



Studio Barcelona: The Artist's Perspective

SECTION I: Course Overview

UNH Course Code: SAR211

Subject Area: Studio Arts

Prerequisites: One one-hundred level course(s) in Studio Art

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course presents a hands-on approach to some of the ideas (themes) being explored by contemporary artists living today in Spain, such as Eulàlia Valldosera, Chema Madoz or Pilar Albarracín, and abroad, such as Sarah Sze, Cildo Meirelles or William Kentridge. Contemporary art refers to the work of artists who are living in the twenty-first century. Emphasis will be placed on understanding the processes followed by artists and how a piece of art is developed from its initial conception to a finished artwork. In addition, the course will help you develop an understanding of the relationship between art and culture in Catalonia and Spain.

You will be asked to complete five different practical projects, each a part of five units in which the course is divided. Specifically, the course is divided in the following units: Structure, Place, Emotion, Surface, Stories. Each unit represents a major concern or area of interest prevalent in the work of today's artists.

After being introduced to a new concept and a set of art techniques, you will make drawings, collages, work with found objects and introduce a narrative element in your art, having the chance to show your work in progress in group critiques, as well as participate in class discussions sharing the ideas this work has generated. For these exchanges, readings will be mandatory. Although introductory lectures are necessary to get acquainted with each new theme, this is a practical course, focused in the development and completion of five art pieces utilizing different art techniques. As a student abroad, the city of Barcelona will become your source of ideas and inspiration for your own projects. Throughout the course, the class will also participate in a variety of field studies, including visits to commercial art galleries, a local artist studio or a museum collection. A guest artist will also be invited to give a presentation examining his/her work.

No special skills or previous expertise are required for this course. Your most important skill will be to keep an open mind and constructive attitude to explore new techniques, materials and ideas. In addition, you must create an artist's book during the length of the course. It will be used to write your reviews after every field trip, as well as to record your creative process: from a budding idea to a completed art piece. You can write down ideas, inspiration, sketches, questions, answers, useful information... This will be an on-going project to be handed in at the end of the semester.

LEARNING OBJECTIVES

Cognitive / Knowledge skills

- Learn the basics of various artistic techniques
- Explore the ideas and methods of contemporary artists working today and compare them to those of Catalan artists that have greatly influenced the Spanish contemporary scene
- Understand the different functions of art today and how art is interconnected to life and society.
- Translate your visual experiences into a graphic representation, utilizing the tools and techniques learned in class
- Identify the main ideas/concerns specific to each discussed topic

Analytical / Critical Thinking Skills

- Develop observation skills in the surrounding environment, while the city of Barcelona becomes a source of ideas and inspiration
- Develop critical thinking skills needed for artistic analysis through readings and class discussions
- Analyze formal elements in an art piece and discover ways to improve your work through group and individual critiques

Affective & Behavioral / Attitudinal Skills

- Understand, appreciate and respond to cultural differences and similarities through art practice
- Identify and make use of recycled, local materials for use in class projects
- Develop an open mindedness required for exploration, research and discovery
- Enjoy the process of art making: from conception of an idea to its full realization
- Become familiar with basic concepts helpful to appreciate contemporary art

Artistic Skills & Practices

- Be able to complete different art pieces taking the city of Barcelona as your source of materials and ideas
- Acquire basic skills to complete an artwork from its initial conception
- Apply different methods of artistic representation to your artwork
- Expand aesthetic awareness while developing personal expression through a variety of projects
- Understand the different processes followed by contemporary artists and apply this knowledge to your projects

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

NAME:

CONTACT INFORMATION:

INSTRUCTIONAL FORMAT

This course will meet twice per week for 80 minutes each class. Classes will include lectures, a practical exercise, group critiques, and a field study or guest speaker session for each course unit. Class lectures will introduce the unit's topic as well as the work of artists as examples to illustrate it and initiate dialogue. You will be introduced to a new set of art techniques in order to complete an art piece, exploring the ideas and issues discussed in class.

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.

FORM OF ASSESSMENT	VALUE
CLASS PARTICIPATION	10 %
FIELD STUDY/GUEST SPEAKER REPORTS (X5)	5 %
ASSIGNMENT UNIT 1- STRUCTURE	15 %
ASSIGNMENT UNIT 2- PLACE	15 %
ASSIGNMENT UNIT 3-EMOTION	15 %
ASSIGNMENT UNIT 4- SURFACE	15 %
ASSIGNMENT UNIT 5- STORIES	15 %
MID-TERM QUIZ	5 %
ARTIST'S BOOK	5 %

ASSESSMENT OVERVIEW:

Field Study / Guest Speaker Reports: After each field trip to an art gallery, artist studio or museum collection, you are required to write a one page review describing the work that you saw, giving your impressions and explaining the relevance of this experience in relation to your current project. The instructor will provide you with a worksheet. You will also write a report related to what you learned in a guest speaker session.

Assignment 1-Structure: We will explore the different ways in which artists create a structure in an art piece, how they organize space in their work and the idea of play. You will be asked to complete a practical exercise based on these concepts.

Assignment 2-Place: Taking the city of Barcelona as your source of materials and ideas, you will complete a practical exercise (an art piece, an artwork) based on the concept of “place”.

Assignment 3-Emotion: How do artists express longing, love and human experience in their work? Could a work of art use humor to communicate critical ideas? You will complete an art piece addressing these and other similar questions.

Assignment 4-Surface: Using a variety of techniques to transfer patterns onto two and three-dimensional surfaces, you will complete an exercise exploring decorative motifs, patterns and the idea of “surface” in contemporary art.

Assignment 5-Stories: By exploring the way in which contemporary artists tell stories, describe the world around us and use narrative elements in their work, you will be asked to develop and complete a project dealing with these issues.

Mid-term Quiz: Quiz on the material reviewed in class and the mandatory readings. It will be composed of two parts: multiple-choice questions and a short answer section.

Artist's Book: You will have to create an artist's journal throughout the course. This will be essential to record your process in the making of every piece, from a budding idea to a complete

artwork. Also, after every field trip you will be asked to write your reports in it. You must note down ideas, inspiration, draw sketches, put down questions, answers or any useful information you run into. This will be an on-going assignment.

Class Participation: 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 3 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 4 days of class, regardless of the reason for the absence.
 - If your absences exceed 5 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 READING

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:

Audette, Anna H. *The Blank Canvas : Inviting the Muse*. Shambhala Publications, Boston and London, 1993 ; (p.40-49, p.50-73)

Bayles, David and Orland, Ted. *Art and Fear : Observations on the Perils (and Rewards) of Artmaking* ; Image Continuum Press, 2013; (p.49-62)

Edited by K. Stiles and P. Selz. *Theories and Documents of Contemporary Art : A Sourcebook of Artist's Writings*. Berkely; University Of California Press, 1996 ; (p.38-41, p.55-58, p. 577-587, p.600-609)

Acton, Mary. *Learning to Look at Paintings*. Routledge, Taylor and Francis Group, London and New York, 2009; (p.45-55, p.124-125, p.127-134)

Perry, Gill and Wood, Paul. *Themes in Contemporary Art*. Yale University Press, 2004; (p. 231-237, p.256-271, p.300-305)

Berger, John. *Ways of Seeing*. Penguin Modern Classics, London, 2008; (p.1-165)

Michel Bulteau. *Philip Taaffe: Complexity and Grace*, 2001; (7 pp.)

Exit Through the Gift Shop, Documentary on Bansky, 2010

Davidson, Margaret. *Contemporary Drawing: Key Concepts and Techniques for Today's Fine Artists*. Watson Guptill Publishing, 2011 ; (15 pp.)

PBS *Art in the Twenty-first Century*: William Kentridge, Season 5, 2009

Michael Kimmelman, *Portraits: Talking with Artists at the Met, the Modern, the Louvre and Elsewhere* ; The Modern Library, New York, 1999; (p.17-33, p.65-79)

Berry, Ian ; English, Darby ; Patterson, Vivian and others. *Kara Walker : Narratives of a Negress* ; Tang Museum, Skidmore College, 2007; (10 pp.)

Smith Jones, Heather. *Water Paper Paint: Exploring Creativity with Watercolor and Mixed Media*. Quarry Books, 2011; (15 pp.)

Robinson, William H. and others. *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*. Yale University Press, 2006; (p.165-170)

Temkin, Ann. *Gabriel Orozco*; The Museum of Modern Art, New York, 2010; (p.181-192, p.223-229)

Jacob, Mary Jane and Bass, Jacquelynn. *Learning Mind : Experience into Art*. School of the Art Institute of Chicago, 2009; (p.35-41, p.66-73),

Pressfield, Steven. *The War of Art* ; Black Irish Entertainment LLC, New York, 2002; (p.1-165)

Schwabsky, Barry ; Tillman, Lynne and Cooke, Lynne. *Jessica Stockholder*, Phaidon Press, London, 1995; (p.44-79)

Recommended readings:

Calvino, Italo. *Six Memos for the Next Millenium*. Vintage International, 1993 (pp. 144)

Rilke, Rainer Maria . *Letters to a Young Poet*. Vintage Books, Random House, New York, 1986 (pp. 109)

Hickey, Dave. *Air Guitar: Essays on Art and Democracy*. Foundation for Advanced Critical Studies, 1997 (pp. 215)

REQUIRED MATERIALS

A list of required basic art supplies will be provided on the first day of class. The cost will not exceed **75 €**.

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.

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Session	Topic	Activity	Student Assignments
1	<p style="text-align: center;">Introduction to course Review of syllabus Classroom Policies</p>	<p style="text-align: center;">Class Discussion: How do contemporary artists work today? Explanation of course units and practical exercises</p>	<p>Reading: From Audette, Anna H. <i>The Blank Canvas : Inviting the Muse</i>, chapter 3 (p. 40-49)</p>
2	<p style="text-align: center;">Unit 1: <u>Structure</u></p>	<p style="text-align: center;">Class Discussion-The Blank Canvas Introduction to the concept of form, positive-negative space, how an artwork is organized</p>	<p>Reading: Acton, M. <i>Learning to Look at Paintings</i>, chapter 7: Drawing and its purposes (p.45-55)</p>
3	<p style="text-align: center;">Ways to create a structure in your work: Methods and Techniques</p>	<p style="text-align: center;">A look at the work of Richard Tuttle, Roni Horn and Sarah Sze Introduction to Practical Assignment 1</p>	<p>Reading : Davidson, M. <i>Contemporary Drawing : Key Concepts and Techniques</i> (15 pages)</p>
4	<p style="text-align: center;">Drawing as mark-making: a tool to explore, record and appropriate reality</p>	<p style="text-align: center;">Work on different drawing techniques</p>	<p>Readings :</p> <ul style="list-style-type: none"> • Berger, John. <i>Ways of Seeing</i>, chapters 1 and 2 (p.1-37) • http://makingamark.squidoo.com/pen-and-ink
5	<p style="text-align: center;">The idea of play in art</p>	<p style="text-align: center;">Review the work of Jessica Stockholder, Chema Madoz, and others</p>	<p>Reading : <i>Jessica Stockholder</i>, chapter : The Magic of Sobriety by B. Schwabsky (p. 44-79) Bring your sketchbooks for next session's studio visit !</p>

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6	Field Study: Visit to an Artist's Studio in Barcelona	Field Study 1: Visit to an Artist's Studio in Barcelona	Reading : <i>Theories and documents of contemporary art</i> ; chapter Antoni Tàpies-I am a Catalan (1971), p.55-58 ; chapter Richard Serra (p.600-603) ; chapter Richard Tuttle (p.608-609)
7	The Walls of Antoni Tàpies and his Mixed Media Assemblages.	The work of Antoni Tàpies and his contribution to contemporary art Work in Progress-group critique	Reading : Pressfield, S. <i>The War of Art</i> , Book 1 (p.1-58) Submit written report on Field Study 1- Studio Visit (Hand in your sketchbooks)
8	Group Critique Assignment 1-Structure	Individual presentations and group critique of artworks-assignment 1	Readings : <i>Learning Mind: Experience into Art</i> , chapter Ann Hamilton-Making not Knowing (p.66-73) Submit Assignment 1-Structure
9	Unit 2: <u>Place</u>	Introduction to the concept of Place in contemporary art. Idea of street and the home, private and public spaces Details-Practical Assignment 2	Reading: <i>Themes in Contemporary Art</i> ;chapter 7 : Art and globalization (p.300-305)
10	Street art and recycling as a means to reach out; what does globalization mean in contemporary art?	Bansky, Sri-Lankans re-use of litter, Wim Delvoye Getting Started with Collage; basic directions for 2D and 3D works	Readings : <ul style="list-style-type: none"> • Berger, John. <i>Ways of Seeing</i>; chapters 3 and 4 (p.38-76) • <i>Exit Through the Gift Shop</i>, Documentary on Bansky, 2010

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11	Field-Trip to Art Collection	Field Study 2 Fundacion Suñol, Barcelona	Reading : <i>Themes in Contemporary Art</i> ; chapter 6 : Dream Houses : installations and the home (p.231-237 and p.256-271)
12	Location and Identity: ways to inhabit space	Review the work of Catalan and other Spanish artists; its similarities and differences with international artists: Antoni Muntadas, Louise Bourgeois, Mona Hatoum, Vik Muniz among others Work in Progress-group critique	Readings: <ul style="list-style-type: none"> • <i>Theories and Documents of Contemporary Art</i>; Louise Bourgeois-Interview with Donald Kuspit (1988) p. 38-41; chapter Bruce Nauman (p.604-607) • <i>Art and Fear</i>; chapter V; Finding Your Work (p.49-62) Submit written report on Museum Visit
13	Group Critique Assignment 2- Place	Individual presentations and group critique of artworks-assignment 2	Reading: Kimmelman, Michael. <i>Portraits</i> ; Elizabeth Murray (p.17-33) Submit Assignment 2-Place
14	Unit 3: <u>Emotion</u>	Class Discussion Lecture analyzing the way in which contemporary artists express emotion and address the human condition Details-Practical Assignment 3	Reading: Temkin, Ann, <i>Gabriel Orozco</i> ; chapter: 2003- Everyday Altered (p.181-192)

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15	How do artists express longing, human experience and love? The idea of humor in art	Class Discussion Review the work of William Kentridge, Gabriel Orozco, Marlene Dumas, Elizabeth Murray and others	<p>Readings:</p> <ul style="list-style-type: none"> • Berger, John. <i>Ways of Seeing</i>; chapters 5 and 6 (p.77-122) • Acton, M. <i>Learning to Look at Paintings</i>, chapter 4 Color (p.124-125 and p.127-134)
16	The relationship between color and symbol in the work of Joan Miró	Analysis of Joan Miró's symbolic function of color	<p>Reading:</p> <p>Smith Jones, H. <i>Water Paper Paint, Exploring Creativity with Watercolor and Mixed Media</i> (15 pages)</p>
17	Working with color to express emotion: Techniques and methods	Introduction to painting on paper techniques Work in Progress-group critique	<p>Readings :</p> <ul style="list-style-type: none"> • Pressfield, S. <i>The War of Art</i>; Book 2 (p.59-102) • A short text about the exhibitions we will visit next session
18	Field-trip to art galleries	Field Study 3 Visit several art galleries showing work of local and international artists, dealing with the concept of Emotion	<p>Reading:</p> <p>PBS Documentary on William Kentridge</p> <p>Submit written report on Field Study 3</p>
19	Group Critique Assignment 3- Emotion	Individual presentations and group critique of artworks-assignment 3	<p>Reading:</p> <p><i>The Blank Canvas</i>; chapter 4: Overcoming Difficulties (p.50-73)</p>
20	Unit 4: <u>Surface</u>	Class Discussion How do artists nowadays explore the ideas of surface, patterns and decoration? Details-Practical Assignment 4	<p>Reading:</p> <p>Temkin, Ann, <i>Gabriel Orozco</i>; chapter: 2007-Imprints (p.223-229)</p> <p>Submit Assignment 3-Emotion</p>

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21	Patterns in the city: learning <i>Frottage</i> to make prints	Class Discussion Study of the frottage technique to explore textures	Assignment: Mid-term Quiz is next session
22	Mid-term Quiz	A short quiz on the material reviewed in class and the mandatory readings	Reading: A short text about the work of the visiting artist next session
23	Artist's Talk	Guest Speaker Session A guest artist will lecture on his/her current practice	Reading: <i>Barcelona and Modernity</i> ; chapter: Velez, P. European Art Nouveau Plus the Local Tradition (p.165-170)
24	Antoni Gaudí and the Decorative Arts	Gaudi's work inspired on natural forms Work in Progress-group critique	Reading: Article on the work of Philip Taaffe: <i>Complexity and Grace</i> by M. Bulteau (7 pages) Submit written report on the Artist's Talk
25	Group Critique Assignment 4-Surface	Individual presentations and group critique of artworks-assignment 4	Readings: <ul style="list-style-type: none"> • Pressfield, S. <i>The War of Art</i>; Book 3 (p.103-165) • <i>Learning Mind: Experience into Art</i>; chapter: Marcia Tucker-Multiple Personalities (p. 35-41)
26	Unit 5: <u>Stories</u>	Class Discussion Different ways in which artists describe the world around us and tell stories in their work Details-Practical Assignment 5	Reading: Berry, Ian and others, <i>Kara Walker: Narratives of a Negress</i> (10 pages) Submit Assignment 4-Surface

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27	Field Trip: Visit a Museum Collection or Temporary Exhibition	Field Study 4 Arts Santa Monica, Barcelona	Reading: Berger, John. <i>Ways of Seeing</i> ; chapter 7 (p. 123-165)
28	Fiction in art, compelling stories and subtle truths	Class Discussion Analysis of the work of Kara Walker, Cildo Meirelles and Kiki Smith Work in Progress-group critique	Reading: Kimmelman, Michael. <i>Portraits</i> ; chapter Kiki Smith (p. 65-79) Submit written report on Museum Visit due next session-Hand in sketchbooks
29	Group Critique Assignment 5- Stories	Individual presentations and group critique of artworks-assignment 5	Reading: <i>Theories and Documents of Contemporary Art</i> ; chapter 7: "Process" by Kristine Stiles (p.577-587) Assignment: Finish documenting your art projects Submit Assignment 5-Stories
30	Creating your Portfolio	Putting together your art portfolio	Submit art portfolio

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

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.

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.

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 TRIPS, 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 Dean, 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)