



University of  
New Haven

## *The Golden City of Prague: Past & Present*

### SECTION I: Course Overview

**Course Code:** ARH310PRG

**Subject Area(s):** Art History

**Prerequisites:** None

**Language of Instruction:** English

**Additional Fees:** See Below

**Total Contact Hours:** 45

**Recommended Credits:** 3

### COURSE DESCRIPTION

This course traces the evolution of Prague's rich architectural and artistic traditions from the past to present and seeks to follow the "dialogue" between art historical traditions and modernity. Delving into the past, this course examines the relationship between legends and architectural facts, Bohemian art and architecture as physical forms of collective memory and political propaganda, and the use of public areas of the city for daily activities. Turning toward the present, the course explores how present-day Prague - once a city of artistic and architectural tradition - is being shaped by global forces and international esthetic synergies. The course examines the works of selected international and local architects and artists such as Frank O. Gehry and David Cerny, who have looked to Prague as a place of modernist artistic experiment and architectural expression and have helped transform the city into a fascinating mix of traditionalism and international modernism.

### LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Distinguish different art-historical periods, including their key esthetical principles
- Situate the studied works of art and architecture within relevant historical and socio-political context
- Describe how global forces of internationalization have shaped Prague's contemporary artistic and architectural landscape
- Compare and contrast Prague's traditionalist and modernist artistic and architectural expressions
- Critically analyze major works of art and architecture in Prague

## ADDITIONAL COURSE FEES

This course requires payment of an additional fee to cover active learning components that are above and beyond typical course costs, such as site visits, entrance fees and other expenses. Please see the Course Overview online for further information.

## SECTION II: Instructor & Course Details

### INSTRUCTOR DETAILS

**Name:** TBD  
**Contact Information:** TBD  
**Term:** SUMMER

### ATTENDANCE POLICY

This class will meet three times per week for 125 minutes each session. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X <sup>th</sup> absence
Courses meeting 4 day(s) per week	1 Absence	4 <sup>th</sup> Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should

therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

## GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

<b>Class Participation</b>	<b>10%</b>
<b>Midterm Exam</b>	<b>25%</b>
<b>Field Study Assignments</b>	<b>20%</b>
<b>Research Paper</b>	<b>20%</b>
<b>Final Exam</b>	<b>25%</b>

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	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	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

## ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

**Class Participation (10%):** Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

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CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	<b>A+</b> (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	<b>A/A-</b> (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	<b>B+/B</b> (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	<b>B-/C+</b> (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	<b>C/C-</b> (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	<b>D</b> (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	<b>F</b> (5.99 – 0.00)

**Field Study Assignments (20%):** Students will produce a total of four written field study assignments (each worth 5%) based on having attended multiple field-studies during class. The written assignment should include the student’s direct in-person observations and impressions from the field study, but these also need to be academically contextualized by the course readings and/or content of class lectures. Citation of 2-3 external bibliographical sources is recommended (these must be academic, Wikipedia or touristic websites are not permitted). Sources have to be cited.

**Research Paper & Presentation (20%):** For your research paper, you are required to research and write a paper about a selected work of art or architecture or an artist/architect of choice. The possible scope of your work can extend from the study of a single piece of art or architecture to an analysis of the complete works of a renowned artist or architect. You may also do a comparative study of different artists, architects, building or periods. The research paper of at least 2,500 words should include a description of the chosen artwork, building, artists/architect, an art historical analysis, and an interpretation. The paper should demonstrate your ability to carry out scientific research and form constructive argumentation based on solid art-historical material. The paper must include a cover page, table of contents, methodology, research, conclusion and bibliography. The methodology section should explain the approach to your research topic as well as an explanation of your topic choice. Your research should demonstrate the factual knowledge of the topic you have acquired whereas the conclusion could include a more personal point of view, such as its relationship to the city of Prague or to your personal experience of, or reaction to, the art or architecture examined. The bibliography should include at least three solid academic sources not listed in the required readings. Use your bibliography for providing relevant citations and images for your research. You can include visuals and/or photographic material in your paper, for which you may use your personal collection of images (e.g., photographs, postcards, drawings, etc.). Toward the end of the course, you are to present on your paper, its main arguments and findings in a 10-minute presentation. Your presentation should be well structured, usage of visuals is encouraged. Further details on the presentation will be provided in class.

**Midterm & Final Examinations (25% & 25%):** The midterm and final exams are designed to establish and communicate the progress you are making towards meeting the course learning objectives listed above. Both exams are comprised of four questions: First, two image-based questions that you must identify, describe, and evaluate. The two images will correspond to artwork and/or buildings previously analyzed and discussed in class. The second part will include two essay questions on more general themes or topics presented in the course. Essays must be coherent and well-organized, and include: an introduction in which you clearly state your thesis or main point; a substantial body of description, analysis and example in support of your thesis; and a conclusion that pulls and links your ideas together. The exam questions 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. You will be asked to relate your answers to class readings, lectures and discussions specifically and to the subject of art and architecture generally, and give examples where appropriate. All four questions are equally weighted (25%).

## EXPERIENTIAL LEARNING ACTIVITIES (AICAP)

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). Please check the Forms of Assessment section to find out if AICAP activities are related to any specific form of assessment. The following experiential learning activities are recommended for this course:

- Field Studies: *Vysehrad, Old Town Square, Jewish Quarter Josefov, Charles Bridge, Prague Castle, St. Vitus Cathedral, St. Nicholas Church, Strahov Monastery, Vrtba Gardens, Municipal House, National Theater, House of the Black Madonna, Villa Muller, David Cerny's Artwork (Kampa, Zizkov Tower), Dancing House, Novy Andel, Main Point Karlin, DOX Center for Contemporary Art.*

## REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. SELECTED READING(S):** The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

Bayley, C. "Petrarch, Charles IV, and the 'Renovatio Imperii.'" *Speculum*, Vol. 17(3), [Medieval Academy of America, Cambridge University Press, University of Chicago Press], 1942, pp. 323–341.

Czumalo, V. Architecture and Identity. *Autoportret*, 2012, Vol. 1(36), pp. 46-52.

Davis, J. "Marking Memory: Ambiguity and Amnesia in the Monument to Soviet Tank Crews in Prague", *Public Art Dialogue*, 2016, Vol. 6(1), pp. 35-57.

Fraser, Sylvia. "The Metamorphosis of Prague." *Queen's Quarterly*, Vol. 123(3), Fall 2016, pp. 448-463.

- Frongia, T. "Tales of Old Prague: Of Ghettos, Passover, and the Blood Libel," *Journal of the Fantastic in the Arts*, Vol. 7(26/27), [Brian Attebery, as Editor, for the International Association for the Fantastic in the Arts, International Association for the Fantastic in the Arts], 1995, pp. 146–162.
- Garver, B. Czech Cubism and Fin-de-Siecle Prague in *Austrian History Yearbook*, Vol. 19(1), 1983, pp. 91-104.
- Grafton, A. "Humanism and Science in Rudolphine Prague: Kepler in Context." *Literary Culture in the Holy Roman Empire, 1555-1720*, ed. James A. Parente et al., Vol. 113, University of North Carolina Press, 1991, pp. 19–46.
- Halberstadt, C.S. "Kafka and Metamorphosis: David Černý's Transformations of Movable Steel" *Sculpture Review*, Vol. 65(3), pp. 32-39.
- Holdsworth, N. "Under Downtown Prague." *Archaeology*, Vol. 58(6), Archaeological Institute of America, 2005, pp. 16–23.
- Jenkins, D. "Kaplický's Coexistence." *AA Files*, no. 70, Architectural Association School of Architecture, 2015, pp. 92–97.
- Kieval, H. J. "Jewish Prague, Christian Prague, and the Castle in the City's 'Golden Age.'" *Jewish Studies Quarterly*, Vol. 18(2), Mohr Siebeck GmbH & Co. KG, 2011, pp. 202–215.
- Kim K. "Czech Culture in Prague: Architecture." *International Area Review*. 2003; Vol. 6(1), pp.19-33.
- Lindaurova, L. "DOX: A Grand Narrative with an Unfinished Ending" in *The New Presence*, Issue 1, 2009, pp. 47-49.
- Louthan, H. "Religious Art and the Formation of Catholic Identity in Baroque Prague" in *Embodiments of Power: Building Baroque Cities in Europe*, ed. by Cohen G. & Szabo F., New York: Berghahn Books, 2008, pp. 53-79.
- Margolius, I. "Jan Kaplický: Homage to an Extraordinary Life of Unfulfilled Dreams and Major Successes," *Architectural Design*, Vol. 79(4), pp. 100-107
- Mariotti, J., Kozelj, J. "Tracing Post-Communist Urban Restructuring: Changing Centralities in Central and Eastern European Capitals." *Urbani Izgled*, Vol. 27(1), Urbanistični inštitut Republike Slovenije, 2016, pp. 113–122.
- Odložilík, O. "Slavonic Cities III: Prague." *The Slavonic and East European Review*, Vol. 24 (63), Modern Humanities Research Association, 1946, pp. 81–91.
- Ort, T. "Prague 1911: The Cubist City" in *Art and Life and Modernist Prague*. Palgrave Studies in Cultural and Intellectual History. New York: Palgrave Macmillan, 2013, pp. 31-59.
- Pesek, J. "Prague, Wrocław and Vienna: Center and Periphery in Transformation of Baroque Culture?" in *Embodiments of Power: Building Baroque Cities in Europe*, ed. by Cohen G. & Szabo F., New York: Berghahn Books, 2008, pp. 80-96.
- Puglisi, C. R., Barcham, W.L. "'The Man of Sorrows' and Royal Imaging: The Body Politic and Sovereign Authority in Mid-Fourteenth-Century Prague and Paris." *Artibus et Historiae*, Vol. 35(70), IRSA s.c., 2014, pp. 31–59.

Riza, M., et. al. "City Branding and Identity" in *Procedia- Social and Behavioural Sciences*, Vol. 35, 2012, pp. 293-300.

Riza, M., Doratli, N. "The Critical Lacuna between New Contextually Juxtaposed and Freestyle Buildings in Historic Settings", *Journal of Architectural and Planning Research*, Vol. 32(3), Locke Science Publishing Company, Inc., 2015, pp. 234–257.

Romanenkova, J, Bratus, I., Kuzmenko, H., Streltsova, S. "Art during the Reign of Rudolf II as Quintessence of Leading Mannerism Trend at Prague Art Center", *Journal of History, Culture & Art Research*. 2020, Vol. 9(2), pp. 395-407.

Sacha, R. Surrealism and Czech Functionalism. *Umeni/ Art*, 2007, Vol. 55 (4), pp. 316-328.

Svacha, R. "Letter from Prague: Reactions to the Dancing House." *ANY: Architecture New York*, no. 11, Anyone Corporation, 1995, pp. 8–9.

Sykora, L. "Changes in the Internal Spatial Structure of Post-Communist Prague." *GeoJournal*, Vol. 49 (1), Springer, 1999, pp. 79–89.

Vacha, S., Stephens, P. "The School of Prague or Old German Masters: Rudolfine Painting in the Literary and Visual Discourse of the 17th and 18th Centuries." *Zeitschrift Für Kunstgeschichte*, Vol. 77(3), Deutscher Kunstverlag GmbH Munchen Berlin, 2014, pp. 361–384.

Varadzin, L. "In the Shadow of Prague Cats? The Earliest History of Vysehrad Castle," *Early Medieval Europe*, 2020, Vol. 28(2), pp. 197-218.

Vybiral, J. "Modernism or the National Movement in Prague" in *Art Around 1900 in Central Europe. Art Centres and Provinces* ed. by Krakowski, P., Purchla, J. Krakow: Internatioal Cultural Center, 1999, pp. 203-209.

## RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

Bazant, J. "The Classical Tradition and Nationalism: the Art and Architecture of Prague" in *A Handbook to Classical Reception to Eastern and Central Europe*, ed. by Martirosova Torlone et. al., New Jersey: John Wiley & Sons, 2017, pp. 133-145.

Bazant, J. "Emperor Ferdinand I, Boniface Wolmut and the Prague Belvedere." *Listy Filologické/Folia Philologica*, Vol. 126(1/2), Centre for Classical Studies at the Institute of Philosophy of the Czech Academy of Sciences, 2003, pp. 32–52.

Boehm, B. and Fajt, J. eds. *Prague, The Crown of Bohemia, 1347-1437*, New York: MetPublications, 2005, 384 pp.

DaCosta Kaufmann, T. "Remarks on Collections of Rudolf II: the Kunstkammer as a Form of Representatio" in *Art Journal*, Vol. 38(1), 1978, pp. 22-28.

Demetz, P. "Libussa or Versions of Origin" in *Prague in Black and Gold: the History of a City*, London: Penguin, 1997, pp. 3-30.

Dragoun, Z. "Romanesque Prague and New Archeological Discoveries" in *Prague and Bohemia:*

- Medieval Art, Architecture and Cultural Exchange on Central Europe*, ed. by Opacic, Z. (1st Edition). London: Routledge, 2009, pp. 34-47.
- Fucikova, E. *Renaissance Prague*, Prague: Karolinum Press, 2018, 184 pp.
- Hejduk et. al. *Prague 20th Century Architecture*, Vienna: Springer, 1999, 220 pp.
- Mansbach, M. A. "Making the Past Modern: Jože Plečnik's Central European Landscapes in Prague and Ljubljana." *Studies in the History of Art*, Vol. 78, National Gallery of Art, 2015, pp. 95–116.
- Opacic, Z. *Prague and Bohemia: Medieval Art, Architecture and Cultural Exchange in Central Europe*, London: Routledge, 2009, 264 pp.
- Royt, J. *The Prague of Charles IV.*, Prague: Karolinum Press, 2016, 200 pp.
- Sayer, D. Modernism, Seen from Prague, March 1937. *Art@S Bulletin*, Vol. 3(1), 2014, pp. 18-29.
- Stankova, J. et. al. *Prague Eleven Centuries of Architecture: Historical Guide*, Prague: PAV Publisher, 1992, 360 pp.
- Svacha, R. and Buechler, A. *The Architecture of New Prague 1895-1945*, Cambridge: MIT Press, 1995, 544 pp.
- Vendredi-Auzanneau, C. "A Set of New Stained-Glass Windows in St Vitus's Cathedral, Prague: A Study of Patronage and Iconography at the Beginning of the Twentieth Century." *Journal of Design History*, Vol. 15, (3), 2002, pp. 163–173.
- Vybiral, J. "Nation, Identity and Style. Constructing National Identity on the Example of Czech Architecture of the 19th Century" in Hnidkova, V. *National Style. Arts and Politics*. Prague: VSUP, 2013, pp. 148-162.
- Wittlich, P. *Art-Nouveau Prague*, Prague: Karolinum Press, 2009, 135 pp.

## ADDITIONAL RESOURCES

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#), or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It



is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the “While You’re Abroad Tab” and make sure you are under the “Academics” sub-menu. There you will see a link above your schedule that says “View Online Courses” select this link to be taken to your Moodle environment.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.

[artmap.cz](http://artmap.cz)

[artlist.cz](http://artlist.cz)

[archiweb.cz/adolf-loos](http://archiweb.cz/adolf-loos)

[davidcerny.cz](http://davidcerny.cz)

[foga.com](http://foga.com)

<http://en.kaplickycentre.org>

[artcyclopedia.com](http://artcyclopedia.com)

[artycok.tv](http://artycok.tv)

**COURSE CALENDAR**  
*The Golden City of Prague: Past & Present*

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	<b>Course Introduction:</b> Review Syllabus, Classroom Policies	Course Overview Lecture & Discussion	<b>Reading:</b> Odlozilik, pp. 81-91
2	Libuse's Prague	Lecture & Discussion <i>Field Study: Vjsehrad</i>	<b>Reading:</b> Varadzin, pp. 197-218
3	Medieval Prague & Jewish Prague	Lecture & Discussion <i>Field Study: Old Town Square, Josefov</i>	<b>Reading:</b> Frongia, pp. 146–162 Kieval, pp. 202–215 Holdsworth, pp. 16–23
4	The Age of Charles IV	Lecture & Discussion <i>Field Study: Charles Bridge, Prague Castle, St. Vitus Cathedral</i>	<b>Reading:</b> Bayley, pp. 323–341 Puglisi & Barcham, pp. 31–59 <b>*Submit Field Study Assignment 1</b>
5	Prague of Rudolf II	Lecture & Discussion <i>Field Study: Prague Castle</i>	<b>Reading:</b> Grafton, pp. 19–46 Vacha, Stephens, pp. 361–384 Romanekova et al., pp. 395-407
6	Baroque Prague	Lecture & Discussion <i>Field Study: Strahov Monastery, St. Nicholas Church, Vrtba Gardens</i>	<b>Reading:</b> Pesek, pp. 53-79 Louthan, pp. 80-97
7	Between Paris & Prague: Czech Cubism & Art Nouveau	Lecture & Discussion <i>Field Study: National Theater, Municipal House, House of Black Madonna</i>	<b>Reading:</b> Garver, pp. 91-104 Ort, pp. 31-59 Vybiral, pp. 203-209 <b>*Submit Field Study Assignment 2</b>

8	Prague Functionalism	<i>Field Study: Trade Fair Palace</i>	<b>Reading:</b> Sacha, pp. 316-268
9	Midterm Exam Review	Review & Discussion	<b>Begin to prepare for Midterm Exam</b>
10	<b>MIDTERM EXAM</b>		
11	Build What? Jan Kaplicky	Lecture & Discussion <i>Case Study: Jan Kaplicky's Czech National Library</i>	<b>Reading:</b> Margolius, pp. 100-107 Jenkins, pp. 92-97 Czumalo, pp. 46-52
12	Public Artwork of David Cerny	Lecture & Discussion <i>Field Study: Kampa, Zizkov Tower</i>	<b>Reading:</b> Davis, pp. 35-57 Halberstadt, pp. 32-39 Fraser, pp. 448-463 <b>*Submit Field Study Assignment 3</b>
13	Changing Prague's Architectural Landscape: Frank O. Gehry	<i>Field Study: Frank O. Gehry, The Dancing House</i>	<b>Reading:</b> Riza & Doratli, pp. 234-257 Svacha, pp. 8-9 Riza, pp. 293-300
14	Modern Face of the City: Smichov & Karlin	Lecture & Discussion <i>Field Study: Jean Nouvel, Novy Andel, Main Point Karlin</i>	<b>Reading:</b> Kim, pp. 19-33 Sykora, pp. 79-89 Mariotti, Kozelj, pp. 113-122
15	Prague's Contemporary Art	<i>Field Study: DOX Center for Contemporary Art</i>	<b>Reading:</b> Krivy, pp. 765-802 Feierabend, pp. 615-624 Lindaurova, pp. 47-49

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16	<b>Research Paper Presentations</b>	<i>Student Presentations</i>	<b>*Submit Field Study Assignment 4</b>
17	<b>Final Exam Review</b>	Review & Discussion	<b>Prepare for Final Exam</b>
18	<b>FINAL EXAM</b>		

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## SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses 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 our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)