

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

Code	33876
Name	Sources for the history of art
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	2	Second term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	12 - Basic training: instrumental knowledge of History of art	Basic Training

Coordination

Name	Department
DOMENECH GARCIA, SERGI	230 - Art History
JEREZ MOLINER, ANGEL FELIPE	230 - Art History
LOPEZ TERRADA, MARIA JOSE	230 - Art History

SUMMARY

"Sources for the History of Art" is a basic subject in the second year, including in the field that deals with the instrumental knowledge of art history. Its main objective is to show the students the tools necessary for proper research in art history, understood as a scientific discipline. The first part of the course is devoted to fix concepts of historical research, distinguishing between primary elements or sources and complementary, to be used in the art historical study, to present their typological diversity, standings and a selection of each historical period . The second part aims to familiarize students with the basic norms of process knowledge in our discipline approach to the topic, state of the phases of work, bibliographic reference standards, techniques and methods of search and analysis of the sources and secondary literature and presentation of results.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Prerequisites to take this course requirements are not necessary, although it is clear that the material taught in the first year Introduction to Art History contents can facilitate their learning.

OUTCOMES

1006 - Degree in History of Art

- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Know and manage the main literary and documentary sources of art history for producing research works.
- 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.
- Saber aplicar una metodología científica para cualquier tipo de actuación y de decisión en relación con los conocimientos de Historia del Arte.
- 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.
- Conocimiento de la bibliografía actualizada, análisis crítico de la misma, y capacidad para realizar una síntesis a partir de un posicionamiento crítico.
- Saber utilizar los conocimientos adquiridos en la formulación de hipótesis, realización de síntesis y formulación ordenada de conclusiones.
- 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

- The course aims to show students the resources and tools required for successful research in art history.
- Intended to convey the understanding and management of major literary, documentary, visual and material sources of our discipline. Its definition, classification and typological prominent examples.



- Try to get learning the basic rules of cognition in historical disciplines, including management of the current literature and new technologies.
- Try to check the extent of their education through research proposals original in which the theoretical and practical knowledge of the subject is used.

DESCRIPTION OF CONTENTS

1. THE CONCEPT OF SOURCE FOR HISTORICAL-ARTISTIC RESEARCH: Types and classification

2. THE PROCESS OF KNOWLEDGE: The state of the art and the phases of the research work

THE PROCESS OF KNOWLEDGE: The state of the art and the phases of the research work

3. THE SOURCES OF ANCIENT AND MEDIEVAL ART HISTORY : Features and featured examples

THE SOURCES OF ANCIENT AND MEDIEVAL ART HISTORY: Features and featured examples.

4. THE SOURCES OF THE HISTORY OF MODERN AND CONTEMPORARY ART: Features and featured examples

THE SOURCES OF THE HISTORY OF MODERN AND CONTEMPORARY ART: Features and featured examples

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	10,00	0
Development of individual work	20,00	0
Study and independent work	60,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

CLASSES:



1) Theoretical classes: They will expose the student teachers / to essential aspects of the subject, try to systematize and facilitate content and provide literature for the exam preparation.

2) Practical classes: Practical exercises in the contact sessions established along the course. The aim is to help the student / a in the exercise of reading, analysis and understanding of the sources or, in the published papers are given in reference literature.

PREPARATION OF LECTURES:

Realization of recommended readings, consultations of materials through the Virtual Classroom and reviewing taught in previous classes contents.

PREPARATION FOR PRACTICAL WORK:

Finding information and preparation of reports or work following some guidelines and a specialized methodology.

TUTORING:

a) Tutoring scheduled:

The student / a will attend scheduled by teachers in order to expand theoretical and practical aspects scheduled outside of school hours tutoring sessions.

b) unscheduled Tutorials:

The student / a will attend the opening hours that teachers have established in order to perform queries or concerns about any aspect related to the subject.

COMPLEMENTARY ACTIVITIES:

This section enter compulsory student attendance / aa an activity organized by teachers of the subject outside the classes and which may consist of a practical file or library or attending a seminar or conference it included specific. To be valued activity, you must submit a report on the activity. The characteristics and structure of memory the student / be communicated prior to conducting the activity.

EVALUATION

It will be evaluated:

1. Monitoring of the preparation of lectures and practical classes through one or more follow-up tests.
2. Attendance enrichment activity and its subsequent evaluation.
3. The realization of an individual practical work in the own content of the field are.
4. The final exam, in which both the exposure of theoretical knowledge and practical application will be assessed. The rating for the exam can be weighted with the other points shall be a minimum of 4 out of 10.



The exact percentage representing each of these aspects in the final grade is as follows:

Exam: 50%

Follow-up tests and complementary activities: 30%

Evaluation of individual Jobs: 20%

TOTAL: 100%

For the second convocation:

As a follow-up tests, individual works, complementary activities and follow-up formulas are presented as progressive acquisition of knowledge, in the second call only the exam can be retake, with the requirement of a minimum of 4 out of 10.

REFERENCES

Basic

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- CALVO SERRALLER, F.; PORTÚS, J. Fuentes de la Historia del Arte II. Madrid: Historia 16, 2001.
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- CHECA, F.; GARCÍA FELGUERA, M.S.; MORÁN TURINA, M. Guía para el estudio de la Historia del Arte. Madrid: Cátedra, 1987.
- CHIPPE, H.B. Teorías del arte contemporáneo. Fuentes artísticas y opiniones críticas. Madrid: Akal, 1995
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- FREIXA, M. et al. Introducción a la Historia del arte. Fundamentos teóricos y lenguajes artísticos. 2ª ed. Barcelona: Barcanova, 1991.
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- RAMÍREZ, J. A. Cómo escribir sobre arte y arquitectura. Barcelona: Ediciones del Serbal, 1996.
- SCHLOSSER, J. La Literatura artística. Madrid: Cátedra, 1993 (Ed. orig., 1924).
- YARZA LUACES, J. Fuentes de la Historia del Arte I. Madrid: Historia 16, 1997.



Additional

- AZCÁRATE RISTORI, J. M.; CERVERA VERA, J.; MORALES Y MARÍN, J. L. (coors.) Colección de documentos para la Historia del Arte en España. 3 vols. Madrid: Real Academia de Bellas Artes de San Fernando - Zaragoza: Museo e Instituto Camón Aznar, 1981-1982.
- BORDINI, S. Materia e imagen. Fuentes sobre las técnicas de la pintura. Barcelona: Ediciones del Serbal, 1995.
- CASSANY, D. Afilar el lapicero. Guía de redacción para profesionales. Barcelona: Anagrama, 2007.
- FERNÁNDEZ ARENAS, J.; BASSEGODA I HUGAS, B. (dirs.) Fuentes y documentos para la historia del arte. Barroco en Europa. Barcelona: Gustavo Gili, 1983.
- FREIXA I SERRA, M. (dir.) Fuentes y documentos para la historia del arte. Las vanguardias del siglo XIX. Barcelona: Gustavo Gili, 1982.
- GARRIGA, J. (dir.) Fuentes y documentos para la historia del arte. Renacimiento en Europa. Barcelona: Gustavo Gili, 1983.
- LOZANO, J. El discurso histórico. Madrid: Alianza Editorial, 1987.
- PITARCH, A. J. (dir.) Fuentes y documentos para la historia del arte. Arte Antiguo. Barcelona: Gustavo Gili, 1982.
- SÁNCHEZ CANTÓN, F. J. Fuentes literarias para la Historia del arte español, 5 vols. Madrid: Ministerio de Instrucción Pública, 1923-1941.
- THUILLIER, G.; TULARD, J. Cómo preparar un trabajo de historia. Métodos y técnicas. Barcelona: Oikos Tau, 1989.
- YARZA, J.; GUARDIA, M.; VICENS, T. Fuentes y documentos para la historia del arte. Arte Medieval I. Barcelona: Gustavo Gili, 1982.
- YARZA, J. (dir.) Fuentes y documentos para la historia del arte. Arte Medieval II. Barcelona: Gustavo Gili, 1982.

ADDENDUM COVID-19

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

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. In order to guarantee distance and safety measures, theoretical and practical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups alphabetically. Supplementary activities (weekly hour O: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

3. Teaching Methodology

Theory classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or may be complemented with different types of materials and activities through 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. The annex to the Teaching Guide for each group will detail the activities that make up the evaluation.

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 and could have an oral exam part.

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.

