

**COURSE DATA****Data Subject**

Code	33867
Name	Introduction to Art History
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	1	First term
1902 - Training for specific skills (R.D. 860/2010)	Faculty of Geography and History	1	First term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	11 - Interdisciplinary knowledge common to the degrees of History and Hist. of art	Basic Training
1902 - Training for specific skills (R.D. 860/2010)	4 - Historia del Arte	Optional

Coordination

Name	Department
IZQUIERDO ARANDA, MARIA TERESA	230 - Art History

SUMMARY

Initiation into the historical knowledge, its fundamental concepts, methods, technical and main historiographical trends.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

They are not needed.

OUTCOMES

1006 - Degree in History of Art

- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Saber aplicar los conocimientos instrumentales aplicados a la Historia del Arte para interpretar y manejar gráficos, fotografías, imagen en movimiento, informática y materiales de la obra de arte.
- Capacidad para presentar y exponer oralmente y por escrito proyectos de gestión y de discusión en todos los campos de actuación de la Historia del Arte.
- Tomar contacto directo con las obras artísticas mediante visitas a los monumentos históricos, museos y exposiciones que muestran al público este tipo de obras.
- Capacidad de lectura del entorno a partir del análisis, observación y deducción de la información procedente de las obras artísticas producidas a lo largo de la historia.
- Capacidad de análisis y síntesis a partir de la información procedente de los diversos contenidos de la Historia del Arte y su aplicación en la actividad profesional.
- Capacidad para la resolución de los problemas que se presenten en el ejercicio profesional como historiador/a del arte o gestor/a del patrimonio.
- Capacidad para reunir e interpretar datos relevantes y emitir juicios que incluyan una reflexión sobre aspectos de la producción artística en sus diferentes facetas.

LEARNING OUTCOMES

- To introduce the student into the historical knowledge, its fundamental concepts, methods and techniques of analysis, as well as into the principal currents of historical explanation.
- To provide resources to know how historical knowledge is constructed from concepts and the use of sources and to realize practices from the different types of sources.
- To develop the analytical and critical capacity to comprehend and interpret historical materials.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	15,00	0
Development of individual work	5,00	0
Study and independent work	40,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	5,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	5,00	0
TOTAL	150,00	

TEACHING METHODOLOGY**A. Three hours of class per week.**

These hours are distributed as follows:

- 1) The lectures are given by the lecturer (30 hours / term) in 2 hours a week. The lecturer explains the essential aspects of the subject, systematizes contents, and provides bibliography and resources to prepare homework and the exam.
- 2) Practical classes (15 hours / term) in one hour a week. The objective is to help the students to read monographs, analyze and understand texts, documents and materials related to the contents of the subject.

B. Attendance to seminars or complementary activities

Students take 15 hours of their complementary activities or seminars, as specified in each group's plan (see TEACHING ANNEX of each group in the virtual classroom).

EVALUATION

It is evaluated:

1st The papers about and attendance to complementary activities, or seminars, as well as the derivative exercises, as specified in each group's TEACHENG ANNEXE.



2nd The exam evaluates the evidence of the theoretical contents acquired during the course, as well as their practical application. Exam questions will refer to the analyzed contents and homework. To pass the subject it is needed to reach a minimal punctuation in the exam: 4 in scale 10 (or 2 in scale 5). If students do not obtain this minimal note, they do not add homework and activities on the final note.

The exact percentage that there represents each of these aspects in the final note is as follows:

1. Evaluation of the practices, individual works and complementary activities or seminars 50%
2. Exam (only if the minimal note is reached) 50%

Total: 100 %

For the second summons:

- 1) It is necessary to make the exam and reach the minimal punctuation established for the first summons (4 points scale 10, or 2 scale 5). The student who does not overcome this minimum will not be able to add homework and activities on the final note.
- 2) Notes of the practices and delivered papers, although the students can re-make or do the omitted ones.
- 3) The complementary activities such as visits, conferences, round tables, seminars, movies... are included in the note of the second summons if the students attended these activities and delivered their papers.

REFERENCES

Basic

- ALCINA FRANCH, J. (1982): Arte y antropología, Madrid, Alianza.
- BELL, J. (2008): El espejo del mundo, Barcelona, Paidós.
- BELTING, H. (2007), Antropología de la imagen, Buenos Aires, Katz.
- BORRÁS GUALIS, G., y otros (1988): Introducción General al Arte. Madrid, Istmo.
- DE LA PLAZA ESCUDERO, L. y otros (2008): Diccionario visual de términos arquitectónicos. Madrid, Cátedra.
- ECO, U. (1985): La definición del arte. Lo que hoy llamamos arte ¿ha sido y será siempre arte?, Barcelona, Martínez Roca.
- FAERNA GARCÍA-BERMEJO, J.M., y GÓMEZ CEDILLO, A. (2000): Conceptos Fundamentales de Arte, Madrid, Alianza.
- FATÁS, G. y G. M. BORRÁS, (1999): Diccionario de términos de arte y elementos de arqueología, heráldica y numismática, Madrid, Alianza.



- FREELAND, C. (2003): Pero ¿esto es arte? Una introducción a la teoría del arte.
- FREIXA, M., CARBONELL, E., FURIÓ, V., VÉLEZ, P., VILA, F., YARZA, J. (1991): Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos, Barcelona, Barcanova. Temas Universitarios.
- FURIÓ, V. (2002), Sociología del arte, Madrid, Cátedra.
- GOMBRICH, E. H. (1997) La historia del arte, Madrid, Destino.
- PATETTA, L. (1997): Historia de la arquitectura (antología crítica), Madrid, Celeste.
- RAMÍREZ, J. A. (1976): Medios de Masas e Historia del Arte, Madrid, Cátedra.
- RAMÍREZ, J. A. (1996): Cómo escribir sobre arte y arquitectura. Barcelona, Del Serbal.
- WITTKOWER, R. (1987): La escultura, procesos y principios, Madrid, Madrid, Alianza.

Additional

- ARNHEIM, R. (1979): Arte y percepción visual, Madrid, Alianza.
- BAXANDALL, M. (1989), Modelos de intención. Sobre la explicación histórica de los cuadros, Madrid, Hermann Blume.
- BENEVOLO, L. (1994) Introducción a la arquitectura. Madrid, Celeste.
- BORRÁS GUALIS, G. (2001): Cómo y qué investigar en historia del arte, Barcelona, Ed. Del Serbal.
- CARRILLO, J. (2004): Arte en la red, Madrid, Cátedra.
- CASTELNUOVO, E. (1988): Arte, industria y revolución. Temas de historia social del arte. Madrid, Tecnos.
- FREEDBERG, D. (1992): El poder de las imágenes, Madrid, Cátedra.
- LAFUENTE FERRARI, E. (1985): La fundamentación y los problemas de la Historia del Arte, 2ª ed., Madrid, Instituto de España.
- MELOT, M. (2010): Breve historia de la imagen. Madrid, Siruela.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

PRESENTIAL / SEMI-PRESENTIAL TEACHING

1. Contents

The contents initially included in the teaching guide are maintained



2. Workload and time schedule

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. If the classrooms capacity according to the sanitary norms allows it, the theoretical class attendance will be 100% (if the capacity couldn't be guaranteed, the class attendance would be reduced). Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

If the sanitary situation changes and no access to the University facilities is possible, all teaching activities will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

3. Teaching Methodology

Theory and practice classes that may be complemented with different types of materials and activities in the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

4. Evaluation

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

5. Bibliographic references

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.