

SAM HOUSTON STATE UNIVERSITY
PABLO PICASSO
SPN 470 - CID: 7426
TIME: Tuesday-Thursday 5:00 – 6:20

Instructor: Dr. Enrique Mallen
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Office hours: Tuesday-Thursday 12:00 - 3:00

COURSE DESCRIPTION: The purpose of this course is to introduce students to the culture and civilization of Spain through the figure of Pablo Picasso. A variety of topics relevant to Spanish history and culture are discussed using Picasso's oeuvre as a point of departure.

GOALS OF THE COURSE: Part of the students success will depend on arriving at class well prepared and able to respond quickly when called on. SPN 470 is a writing intensive course, designed to expand the student's proficiency in writing on different topics related to the art and culture of Spain.

TEXTBOOK: Brigitte Leal, Christine Piot, Marie-Laure Bernadac and Jean Leymarie. *The Ultimate Picasso*. 2000. New York: Harry N. Abrams AND/OR Carsten-Peter Warncke. *Pablo Picasso : 1881-1973*. New York: Taschen Books. 1998.

COMPUTATION OF YOUR GRADE:

5 Compositions (10% each)	50%
4 Exams (10% each)	40%
1 Presentation	10%

IT IS MANDATORY THAT EVERY STUDENT TAKE THE FINAL EXAM. ALL FINAL EXAMS ARE COMPREHENSIVE

GRADING COMPOSITIONS: The grade (10%) for the final version of each composition will be based on the following profile:

1. **Focus/Content:** Degree in which the reader questions have been anticipated in selecting information. Selection of information: Topic well-thought-out and developed with effective supporting detail. (50%)
2. **Organization:** Clear thesis and flow of ideas fluid and logical. Outline (30%)
3. **Vocabulary:** Language choices appropriate for topic, purpose and reader. Richness and accuracy of vocabulary (20%)

DATES TO REMEMBER: SEPT 5th. Last day to drop without a "Q" and receive 100% refund.
SEPT 14th. Last day for dropping without grade of F.
OCT. 10th. Last day to resign without receiving a mark of W.

ATTENDANCE IS MANDATORY: You are only permitted three absent hours, after that for each hour missed 1% will be deducted from your semester grade. Regardless of the reason for your absence, you are required to complete any in-class work or due assignments, and be informed of any other due assignments. To that effect you may e-mail an attachment of your assignment to the instructor.

Student Syllabus Guidelines: You may find online a more detailed description of the following policies. These guidelines will also provide you with a link to the specific university policy or procedure:

<http://www.shsu.edu/syllabus/>

Academic Dishonesty: Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. See Student Syllabus Guidelines.

Classroom Rules of Conduct: Students are expected to assist in maintaining a classroom environment that is conducive to learning. Students are to treat faculty and students with respect. Students are to turn off all cell phones while in the classroom. Under no circumstances are cell phones or any electronic devices to be used or seen during times of examination. Students may tape record lectures provided they do not disturb other students in the process.

Student Absences on Religious Holy Days: Students are allowed to miss class and other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Students remain responsible for all work. See Student Syllabus Guidelines.

Students with Disabilities Policy: It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should visit with the Office of Services for Students with Disabilities located in the Counseling Center. See Student Syllabus Guidelines.

Visitors in the Classroom: Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

SPN 470 - TENTATIVE SYLLABUS - FALL 2007

- Tues. Aug 21** ORIGINS & YOUTH (1881 - 1895)
Thurs. Aug 23 Málaga - Ancestry - Don José Marries - An Earthquake - Local Painters & Painting - Bullfights - Departure for Coruña - Summer in Málaga
- Tues. Aug 28** BARCELONA (1895 - 1901)
Thurs. Aug 30 Catalonia & Spain - The Intellectuals Revolt - Arrival in Barcelona - Science & Charity - Independence & New Influences - Excursions along the Coast - Visit to Málaga - Madrid - Horta de San Juan: Summer 1898 - Return to Barcelona - Els Quatre Gats - Sketchbooks - First Illustrations - Gaudí - Departure - Paris - New Year in Málaga - Madrid: Arte Joven - Barcelona: Exhibitions at the Sala Parés
- Tues. Sep. 04** THE BLUE PERIOD (1901 - 1904)
Thurs. Sep.06 Return to Paris - Exhibition with Vollard: June 1901 - Work of the Cabaret Period - Max Jacob - Decoration of Le Zut - Departure for Barcelona - The Blue Period - Barcelona: January 1902 - Paris - Barcelona: January 1903-April 1904: Blindness & Vision
Composition 1
- Tues. Sep. 11** THE ROSE PERIOD (1904 - 1906)
Thurs. Sep. 13 The Bateau Lavoir: the Final Move to Paris - Fernande Olivier - La Bande Picasso - The First Patrons - The Studio: Late Blue Period - Au Rendez-vous des Poètes - The Rose Period - Harlequin - Circus & Saltimbanques - Life in Montmatre - A Visit to Holland, and Sculpture - First Classical Period - The Portrait of Gertrude Stein - Gosol
Exam 1
- Tues. Sep. 18** LES DEMOISELLES D'AVIGNON (1906 - 1909)
Thurs. Sep. 20 New Tendencies & Matisse - Recognition - Conflicting Styles - Les Demoiselles d'Avignon - Negro Period - Literary Friends - The Douanier Rousseau - A Duel - The Beginning of Cubism - La Rue des Bois - Horta de San Juan: Summer 1909 - Return to Paris
- Tues. Sep. 25** THE CREATION OF CUBISM (1909 - 1914)
Thurs. Sep. 27 Move to Boulevard de Clichy - The Cubist Portraits: Analytical Cubism - Summer in Cadaqués - The Heroic Days of Cubism - The Subject Matter in Cubism - Céret - First Reactions to Cubism - L'Affaire des Statues - Changes at Home - The Beginning of Collage - Papiers collés & the return of Colour - The Widening Influence of Cubism - Synthetic Cubism - Cubist Contructions - The Woman in a Chemise - Avignon
- Tues. Oct. 02** WORLD WAR I - PARIS & ROME (1914 - 1918)
Thurs. Oct. 04 Cubism at the Outbreak of War - Paris Goes to War - Max Jacob & the Death of Eva - The Crystal period - Back to Ingres - Life During the War - The Russian Ballet - A Visit to Barcelona - Marriage & the Move into Paris - Guillaume Apollinaire - The Armistice - Biarritz
Composition 2
- Tues. Oct. 09** BEAUTY MUST BE CONVULSIVE (1918 - 1930)
Thurs. Oct. 11 The Ballet in London - Pulcinella & Cuadro Flamenco - Mercure - Portraits & Drawings - Le Midi - Monumental Nudes - Three Musicians - Fontainebleau: Mother & Child - Exhibitions - The Dinard Still-lives - Varied Styles - The Great Still-lives - Surrealism - Beauty Must Be Convulsive - Social Contacts - Renewed Contacts - Renewed Violence - The Anatomy of Dreams - A Crucifixion - Sculpture
Exam 2
- Tues. Oct. 16** BOISGELOUP: SCULPTURE & THE MINOTAUR (1930 - 1936)
Thurs. Oct. 18 Le Chef d'oeuvre inconnu & Ovid's Métamorphoses - Boisgeloup: New Activities - Still-lives - Anatomy Reshaped - Moonlike Heads: A New Model - Widespread Recognition - The Sculptor's Studio - The Horned God - Picasso the Poet - The Return of Jaime Sabartés - Paul Eluard - Picasso Acclaimed in Spain & Paris - Secret Visit to Juan-les-Pins - Summer in Paris - Civil War in Spain - August at Mougins
- Tues. Oct. 23** THE CIVIL WAR (1936 - 1939)
Thurs. Oct. 25 Le Tremblay - Dream & Lie of Franco - A Mural for the Spanish Pavilion - Premonitions - Picasso Furioso - Universality of Meaning - The Public & Picasso - Return to Mougins - The Autumn in Paris - Paul Eluard & the Spanish War - Visit to Paul Klee & Mougins: 1938 - Guernica Travels - Illness & Recovery
- Tues. Oct. 30** WORLD WAR II - ROYAN & PARIS (1939 - 1945)
Thurs. Nov. 01 Royan - The German Occupation - Return to Paris - Picasso as Playright - Portraits of D. M. - Still-life & Figure Paintings - Sculpture - Death of Max Jacob - Landscapes of Paris & a Still-life - Liberation - Picasso: the Communist - Exhibitions - The Charnel House
Composition 3
- Tues. Nov. 06** ANTIBES & VALLAURIS (1945 - 1954)
Thurs. Nov. 08 Return to the Mediterranean - A New Medium & a New Model - Picasso & the Museums - Ceramics at Vallauris - Picasso & the Cause of Peace - Family Life - The Man with the Sheep & the Vallauris Chapel - War & Peace - The Temple of Peace - Paris: Books & Paul Eluard - Sculpture & Painting at Vallauris - More Paintings & New Versions of Old Masterpieces - The Death of Friends - Separation - A Season in Hell
Exam 3
- Tues. Nov. 13** LA CALIFORNIE (1954 - 1958)
Thurs. Nov. 15 Tauromachia - Les Femmes d'Alger - Exhibitions - Cannes - Films - Politics - Visitors & Friends - Paterfamilias - Picasso Entertains - The Unesco Mural & Another Project - Las Meninas - Some Paintings of 1958
- Tues. Nov. 20** VAUVENARGUES (1959 - 1961)
Le Mont Sainte Victoire - A Monument for Apollinaire - Figures & a Fountain - More Exhibitions - A New Spanish Period - A Secret Rendez-vous & Public Celebrations
Composition 4
- Tues. Nov. 27** LE MAS NOTRE DAME DE VIE (1961 - 1971)
Thurs. Nov. 29 A New Refuge - Sculpture: Intimate & Monumental - Chicago's Picasso - Painting: The Artist & His Model & The Sabines - Drawings - Lino-cuts - Engravings & Eroticism - Painful Trials - Homage to Picasso
- Tues. Dec. 04** Presentations
Thurs. Dec. 06 Presentations
Composition 5
- Dec. 08-13** **Exam 4**