

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

<b>Code</b>	33901
<b>Name</b>	History of Pre-Colombian Art
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	7 - Art and territory	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
VIDAL LORENZO, MARIA CRISTINA	230 - Art History

**SUMMARY**

The course focuses on the analysis, study and interpretation of the artistic manifestations that flourished in the two large cultural areas of Ancient America: Mesoamerica and the Andean region. The main civilizations that evolved in these two areas are described and set within their respective spatial and temporal frameworks in order to reflect on the origins of art, art and worldview, artist status, artistic norms and conventions, scripts and iconography, art and mythology, urbanism, civil and religious architecture, sculpture, sumptuary art, archaeological ruins and the preservation of cultural heritage sites and artifacts.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

Appropriate competence for reading and writing in Spanish. Essays, mid-term assignments and the final exam are conducted in Spanish.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- 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.
- Be able to present management and dissemination projects in all fields of art history, both orally and in writing.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Be able to communicate orally and in writing in one's own language and in at least one foreign language.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Develop the learning skills needed to undertake further postgraduate or doctoral studies with a high degree of autonomy.
- Have critical knowledge of the space-time coordinates of art history.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply a scientific methodology to any type of action and decision in relation to art history.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.



- Show motivation for quality through a personal ethical commitment to the professional environment.

## **LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)**

By the end of the course students should have acquired the methodological skills that enable them to analyse and interpret the urbanism, art and architecture of the main civilizations that flourished in Mesoamerica and the Andean region.

## **DESCRIPTION OF CONTENTS**

**1. Time and space in the great cultural and geographical areas of pre-Columbian America: Mesoamerica and the Andean region**

**2. The Formative period in Mesoamerica: the art of the Olmecs and other pre-Classic cultures**

**3. The Classic period in central Mexico: Teotihuacan**

**4. Mayan art**

**5. The post-Classic period and Aztec art**

**6. The art of the Formative cultures of the Andean region: Chavín de Huántar and Paracas**

**7. Classic Art in the central Andes: Moche and Nazca**

**8. The art of the Incas and other post-Classic Andean cultures**

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	5,00	0
Study and independent work	25,00	0
Readings supplementary material	20,00	0
Preparation of evaluation activities	20,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

The course is structured as follows:

a) Three hours of classroom lectures:

These include both theoretical and practical lessons, delivered with the aid of audiovisual media. The lectures cover the main aspects of the course and review the bibliography. Students should have read and prepared the topic beforehand.

b) Seminars, guided visits or external activities

Compulsory attendance at these or similar supplementary activities may be required, subject to the number of students registered.

c) Tutorials

Attendance at scheduled tutorials is optional. Their purpose is to clarify aspects of the course content.

**EVALUATION**

The final mark comprises:

1. A written exam at the end of the academic term. The exam covers theoretical and practical aspects dealt with in the course.



The rating for the written exam can be weighted with the other sections must be a minimum of 4 out of 10.

2. A mid-term reading assignment

3. Attendance at seminars, events or supplementary activities

Composition of the final mark:

Written exam: 60%

Reading assignments: 30%

Attendance at supplementary activities: 10%

For the second call will remain note the readings and activities obtained in the first round . The rating for the written exam can be weighted with the other sections must be a minimum of 4 out of 10.

## REFERENCES

### Basic

- MILLER, M. Ellen. (1999): Arte de Mesoamerica. De los olmecas a los aztecas, Destino, Barcelona.
- MUÑOZ, Gaspar (2006): La arquitectura maya. Biblioteca TC, Valencia.
- RIVERA, Miguel y Cristina VIDAL (1992): Arqueología americana, Ed. Síntesis, Madrid.
- STONE-MILLER, Rebecca (2002): Art of the Andes. From Chavin to Inca, Thames & Hudson, World of Arte Series, Londres y Nueva York.
- VIDAL, Cristina. (1999) (Ed.): Los Mayas. Ciudades Milenarias de Guatemala, catálogo de la exposición, Ayuntamiento de Zaragoza, Generalitat Valenciana y Ministerio de Educación y Ciencia.

### Additional

- ALCINA, José (1990): El arte precolombino, Akal, Madrid.
- FUENTE, Beatriz. de la (Coord.) (1999): Pintura mural prehispánica, Lünweg, Barcelona.
- GENDROP, Paul (1993): Compendio de arte prehispánico, Editorial Trillas, México.
- GENDROP, Paul. y Doris. HEYDEN (1989): Arquitectura precolombina, Aguilar, Madrid.
- GRUBE, Nikolai. (2001): Los Mayas: una civilización milenaria, Könemann, Colonia.





- KUBLER, Georges. (1999): Arte y arquitectura en la América precolonial, Manuales de Arte Cátedra, 2ªed., Madrid.
- LÓPEZ GUZMÁN, Rafael Dir. (2004): Perú indígena y virreinal. Catálogo de la exposición, SEACEX, Madrid.
- WESTHEIM, Paul. (1957): Ideas fundamentales del arte prehispánico en México, FCE, México.
- MILLER, M. Ellen y Karl TAUBE (1997): The Gods and Symbols of Ancient México and the Maya, Thames & Hudson, Londres y Nueva York.
- RIVERA, Miguel (2001): La ciudad maya. Un escenario sagrado, Editorial Complutense, Madrid.
- RIVERA, Miguel (2006): Arte Precolombino, Enciclopedia Ars Magna, Barcelona.
- SCHELE, Linda. y M. Ellen. MILLER (1992): The Blood of Kings. Dynasty and Ritual in Maya Art, Thames and Hudson, Londres.
- VV.AA. (1991): Los incas y el antiguo Perú, catálogo de la exposición, Madrid.
- VÁZQUEZ DE ÁGREDOS, Mª Luisa (2010): La pintura mural maya, UNAM, Mérida.
- VIDAL, Cristina (2004): Tradición e innovación en el arte del antiguo Perú, Perú, indígena y virreinal, catálogo de la exposición, SEACEX, Madrid.
- VIDAL, Cristina y Gaspar MUÑOZ (1997): Tikal. El Gran Jaguar, Agencia Española de Cooperación Internacional, Madrid.
- VIDAL, Cristina y MUÑOZ, Gaspar Eds. (2014): Artistic Expressions in Maya Architecture: Analysis and Documentation Techniques, Archaeopress, Oxford.
- VIDAL, Cristina y Gaspar MUÑOZ Eds. (2009): Los grafitos mayas. Cuadernos de arquitectura y arqueología maya, Editorial UPV, Valencia.
- WESTHEIM, Paul. (1957): Ideas fundamentales del arte prehispánico en México, FCE, México.

## **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. If the capacity of the classrooms derived from the sanitary conditions does not allow 100% attendance, the theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups. 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 with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups (if the capacity of the classrooms derived from the sanitary conditions doesn't allow 100% attendance) 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 similar. They will 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 materi