</i> (1810-1820)</p>	<p>Reading:</p> <ul style="list-style-type: none"> • MOFFITT, J.F. <i>The Arts in Spain</i>, London, Thames & Hudson, 1999, pp. 175-189
Modernisme (1888-1911)			

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
11	<p style="text-align: center;">Introduction to Modernisme in Architecture (1888-1911) New political, social & cultural conditions in Barcelona</p> <p style="text-align: center;">Lluís DOMÈNECH i MONTANER (1850-1923) Technical-rationalist approach</p> <p style="text-align: center;">Antoni GAUDÍ (1852-1926) Nature as a source of inspiration for decorative & structural elements</p> <p style="text-align: center;">Josep PUIG i CADAFALCH (1867-1957) Neo-gothic influence</p>	<p style="text-align: center;">Class discussion: What was the reaction of the population of Barcelona in front of these groundbreaking buildings?</p> <p style="text-align: center;">FIELD STUDY #3 <i>La Manzana de la Discordia</i> <i>Casa Amatller</i> (1898-1900) by Puig i Cadafalch <i>Casa Lleó i Morera</i> (1902-6) by Domènech i Montaner <i>Casa Batlló</i> (1904-6) by Gaudí</p> <p style="text-align: center;">Class discussion: What are the differences in the way these three architects interpret <i>Modernisme</i>?</p>	<p>Reading Part 1:</p> <ul style="list-style-type: none"> • MACKAY, D. <i>Modern Architecture in Barcelona</i>. University of Sheffield, Sheffield, 1985, pp. 1-19 <p>Reading Part 2:</p> <ul style="list-style-type: none"> • GIRALT-MIRACLE, D. <i>Essential Gaudí</i>, Libros de Vanguardia, Barcelona, 213, pp. 31-48 <p>Art Exhibition Reflection #2</p>

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
12	<p style="text-align: center;">Lluís DOMÈNECH i MONTANER (1850-1923)</p> <p style="text-align: center;">Antoni GAUDÍ (1852-1926)</p> <p style="text-align: center;">Josep PUIG i CADAFALCH (1867-1957)</p> <p style="text-align: center;">Antoni GAUDÍ (1888-1911)</p> <p>The most innovative of all architects of the turn of the nineteenth century</p>	<p style="text-align: center;">Oral Presentation of Research Paper <i>Palau Güell</i> (1886-90) <i>Casa Milà or La Pedrera</i> (1906-12) <i>Casa Lleó i Morera</i> (1902-5) <i>Hospital de Sant Pau i La Santa Creu</i> (1902-30) <i>Fàbrica Casarramona</i> (1911-12)</p> <p style="text-align: center;">FIELD STUDY #4 <i>Basilica and Expiatory Temple of The Sagrada Família</i></p>	<p>Readings:</p> <ul style="list-style-type: none"> BONET I ARMENGOL, J., “The Sagrada Família project today”, Crippa, M.A. & Bassegoda Nonell, J. (ed.), <i>Gaudí. Sacred Spaces</i>, Lunwerg Editores, Barcelona, 2002, pp. 289-293
The Avant-Garde Movements (20th Century)			
13	<p style="text-align: center;">Pablo Ruiz PICASSO (1881-1973)</p> <p>Formative period. Blue & Rose periods <i>The Ladies of Avignon</i> & Cubism</p>	<p>Lecture and analysis of main works of art</p> <p style="text-align: center;">Oral Presentation of Research Paper <i>La Vie</i> (1903) & <i>The Old Guitarist</i> (1903-4)</p> <p style="text-align: center;">Quiz #3 on Modernisme</p> <p>Lecture and analysis of main works of art</p> <p style="text-align: center;">Documentary: <i>Life of a Masterpiece: Picasso’s Ladies of Avignon</i></p>	<p>Reading Part 1:</p> <ul style="list-style-type: none"> CAWS, M. A. <i>Pablo Picasso</i>, University of Chicago Press, 2005, pp. 11-33 <p>Reading Part 2:</p> <ul style="list-style-type: none"> ACTON, M. <i>Learning to Look at Modern Art</i>, Routledge, NY, 2009, pp. 8-34

COURSE CALENDAR
Course Title: Spanish Art

Session	Topic	Activity	Student Assignments
14	<p style="text-align: center;">Joan MIRÓ (1893-1983) Surrealism & Automatism</p> <p style="text-align: center;">Salvador DALÍ (1904-1989) Onirical Surrealism</p>	<p style="text-align: center;">Lecture and analysis of main works of art</p> <p style="text-align: center;">Oral Presentation of Research Paper <i>The Farmhouse</i> (1921-2) & <i>The Tilled Field</i> (1923-4)</p> <p style="text-align: center;">Documentary: <i>Modern Masters: Dalí</i></p> <p style="text-align: center;">Oral Presentation of Research Paper <i>The Great Masturbator</i> (1929) & <i>Atomic Leda</i> (1949)</p>	<p>Reading Part 1:</p> <ul style="list-style-type: none"> • MALET, R., <i>Joan Miró</i>, Barcelona, Ediciones Polígrafa, 2003, pp. 11-30 <p>Reading Part 2:</p> <ul style="list-style-type: none"> • ADES, D., <i>Dalí</i>, Thames and Hudson, London, 1995, pp. 65-150 <p style="text-align: center;">Art Exhibition Reflection #3</p>
15	<p style="text-align: center;">Antoni TÀPIES (1923-2012) Matter paintings</p> <p style="text-align: center;">Exam Review</p>	<p style="text-align: center;">FIELD STUDY #5 <i>Fundació Antoni Tàpies</i></p> <p>Tactile surfaces, often scratched with mysterious graffiti-like marks, made use of unconventional materials like marble dust, ground chalk, sand and earth</p> <p style="text-align: center;">Review glossary, course readings & main artworks studied in class</p> <p style="text-align: center;">Oral Presentation of Study Guides</p>	<p>Reading:</p> <ul style="list-style-type: none"> • TÀPIES, A., <i>Antoni Tàpies: Works, Writings and Interviews</i>, 2007
16	FINAL EXAM	FINAL EXAM	FINAL EXAM

SECTION III: CEA ACADEMIC POLICIES

CEA is committed to providing excellent educational opportunities to all students. The policies outlined in this section outline general expectations for CEA students. Please carefully review the relevant course policies outlined below to ensure your success in this course and during your time abroad.

Furthermore, as a participant in the CEA program, you are expected to review and understand all *CEA Student Policies*, including the academic policies outlined on pages 19-23 of this document. CEA reserves the right to change, update, revise or amend existing policies and/or procedures at any time.

A. CLASS/INSTRUCTOR POLICIES

PROFESSIONALISM AND COMMUNICATIONS: As a student, you are expected to maintain a professional, respectful and conscientious manner in the classroom with your instructors and fellow peers. Following class policies as outlined in the sections below set the general expectations for your behavior and performance in CEA classes.

You are expected to take your academic work seriously and engage actively in your classes while abroad. Advance preparation, completing your assignments, showing a focused and respectful attitude are expected of all CEA students. In addition, expressing effective interpersonal and cross-cultural communication is critical to your success. Demonstrating your effort to do the best work possible will be recognized, whereas unconstructive arguments about grades, policies, procedures, and/or trying to get out of doing required work will not be tolerated. Simply showing up for class or meeting minimum outlined criteria will not earn you an A in this class. Utilizing formal communications, properly addressing your faculty and staff, asking questions and expressing your views respectfully demonstrate your professionalism and cultural sensitivity.

CLASSROOM BEHAVIOR: All students must have a respectful attitude towards the professor as well as the classmates. In order to ensure a successful learning process, you are required to behave appropriately during any academic related activity. Failing to respect these rules may result in a written warning and your home university may be informed.

ARRIVING LATE / DEPARTING EARLY FROM CLASS: Consistently arriving late or leaving class early is disruptive and shows a lack of respect for instructor and fellow students. For persistently missing class time, the instructor deducts percentage points from the overall participation grade as indicated earlier in the syllabus. Missing a significant portion of one of your classes may constitute a full day's absence. If you arrive late due to serious and unforeseen circumstances, or if you must leave class early due to illness or emergency, you must inform the instructor immediately. The instructor will determine if the amount of class time missed constitutes an absence.

APPEALING AN ABSENCE: All students receive an automatic notification of each absence as soon as attendance records are entered in the system. Therefore, any disagreement with your attendance records must be addressed with the Academic department within a period of 10 days after the notification.

SUBMITTING WORK: All formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of your work in class. You should keep copies of your work until your academic records have been recorded at your home institution, which may take 3 – 12 months after the completion of your program. As a student, you are responsible for providing copies of your work in the event of grade appeals, credit transfer requirements, faculty requests, etc.

LATE HOMEWORK: Homework is due at the specified date and time stated by your instructor. Late homework may not be accepted and/or points may be deducted as a result. Typically, homework submitted several days after the deadline, with no previous discuss with your instructor will not be

accepted. It is up to your instructor's discretion to determine penalties for homework submitted after the deadline.

EXTRA CREDIT: Individual student requests for extra credit are not permitted. Extra credit for students' who miss classes, quizzes, exams is not available in any circumstance. Typically, extra credit will not be awarded, however, in the special event your instructor determines extra credit is available for the class, it is up to his/her discretion on how and when to award opportunities for credit. Under no circumstance will extra credit exceed more than 5% of your overall course assessment.

SECTIONS: Students must attend the class section they are registered in and may not switch sections for any reason. Students who turn up in a section of a class they are not registered in will not be able to stay for the lesson and will not be considered present unless they attend their assigned section that week.

MAKE-UP CLASSES: CEA reserves the right to schedule make-up classes in the event of an unforeseen or unavoidable schedule change. All students are expected to attend any make-up classes and the standard attendance policy will apply. Make-up classes may be scheduled outside of typical class hours, as necessary.

MISSING EXAMINATIONS: Examinations will not be rescheduled. Pre-arranged travel or anticipated absence does not constitute an emergency and requests for missing or rescheduling exams will not be granted.

USE OF CELL PHONES, LAPTOPS AND OTHER ELECTRONIC DEVICES: Always check with your faculty about acceptable usage of electronic devices in class. Devices may be used during class breaks and before/after official class times only. Students who create a disturbance or fail to pay attention in class due to electronic devices, will receive a warning and must immediately put devices away unless otherwise instructed by your professor. Inappropriate usage of your electronic devices or repeat warnings will result in a warning and may lead to a deduction in participation grades and/or class dismissal. Any students asked to leave class will be counted absent for the day.

Cell Phones: Use of a cell phone for phone calls, text messages, emails, or any other purposes during class is impolite, inappropriate and prohibited. Students are asked to show common courtesy to others in order to create a positive learning environment and eliminate distractions for everyone. Cell phones, tablets, watches and other electronic devices are to be turned off or silenced (do not set to vibrate) and placed in your purse, backpack, briefcase, etc. during class and any parts of the course including guest lectures, academic excursions, site visits and so on.

Laptops: Faculty determine whether laptops will be allowed in class. The use of a laptop may be limited to specific purposes including note taking, as allowed by special needs/academic accommodations, and/or at the discretion of the instructor. The use of a laptop is prohibited during all tests and quizzes, unless otherwise specified by your instructor. If you have any questions, check with your instructor.

ACTIVE LEARNING - ACADEMIC EXCURSIONS, FIELD STUDIES, SITE VISITS, GUEST LECTURES, ETC: Students will have the opportunity to participate in a variety of experiential learning activities throughout the course. These activities may take place during regular class hours, or they may be scheduled outside class hours on occasion. Students should be mindful to arrive well prepared and on time for these activities and be engaged and respectful as it is a privilege to be invited to these visits and meet with local experts. Disrespectful behavior will result in a warning and/or dismissal from the activity and may result in a grade deduction or absence for the class period.

GRADE DISPUTES: Any questions about grades or grade dispute you encounter in this course must immediately be discussed with the instructor and resolved onsite before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA's formal grade appeal procedure. For more information, see *CEA Academic Policies* at http://www.ceastudyabroad.com/docs/CEA_Policies.pdf.

B. CEA GENERAL ACADEMIC POLICIES

COURSE REGISTRATION: It is your responsibility as a student to ensure that your course registration records are accurate for all enrolled courses throughout the semester. At the beginning of the semester and at the end of course registration, check your *MyCEA Account* to ensure you are properly enrolled in all of your desired courses. If a course is missing or an additional course is present, you must resolve with CEA academic staff immediately.

ADD/DROP POLICIES: Students may make changes to registration once onsite, as long as full-time student status is maintained (12 credit hours in the semester) and academic program requirements are maintained. All changes must be made at the start of each term during the designated Add/Drop Period, which concludes at the end of the first week of classes during a semester or on the second day of classes during summer programs. Some limitations may apply. You are responsible for notifying your home institution of any schedule changes.

COURSE WITHDRAWAL: Students wishing to withdraw from a course may do so until the Course Withdrawal Deadline, which is the end of the fourth week of classes in a semester or the end of the first week of classes in a summer program. Course withdrawal requests approved during this timeframe will appear as a “W” on the academic transcript. To request a withdrawal, you must complete the *Change of Course Petition Form* and submit to your local academic staff. You must also notify your instructor in writing of your intent to withdraw from the course. You must remain academically eligible as a full-time student. No tuition or course fee refunds will be granted for approved withdrawals.

MONITORING GRADES AND ATTENDANCE: You are responsible for monitoring your grades and attendance records throughout the course. Any questions or concerns should be discussed immediately with your instructor and/or local academic staff. Your grades and attendance records can be accessed via your *MyCEA Account* online at any time throughout the semester.

ACADEMIC INTEGRITY: CEA is an academic community based on the principles of honesty, trust, fairness, respect and responsibility. Academic integrity is a core value which ensures respect for the academic reputation of CEA, its students, faculty and staff. CEA expects that you will learn in an environment where you work independently in the pursuit of knowledge, conduct yourself in an honest and ethical manner and respect the intellectual work of your peers and faculty. Students, faculty and staff have a responsibility to be familiar with the definitions contained in, and adhere to, the CEA Academic Integrity Policy.

For the complete policies, please see the Academic Integrity Policy in its entirety by visiting http://www.ceastudyabroad.com/docs/GC_Academic_Integrity_Policy.pdf.

Violations of CEA’s Academic Integrity Policy may result in serious consequences, including program dismissal. CEA also reserves the right to share information of such violations with your home institution.

SPECIAL ACCOMMODATIONS: CEA is supportive of students with the need for special accommodation(s) on its study abroad programs. In order to accommodate special requests, students must notify CEA in advance and provide documentation no later than one week from the start of classes. Students requesting special accommodation(s) must submit CEA’s Special Accommodation(s) Form. CEA will review requests to determine what accommodation(s) can be granted. The extent to which accommodations can be provided depends on the nature of the accommodation needed, the general situation in the host country regarding accessibility and available services and costs of services. Late requests are subject to review, and CEA may not be able to provide accommodations. Retroactive requests for accommodations will not be considered. Additional details can be found: <http://www.cEAStudyAbroad.com/docs/CEA-DisabilityPolicy.pdf>

RELIGIOUS HOLIDAYS: CEA is sensitive to, and supportive of, the fact that faculty, staff and students constitute a rich mixture of religious and ethnic groups. CEA recognizes that many religious holidays merit or require absence from class. To strike a reasonable balance between accommodating religious observance and meeting academic needs and standards, CEA instructors will make reasonable

accommodation when a student must miss a class, exam or other academic exercise because of a required religious observance, when the instructor/Academic Office is informed of the specific instance in need of accommodation within the first two weeks of the semester course, or by the end of the second class meeting of summer or short session. Students must submit any missed work in advance of the holiday and will be required to make up missed class time through alternate assignments to receive full credit for time out of class. Students must submit a written request for religious accommodations using **CEA's Religious Observance Request Form** in the timeline stated above for full consideration.

ACADEMIC ELIGIBILITY: You must remain academically eligible to participate in CEA classes. Factors determining eligibility are outlined in *CEA Student Policies*, including: full-time status, satisfactory academic progress and complying with academic and attendance policies. Whether you plan to transfer letter grades back to your home institution or not, CEA expects that you will complete all graded assessment categories in each course in which you are enrolled. Failure to complete course requirements will result in grade penalties, and may lead to academic probation and/or program dismissal if you are unable to maintain satisfactory academic progress or full-time student status in your program.

EARLY PROGRAM DEPARTURE: CEA does not allow early program departures. Students departing the study abroad program prior to the end date remain subject to all course policies, including attendance. Assignments, presentations, examinations, or other work will not be rescheduled for voluntary early program departures. In the event of an emergency in which a student is unexpectedly unable to complete the program, students may submit a request for **Leave of Absence or Program Withdrawal** using the appropriate form for CEA review and approval. Contact CEA academic staff to request these forms.

COURSE AND INSTRUCTOR EVALUATIONS: Students will have the opportunity to evaluate both the class and the instructor at the conclusion of the course. Your constructive participation in the evaluation process is important and appreciated.

TRANSCRIPTS: CEA transcripts for this course will be available approximately 90 days from your program completion.

APPEALING A GRADE: Students who decide to appeal a course grade must do so within the **60-day period** following the end of your academic program (or, for academic year students, the end of the semester in which the course was taken). Upon receiving course grades through the *MyCEA Account*, you may initiate the appeal process by filling out and submitting to Academics@ceastudyabroad.com and your onsite academic staff the CEA **Grade Appeal Application Form**.

The grade appeal must concern an end-of-semester form of assessment calculated after the Program End date. It is your responsibility to address all interim grading issues directly with your instructor(s) while onsite. The appeal procedure and the grade re-evaluation it requires do not guarantee a change in grade and could result in an increase, no change, or decrease in the final grade. Any change is subject to a ruling by the course instructor, in consultation with the Academic Director, and must be based on the academic evidence provided by you to support the appeal. Keep in mind that you may need to submit copies of your work, emails to/from faculty if you are disputing a grade. We recommend keeping records of your work and communications for 3 – 12 months after program completion, until your academic records have been recorded at your home institution.

Upon receiving the results of the review and the decision of the instructor, CEA staff will inform you of the outcome of the appeal. Students who decide to submit a secondary appeal must submit a *Grade Appeal Review Petition* to the Department of Academic Affairs at Academics@ceastudyabroad.com within 15 days of being informed of the initial appeal decision. Secondary appeals will be reviewed by CEA's Academic Review Board. All decisions from the Academic Review Board are final.

A FULL LIST OF CEA POLICIES IS AVAILABLE ONLINE:
[HTTP://WWW.CEASTUDYABROAD.COM/DOCS/CEA_POLICIES.PDF](http://www.ceastudyabroad.com/docs/CEA_POLICIES.PDF)