



Architecture & Painting in Seville

UNH Course Code: ARH460

Subject Areas: Art History, History, Architecture, Painting

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Credits: 3

Description:

By taking this course, you will come to understand, distinguish and be able to explain the different artistic styles that Seville has to offer. The city of Seville itself is a work of art and this course takes advantage of its resources, turning the city into its classroom. Every class will begin with an introduction to the history of Seville, allowing us to place the different artistic styles and monuments we will visit in their appropriate time period. You will learn the tools necessary to recognize various artistic styles just by looking at a building or contemplating a painting. You will also learn the vocabulary relevant to the architectural and artistic styles that will enable you to not only identify but compare in detail two different works of art. The artistic styles that will be covered in this course are the following: Classic, Arabic (Almohade, in the case of Seville), Mudéjar, Gothic, Renaissance, Baroque, Romantic, Popular Genre, Regionalist and Modern. Seville, with its monuments and museums, offers a wonderful setting to learn about these artistic styles firsthand.

This course will begin with an explanation of Classic art. Only 15 minutes outside of the city of Seville, we will explore the ancient city of Itálica, the first city founded by the Romans outside of the Italian peninsula. We will visit the still standing coliseum, admire the beautiful mosaic tiles, see the advanced technology of the city's aqueducts, see how elements of the city's infrastructure can be found in cities today and walk through the streets to gain a better understanding of the Roman way of life in that era.

From Itálica, we will transition to the exoticism of Muslim art, an element still very present in Seville today. La Giralda, Seville's most emblematic monument, is only one of three remaining Almohade minarets (the other two are in North Africa). You will study this monument, which offers a wonderful view of the city. Another magnificent tower, the Tower of Gold (*Torre del Oro*) formed part of the ancient walls of the city of Seville and was the entry point for the gold that arrived from the Americas during Spain's conquering of the New World.

You will contemplate Mudéjar Art, Muslim art in Christian territory, where we will visit the Palace of Pedro I in the Royal Alcázar. It is during this time period when Christians, Jews and Muslims co-existed peacefully in the south of Spain.

With regards to Gothic art, Seville has the first world-renowned Gothic cathedral. Not only is this building an architectural wonder, but its treasures, paintings and altarpieces are unique works of art which you will visit *in situ*. Seville, if anything, is considered a Baroque city, characteristic of the art of the 17th Century, the evolution of which had historical significance for this city. As a student of this course, you will not only come to recognize and appreciate the art of this city, but also its history and the driving forces behind each artistic style and the eras to which they belong. Seville has the second largest art gallery in the country, the majority of

its remaining works are baroque. You will learn about artists such as Murillo, Valdés Leal, Zurbarán. You will also visit the Hospital of Charity (Hospital de la Caridad), considered one of the most important Baroque churches in the world.

Following the Baroque period, we will delve into the social changes that led to the era of Romanticism and Costumbrismo from the second half of the 19th Century. You will also visit Seville's Museum of Fine Arts and its magnificent paintings.

This course will end with two very important events sponsored by the city of Seville, the World's Exposition of 1929 and 1992. Both of these events had an important impact on the architectural evolution of Seville, representing an evolution in the change of styles and use of materials. Several pavilions still remain from the 1929 World's exposition which also represent some of the architectural trends of that time period in Latin America. The Spanish Architect, Aníbal González was by far the most influential architect with regards to the multitude of Spanish buildings built for the Expo which still remain today and symbolize the regionalist movement of the time period. From the 1992 Exposition, you will appreciate the structural modifications and adaptation that Seville has to undergo to prepare for this event (new bridges, new airport, a new train station) as well as other structures that formed part of the Expo along with the more than 100 pavilions many of which remain intact today. Seville was often referred to as a Pavilion in and of itself.

Learning Objectives:

- to expose you to each artistic period throughout Seville's history, providing the general background for the analysis of the most representative works of art included in the syllabus
- to develop the basic vocabulary of architectural terminology and typology necessary to understand and describe architecture
- to recognize and explain the function of basic architectural components such as arches and buttresses
- to identify, define and trace the most important artistic manifestations in architecture and painting in Seville
- to place the works of art studied in the course in the context of their time and place in history, taking into account the influence of different peoples and civilizations
- to relate the decisive periods leading to the formation of Seville's multicultural identity: from the Roman settlers, to Islamic art and its legacy of eight centuries, and the artistic production in the Golden Age with its contradictions and excesses

Instructional Format:

Course work is comprised of in-class lectures and discussions, group exercises, student exposés, documentary clips, extensive outside readings, independent group and individual onsite study, independent group and individual onsite study, and a number of instructor-led onsite research excursions to relevant course-related sites and institutions in the city. Class will meet twice a week for 90 minutes.

Some classes will be *in situ*, i.e., in the actual monuments, museums and urban spaces studied in the course. These research excursions to sites of historical-artistic interest in Seville and surrounding areas will provide a practical and active way to enhance the students' understanding of the buildings and paintings included in the syllabus.

Form 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. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, 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 such work.

Class Participation	10%
Group Presentation	15%
Individual Presentation	25%
Mid-term exam	25%
Final exam	25%

Class Participation: When determining your class participation grades, 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. 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 make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily 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 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

Group Presentation: This team presentation will involve independently researching assigned monuments and preparing a Power Point Presentation, illustrated with photographs taken, which will be presented to the rest of the class.

Individual Presentation & Paper Guidelines: The instructor will explain in detail the specific approach and suggested content that will be integrated into your research, methodology and paper on an angle to be decided in conjunction with the instructor, as well as the presentation. You will submit to the instructor periodic updates on the progress of your research and these will count towards the overall assessment of your work.

In this exercise, your work will be evaluated according to the tenets and principles of scholarly academic research and Standard English usage and expository writing. Therefore, ensure that you are using a recognized

handbook of style, a good dictionary, and that you are guided by the highest principles of academic integrity. The instructor will supply you with additional guidelines and advice on research topics, methods and resources for successfully completing your paper here in a “foreign” country.

General Rules for Presentation:

- All presentations must be prepared in PowerPoint 2003 or 2007.
- Faculty laptops are available throughout the semester to confirm proper loading and functioning of PowerPoint presentations prior to the day of the presentation.
- The scope and length of the Presentation will be discussed in class with the professor.

General Rules for Paper:

- The required papers should be printed out AND sent to the teacher by e-mail. No handwritten paper will be admitted.
- They MUST BE HANDED IN ON TIME. No unjustified delayed paper will be corrected or evaluated.
- Essay Format: Word Document / Paper Size: A4 / Font: Verdana, 10 / 1.5 interline space / Text fully justified.
- A warning on plagiarism. When writing a research paper or an essay you must identify your intellectual indebtedness to the authors you have read. This can be done through footnotes, bibliography, or by making a direct reference to the scholar or author in question. Failure to do so will be considered plagiarism. Plagiarism is the most serious academic offense you can incur in and could have serious academic consequences.

Midterm & Final Examinations: The midterm and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that 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.

These exams will test the knowledge you’ve acquired throughout this course via essay style exams whereby you will be asked to identify monuments or works of art, identify and use the associated vocabulary to describe the artistic style, place them in the appropriate time period and describe the events of that time period. You may also be asked to compare two buildings and works of art from different time periods.

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 performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks 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 each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of 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. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbooks listed below are available for purchase at the CEA Seville Center or a locally affiliated book merchant. You must have constant access to these texts for reading, highlighting and marginal note-taking. It is required that you have a personal copy of each. Additional copies will be placed on-reserve at our resource center for short-term loans. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class will be made available in digital format either online or inhouse and should be copied in its entirety to your own USB flash-drive or portable computer of the beginning of the semester. In addition, the Academic Affairs Office will orient you with regards to local resources such as libraries and documentation centers accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

Required Readings:

SÁNCHEZ MANTERO, Rafael. *A Short History of Seville*. Seville, Sílex, 1992, pp. 114
Knopf Guides. Seville and Andalusia. Everyman Publishers Plc., London 1998, pp. 419
The professor will give more documentation in class in photocopies or PDF format.

Recommended Readings:

BARRAL I ALTET, Xabier, ed. *Art and Architecture of Spain*. Boston, Bulfinch, 1998, pp. 576
BROWN, Jonathan. *Painting in Spain: 1500-1700*. New Haven, Yale University Press, 1998, pp. 290
CANO RIVERO, Ignacio, et al. *Museum of Fine Arts, Seville*. Seville, Junta de Andalucía, 2005.
CARR, Raymond, ed. *Spain: A History*. Oxford, Oxford University Press, 2001, pp. 335
EASY GUIDE. Seville, Itálica and Carmona. Ediciones Ilustres, S.L. Madrid pp. 94
GUÍAS ARTÍSTICAS. Sevilla. TF. Ediciones. 1995. pp. 90
HERNÁNDEZ NÚÑEZ, Juan Carlos, et al. *The Royal Palace of Seville*. London, Scala, 1999, pp. 128
JUNTA DE ANDALUCÍA, Official guide to the archeological complex. Itálica. Consejería de Cultura. Pp. 234
LUCIE-SMITH, Edward. *The Thames and Hudson Dictionary of Art Terms*. London, Thames and Hudson, 1990, pp. 224
MARTÍNEZ MONTIEL, Luis, et al. *The Cathedral of Seville*. London, Scala, 1999.
MENA, José María de. *Art and History of Seville*. Florence, Bonechi, 1996.
MOFFIT, John. *The Arts in Spain*. London, Thames and Hudson, 1999, pp. 240
OLMEDO, Fernando. *Seville*. Madrid, Aldeasa, 2006.
PATRONATO DEL REAL ALCÁZAR DE SEVILLA, The Real Alcazar of Seville. Tecnographic, S.L. pp. 119
VALDIVIESO, Enrique. *A Guide for a Cultural Visit to the Church of El Señor San Jorge and the Courtyards of La Santa Caridad Hospital in the City of Seville*. Seville, Guadalquivir, 1998, pp. 63

Recommended Readings in Spanish:

ABRANTES, Ricardo, et al. *Arte español para extranjeros*. Hondarribia, Nerea, 2002, pp. 254
CALVO CASTELLÓN, Antonio. *Historia del arte español*. Madrid, Edelsa, 1992.
GUERRERO LOVILLO, José. *Guía artística de Sevilla*. Seville, Gráficas del Sur, 1986.
MORALES, Alfredo J., et al. *Guía artística de Sevilla y su provincia*. Seville, Fundación Lara, 2004.
MORALES, José Luis, et al. *Historia de la arquitectura española*. Zaragoza, Exclusivas Ediciones, 1985.
VALDIVIESO, Enrique. *Historia de la pintura sevillana: Siglos XIII al XX*. Seville, Guadalquivir, 2002.

Architecture & Painting in Seville
Course Content

Session	Topic	Activity	Student Assignments
1	Overview of syllabus Introduction to course	Lecture & Discussion	Syllabus Handout <i>Knopf Guides. "Seville and Andalusia", pp. 30-40</i>
2	Roman Seville The Hispanic-Roman town of Itálica	Lecture & Discussion	<i>R. Sánchez Mantero, "A short history of Seville", pp.11-34</i> <i>Knopf Guides. "Seville and Andalusia", pp.64-65, 82-83, 208-210</i> <i>Easy Guide. "Seville, Itálica and Carmona" pp. 10-23</i> <i>Official Guide to the archeological complex: "Itálica" pp. 105-160</i>
3	Roman Seville The Hispanic-Roman town of Itálica	Study Excursion: Itálica	http://www.livius.org/a/spain/italica/italica3.html http://www.sfpaula.com/italicavirtual/web_ing/index_ing.htm
4	Seville and Al-Andalus Two Almohade Towers: Tower of Gold and Giralda	Lecture & Discussion	<i>R. Sánchez Mantero, "A short history of Seville", pp.35-45</i> <i>Knopf Guides. "Seville and Andalusia", pp.66-69,133-134</i> <i>Easy Guide. "Seville, Itálica and Carmona" pp. 32-33, 36-41</i> http://www.turismo.sevilla.org/paginas_en/patrimoniomonumentalficha.as p
5	Seville and Al-Andalus Two Almohade Towers: Tower of Gold and Giralda	Student Presentations: Giralda Tower of Gold Study Excursion: Torre del Oro, Giralda	<i>Knopf Guides. "Seville and Andalusia", pp.153-156,184-185</i> http://www.turismo.sevilla.org/paginas_en/patrimoniomonumentalficha.as p http://www.sacred-destinations.com/spain/seville-giralda.htm

		and Jewish quarter	
6	Seville and Al-Andalus Mudéjar Alcázar	Lecture & Discussion	<p>Knopf Guides. "Seville and Andalusia", pp.56-57,70-71,142-149</p> <p>Easy Guide. "Seville, Itálica and Carmona" pp. 42-48 Maratania. "Sevilla" pp. 14-31 Ediciones TF. <i>Guías Artísticas</i>. "Sevilla" pp. 58-65</p> <p>http://www.bluffton.edu/~sullivanm/spain/seville/alcazar/alcazarindex.html</p>
7	Seville and Al-Andalus Mudéjar Alcázar	Study Excursion: Alcázar	<p>http://www.patronato-alcazarsevilla.es/index.php?modo=contenidos&m=75&idcat=57&ver=75</p>
8	Medieval Seville Gothic Cathedral	Lecture & Discussion	<p>R. Sánchez Mantero, "A short history of Seville", pp.45-59</p> <p>Knopf Guides. "Seville and Andalusia", pp.135-139</p> <p>Maratania. "Sevilla" pp. 34-52 Ediciones TF. <i>Guías Artísticas</i>. "Sevilla" pp. 14-37</p>
9	Medieval Seville Gothic Cathedral	Study Excursion: Cathedral	<p>http://www.sacred-destinations.com/spain/seville-cathedral.htm http://www.andalucia.com/cities/seville/cathedral.htm</p>
10	Seville and America The Renaissance architecture of two official institutions: Merchants Exchange	Student Presentation: Merchants Exchange	<p>R. Sánchez Mantero, "A short history of Seville", pp.61-79</p> <p>Knopf Guides. "Seville and Andalusia", pp.72-73,80-83,150-151</p> <p>http://www.turismo.sevilla.org/paginas_en/patrimoniomonumentalficha.asp?idpatrimonio=99</p>
11		Student Presentation:	

	<p>Seville and America The Renaissance architecture of two official institutions: Town Hall</p>	Town Hall	<p>Knopf Guides. "Seville and Andalusia", pp.132-133 Maratania. "Sevilla"pp. 92-97 http://www.turismo.sevilla.org/paginas_en/patrimoniomonumentalficha.asp http://www.whatsalamanca.com/plateresque.html http://en.wikipedia.org/wiki/Plateresque</p>
12	<p>Seville and America The Renaissance architecture of the nobiliary residence</p>	<p>Study Excursion: Casa de Pilatos</p>	<p>Knopf Guides. "Seville and Andalusia", pp.158-161 Maratania. "Sevilla"pp. 88-91 Ediciones TF. <i>Guías Artísticas. "Sevilla"</i>pp. 65-70</p>
13	<p>Midterm Exam review</p>	Review	<p>Review all readings & course materials</p>
14	<p>Midterm Examination</p>	Exam	<p>Review all readings & course materials</p>
15	<p>Baroque Seville Baroque religious buildings: La Caridad Hospital and the Church of Saint Louis</p>	<p>Student Presentations: Hospital de la Caridad Church of St. Louis</p>	<p>R. Sánchez Mantero, "A short history of Seville", pp.81-92</p>
16	<p>Baroque Seville Baroque religious buildings: La Caridad Hospital and the Church of Saint Louis</p>	<p>Study Excursion: Hospital de la Caridad</p>	<p>Knopf Guides. "Seville and Andalusia", pp.76-79,168,188-189 Guadalquivir ediciones. "Guide of La Santa Caridad"pp.8-54 http://onarthistory.blogspot.com/2008/05/alonso-cano-juan-de-valds-leal.html http://www.santa-caridad.org/home.htm</p>
17	<p>Baroque Seville Golden Age painting and the Sevillian School: Velázquez, Murillo, Zurbarán and Valdés Leal</p>	<p>Study Excursion: Museum of Fine Arts</p>	<p>Knopf Guides. "Seville and Andalusia", pp.90-91,180-183 CANO RIVERO, Ignacio, et al. <i>Museum of Fine Arts, Seville</i>, pp.69,76-87,91-96,188-189</p>

18	<p>Baroque Seville Golden Age painting and the Sevillian School: Velázquez, Murillo, Zurbarán and Valdés Leal</p>	Lecture & Discussion	<p>John F. Moffitt. "The Arts in Spain". pp. 126-168 http://www.nga.bu/tours/spain/p_17.html http://www.nga.bu/tours/spain/p_17.html#seville http://www.juntadeandalucia.es/cultura/museos/MBASE/index.jsp?redirect=S2_3_1.jsp&pagina=1&cat=0</p>
19	<p>Seville from Enlightenment to Romanticism The architecture of industrial and festive Seville: Tobacco Factory</p>	<p>Student Presentations: Tobacco Factory <i>Palacio de San Telmo</i></p>	<p>Knopf Guides. Seville and Andalusia, pp. 186-187 Maratania. "Sevilla" pp. 104-111 http://www.sevilla5.com/monuments/universidad.html http://www.turismo.sevilla.org/paginas_en/patrimoniomonumentalficha.asp?idpatrimonio=103 http://spainforvisitors.com/module-pagesetter-viewpub-tid-6-pid-6-meid-955.htm</p>
20	<p>Seville from Enlightenment to Romanticism The architecture of industrial and festive Seville: Maestranza Bullring</p>	<p>Student Presentation: Maestranza Bullring</p>	<p>Knopf Guides. Seville and Andalusia, pp. 52-53, 190-191 <i>Guide to the House and the Bullring, Diego Carraso, Seville, pp. 28-31</i> http://www.sevilla5.com/monuments/bullring.html http://www.sol.com/en/modulo.asp?IdContenido=6&IdPoblacion=2 http://www.andalucia.com/cities/seville/bullring.htm</p>
21	<p>Contemporary Seville Painting of the 19th and 20th centuries</p>	Lecture & Discussion	<p>R. Sánchez Mantero, "A short history of Seville", pp.93-100 CANO RIVERO, Ignacio, et al. <i>Museum of Fine Arts, Seville, pp.127-158</i></p>
22	<p>Contemporary Seville Painting of the 19th and 20th centuries</p>	Lecture & Discussion	<p>Knopf Guides. Seville and Andalusia, pp.92-95 John F. Moffitt. "The Arts in Spain". Pp. 189-199 http://www.juntadeandalucia.es/cultura/museos/MBASE/index.jsp?redirect=S2_3_1.jsp&pagina=4&cat=0</p>
23	<p>Contemporary Seville Regionalist architecture: 1929 Ibero- American Exhibition</p>	<p>Student Presentations: Plaza de España Exhibition of 1929</p>	<p>R. Sánchez Mantero, "A short history of Seville", pp.101-109 Knopf Guides. Seville and Andalusia, pp.86-87, 200-205</p>

		Pavillions	<p><i>Maratania. "Sevilla" pp. 114-129</i> <i>Easy Guide. "Seville, Itálica and Carmona" pp. 85-90</i></p> <p>http://photos-seville.com/exhibition-1929.php</p>
24	<p>Contemporary Seville Contemporary architecture: 1992 Universal Exhibition</p>	<p>Student Presentation: Expo '92 Pavillions</p>	<p><i>Knopf Guides. Seville and Andalusia, pp. 88,198-199</i> <i>Maratania. "Sevilla" pp. 130-135 Easy Guide. "Seville, Itálica and Carmona" pp. 91-94</i></p> <p>http://www.expo92.es/principal/index.php http://www.terra.es/personal/aranburo/</p>
25	Essay Presentations	Individual Presentations	Essay and power point presentation
26	Essay Presentations	Individual Presentations	Essay and power point presentation
27	Final Exam Review	Review	Review all readings & course materials
28	Final Exam	Exam	Review all readings & course materials

Note: The readings in BOLD and hyperlinks are required readings. All other reading will be given as handouts in class by the professor