



I. IDENTIFICACIÓN DE LA ASIGNATURA (En esta sección se identifica el curso y el profesor, proporcionando toda la información de contacto necesaria para identificar el curso y facilitar la comunicación de los estudiantes con el profesor).					
CARRERA	Dirección de Cooperación Internacional				
NOMBRE ASIGNATURA	Globalization of Art and its Marketing				
NIVEL EN QUE SE IMPARTE	English				
PREREQUISITOS	Advanced English				
HRS. SEMANALES UD	4	Cátedra		Laboratorio Taller	
HORARIO	Thursday 09.40-12.10				
NOMBRE PROFESOR	Anya Doherty				
CORREO ELECTRÓNICO	anyadoherty@gmail.com				
HORARIO DE ATENCIÓN	Via email				

II. RESULTADOS DE APRENDIZAJES (Aquí se establece los resultados de aprendizaje a lograr, lo que tiene tres implicancias fundamentales. Una es que permite a cualquier lector comprender qué enseña el curso, su importancia y cómo se vincula con el plan de estudios y el proyecto educativo).
<p>To achieve the objectives of this course, you will:</p> <ul style="list-style-type: none"> - reflect on the changing definitions of art through time until the 21st century. - be exposed to a wide variety of contemporary art. - discuss how important contemporary artworks relate to their social and historical contexts - explain the geographical shift of artistic centers from Europe (Paris) to the United States (New York), and then in the 21st century to a global spreading (Asia and Africa). - describe the way museums, museum collections, and access to art influence and inform

contemporary artistic practice.

- examine how the artistic activities in different local and national contexts are organized in the contemporary global culture.
- understand ways in which art and cultural practices around the world both are impacted by and contribute to globalization.
- discuss the role of the art market.
- identify major works of public art and develop critical thinking skills in relation to art as it and global contexts.
- explore contemporary art as a continuing, international artistic project.

III. METODOLOGÍA DOCENTE *(Esta sección describe y explica la estructura de curso y es importante porque orienta a los estudiantes y les permite anticipar el proceso de aprendizaje que han de vivir. Aquí también se pone en evidencia los métodos y procedimientos según los cuales se puede juzgar la efectividad del curso).*

A variety of learning activities are designed to achieve the course objectives, provide a rich variety of learning experiences, build a community of learners, and equip you with skills and competences for ongoing learning. The lessons of this course consist mainly of on-campus classes which follow the “flipped-classroom” methodology, to promote active learning, interaction in class, and encourage independent thought and application of ideas.

Students will give one presentation on a topic of personal interest that addresses the theme of the class. Each presentation will be approximately 30 minutes followed by group discussion. After the presentation you are asked to self-assess the quality of your presentation. For the final project, you will develop an individually researched paper on an open topic to be decided in consultation with the teacher.

In addition, we will discuss reading assignments and do group work as well as watch one film on street art, on the Graffiti artist ‘Banksy’ and an extract on ‘Damien Hirst’. One of the highlights of this class will be a street-art tour in Valparaiso. This tour will be guided by a street artist and we have the chance to visit the studio of street artists.

Your progress will be evaluated by participating in the class, an extended essay, a presentation, a final paper and an exam. Evaluations will be based on your ability to synthesize new material (reading or audiovisual) with your own reflection and critical thinking. Memorization of the material and definitions is NOT the objective of this course.

IV. METODOLOGÍA DE EVALUACIÓN <i>(La evaluación es uno de los aspectos más relevantes de la calidad del curso. Debe ser pertinente, justa y propiciar aprendizaje. Esta sección del syllabus facilita que el estudiante tenga con anticipación un panorama de la evaluación y por lo tanto puede organizarse para aprender).</i>			
DESCRIPCIÓN (Panorama del Proceso Evaluativo)		In-class participation and group work will have a great effect on your performance. An extended essay, a presentation and a research paper will make up your ongoing evaluation score, plus a final exam.	
Tipo de Evaluación	Resultado de aprendizaje que evalúa	Fecha	Ponderación
Essay related to the topic of Globalization	writing an argumentative essay	Week 6	25 %
Research paper	independent research on a topic	Week 12	25 %
Presentation on an artist or a class-related topic	presentation in class with appropriate co awareness presentation skills	Week 14 & 15	25 %
Participation	commitment to the class, participation in group work, completion of assignments	Throughout course	25 %
Ongoing evaluation	Together, these ongoing evaluations represent 70% of your total score		70% of final score
Exam	Integrated task	Final week	30% of final score

V. REGLAS DEL CURSO <i>(Esta sección puede resultar de la mayor importancia para usted y para los estudiantes, al establecer de manera precisa las reglas de funcionamiento que se observará durante el desarrollo del curso. Este espacio debería incluir todo aquello que el profesor considere una regla necesaria de observar (y que esté dispuesto a hacer cumplir).</i>
<p>Attendance of at least 80 per cent is required for you to pass this course. Failure to turn in the essay and research paper as well as holding the presentation will also result in failure of the course.</p> <p>Drinks are acceptable as long as you do not disrupt the class or bother your neighbours. Food is not allowed during class.</p> <p>Use of smartphones in class is only allowed if it contributes to the content of the class.</p> <p>Arriving late or leaving early should never happen except on rare occasions; if you must arrive late or leave early, please do so in as unobtrusive way as possible.</p> <p>There will be great emphasis on in-class participation, group discussion and presentation. In this context, it is essential to create a climate for open and honest dialogue and to encourage the broadest range of viewpoints. Therefore, it is important for class participants to treat each other with respect and to be attentive when others are speaking in class.</p>

And last but not least, questions and comments are always greatly appreciated.

VI. MODELO DE CALENDARIZACIÓN DE CLASE *(Se establece las actividades que el estudiante ha de desarrollar en el curso y la preparación que debe tener para ellas, así como las evaluaciones de todo tipo. Esta sección es fundamental para facilitar que los estudiantes aprendan a planificar y organizar su tiempo de trabajo con anticipación).*

Resultados de aprendizaje de la asignatura (RA)				Unidades de Aprendizaje o Temáticas, más Contenidos	
Nº RA	Unidad de Aprendizaje o Temática	Nº Sesión	Objetivo de la clase	Actividades de la clase, acontecimiento relevante o/y evaluación	Actividad de preparación de la clase como guía del aprendizaje autónomo: lectura previa, revisión de material digital, etc.
	Unit 1 Globalization of Art	1,2	1.1. Goya, Picasso and Hockney in "The Massacre" 1.2. What is Art: Changing Definitions of Art	Presentations, group discussion	
		3,4	1.3. Introduction to Different Epochs of Art 1.4. Art for Art's Sake: Oscar Wilde	Poster sessions, discussion	
		5,6	1.5. Aesthetics and shock tactics ^o 1.6. Culture, Globalization and Art 1.7. Critical dissident global art: Ai Wei Wei	Video viewing and debate	Reading
		7,8	1.8. Globalization & Technology Changing the Art World 1.9. Women artists past and present	Documentary	Video viewing
		9,10	1.10. Identity and post-colonialism and Globalization 1.11. Post-Colonial art: South Africa & Latin America	Case studies	

	Unit 2: Marketing of Art in a Global World	11,12	2.1. Women in art, media and marketing 2.2. Performance Art: Marina Abramovic 2.3. Installation & conceptual Art: Yayoi Kusama		Reading
		13,14	2.4. Pop Art: Warhol & Lichtenstein 2.5. Conceptual Art 2.6. Damien Hirst – Art & big marketing	Documentary, class debate	Video viewing
	Street Art as Counterculture	15,16	3.1. Street Art: an agency for change 3.2. Banksy & international street art 3.3. Street Art in Valparaiso: Field Trip	Field trip	

BIBLIOGRAFÍA

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Altman, Alex: "Banksy Unmasked? A Graffiti Mystery". November 2, 2007. URL: <http://www.time.com/time/arts/article/0,8599,1679794,00.html>.

Banksy: *Wall and Piece*, United Kingdom: Random House Inc., June 1, 2007.

Bhabha, Homi: *The Location of Culture*, New York, Routledge, 2004

Briede, Anamaría and Gomez Rovira, Rodrigo: *Valparaiso. Fotografías Relatadas*, Edición en ocasión del Festival Internacional de Fotografía en Valparaiso 2011, Confín del Mundo, FIFV Ediciones, 2011.

Damien Hirst: *Thoughts, Work, Life* [documentary] produced by British Academy of Film and Television Arts (BAFTA), UK, 2012

Evans, Sian: "Art Market Report. Financial Crisis Cools Down Art Market". URL: http://www.forbes.com/2008/10/31/christies-sothebys-frieze-pf-art-in_se_1031artmarket_inl.html.

Exit Through the Gift Shop [documentary/comedy] produced by Banksy, UK/USA, 2010, DVD (87 minutes), sound, colour.

Freeland, Cynthia: *But is it Art?* Oxford: University Press, 2001.

Gleaton, Kristina Marie: "Power to the People: Street Art as an Agency for Change". University of Minnesota, August 2012. URL: <http://purl.umn.edu/133428>.

Gingeras, Alison, Wood, Catherine and Bankowsky Jack: *Pop Life: Art in a Material World*, London: Tate Gallery

Heath, Joseph and Potter, Andrew: *The Rebel Sell: How The Counter Culture Became Consumer Culture*, New York: John Wiley & Sons, 2006.