

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

Code	33908
Name	History of Graphic Arts
Cycle	Grade
ECTS Credits	6.0
Academic year	2020 - 2021

Study (s)

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

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	8 - Contemporary art and media	Optional

Coordination

Name	Department
JEREZ MOLINER, ANGEL FELIPE	230 - Art History

SUMMARY

History of Graphic Arts is an optional subject taught in the fourth year of the Degree in Art History and is included in the module Contemporary Art and Media. It intends to introduce students to the taste for and knowledge of a set of artistic expressions, whose common link is the variety of products resulting from stamping, with more than five centuries of history in Europe. Graphic arts, for their ability to repeat images or signs accurately, have always been essential tools for the transmission of culture, linked with printing, graphic illustration and typography. Gradually they became a peculiar art form through the great masters of engraving, the "artistic" poster and, subsequently, graphic design.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

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

Other requirements

No prior knowledge is required to take this course, although the contents taught in the first-year subject Introduction to Art History can facilitate learning.

OUTCOMES

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 basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- 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.

LEARNING OUTCOMES

- Through the ability to analyse and summarise, students must acquire a basic understanding of the different techniques of graphic art.
- Through knowledge and management of the main sources and updated bibliography on graphic art, students must acquire a basic knowledge of the precise specialized terms, as well as an idea of the historical evolution and the main representatives of graphic art.
- Through follow-up activities, practices and direct contact with the sources, students must acquire the ability to apply a scientific methodology, present hypotheses, synthesise and formulate orderly conclusions.



DESCRIPTION OF CONTENTS

1. CONCEPTS, BASICS, USES AND GRAPHIC ART TECHNIQUES.

Knowledge of specialized terminology. Identification of the different techniques of graphic art and its variants throughout history.

2. THE ORIGINS AND EVOLUTION OF ENGRAVING IN THE WESTERN EUROPE

Uses and functions of the engraving. Presentation of the leading masters of engraving (Dürer, Rembrandt, Callot, Hogarth, Piranesi, Goya and Picasso).

3. OTHER PROCEDURES GRAPHICS FOR XIX AND XX CENTURIES

Progress of graphic illustration, poster, typography and graphic design during the contemporary period. Representatives types and styles.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Preparation of evaluation activities	60,00	0
Preparation of practical classes and problem	30,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

CLASSES:

- 1) Theoretical classes: The lecturer will present essential aspects of the subject, try to systematise contents and provide literature for the preparation of the exam.
- 2) Practical classes: Practical exercises will be carried out in contact sessions scheduled throughout the course. The aim is to help students to read, analyse and understand the sources or the published papers given in the reference list.

PREPARATION FOR LECTURES:

Read the recommended reading material, consult materials on the Virtual Classroom and review the contents taught in previous classes.



PREPARATION OF PRACTICAL WORK:

Find information and prepare reports following some guidelines and a specialized methodology.

TUTORING:

a) Scheduled tutorials:

Students can attend tutorials scheduled by lecturers outside class hours in order to expand on theoretical and practical aspects.

b) Non-scheduled tutorials:

Student can attend the office hours that lecturers have established in order to ask queries or concerns about any aspect related to the subject.

SUPPLEMENTARY ACTIVITIES:

This section includes compulsory attendance at the activities organised by head lecturers outside class hours and which may involve a practical session or attending a specific seminar, exhibition or conference. For these activities to be given a mark, students must submit a report on the activity carried out. The characteristics and structure of the report will be made known well ahead.

EVALUATION

The following elements will be evaluated:

1. Monitoring of the preparation of lectures and practical classes through one or more follow-up tests.
2. Attendance at supplementary activities, through the corresponding report.
3. Completion of an individual practical assignment covering the course contents.
4. The final exam, in which both theoretical knowledge and practical application will be assessed. Students must obtain a minimum mark of 4 out of 10 for the exam to count towards the final mark.

The exact weighting for each of these aspects is:

Exam: 60%

Follow-up tests and supplementary activities: 30%

Evaluation of individual assignments: 10%



TOTAL: 100%

For the second examination sitting:

Given that follow-up tests and supplementary activities are presented as formulas to assess the progressive acquisition of knowledge, in the second examination sitting only the exam can be re-evaluated, with the requirement of a minimum mark of 4 out of 10. Late delivery of individual practical assignment will be penalized according to the accumulated delay with respect to the established deadline.

REFERENCES

Basic

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- BLAS BENITO, J.; CIRUELOS, A.; BARRENA FERNÁNDEZ, C. Diccionario del dibujo y la estampa, Madrid: Real Academia de Bellas Artes de San Fernando- Calcografía Nacional, 1996
- DAWSON, J. (coor.). Guía completa de Grabado e Impresión. Técnicas y materiales. Madrid: Tursen y Hermann Blume, 1996
- EISENSTEIN, E. La revolución de la imprenta en la edad moderna europea . Madrid: Akal, 1994 (1a ed. 1983).
- IVINS, W. M. Imagen impresa y conocimiento . Barcelona: Gustavo Gili, 1975.
- MELOT, M. et al. El grabado. Historia de un arte. Milán: Skira, 1999.
- RAMIREZ, J. A. Medios de masas e historia del arte . Madrid: Cátedra, 1981.
- RUBIO MARTÍNEZ, M. Ayer y hoy del grabado y sistemas de estampación. Conceptos fundamentales, historia y técnicas. Tarragona: Tarraco, 1979.
- VEGA GONZÁLEZ, J. "El grabador: arte y técnica". En: J. M. Matilla (dir.). La formación del artista: de Leonardo a Picasso. Madrid: Calcografía Nacional, 1989, p. 83-109.

Additional

- ALCAIDE, J. L.; PÉREZ ROJAS, J. Arte y propaganda. Carteles de la Universitat de València. Catálogo de exposición. Valencia: UVEG, 2002.
- BLAS BENITO, J. Bibliografía del Arte Gráfico . Madrid: Real Academia de Bellas Artes de San Fernando- Calcografía Nacional, 1994.
- BOZAL, V. La ilustración gráfica del siglo XIX en España. Madrid: Alberto Corazón, 1979.
- CARRETE PARRONDO, J.; CHECA CREMADES, F.; BOZAL, V. El grabado en España (Siglos XV-XVIII). Madrid, Summa Artis, XXXI: Espasa-Calpe, 1987.
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- CHAMBERLAIN, W. Manual de grabado en madera y técnicas afines . Madrid: Hermann Blume, 1988.
- CHAMBERLAIN, W. Manual del aguafuerte y grabado . Madrid: Hermann Blume, 1995.
- ESTEVE BOTEY, F. El grabado en la ilustración del libro. Las gráficas artísticas y las fotomecánicas, ed. facsimilar, 2 vols. Madrid: Doce Calles, 1996 (1a ed., 1948).
- ESTEVE BOTEY, F. Historia del Grabado . Barcelona: Labor, 1997 (1a ed., 1935).



- GALLEGO GALLEGO, A. Historia del grabado en España . Madrid: Cátedra, 1979.
- GUBERN, R. Medios icónicos de masas . Madrid: Historia 16, 1997.
- KREJCA, A. Las técnicas del grabado . Madrid: Libsa, 1990.
- SATUE, E.El diseño gráfico en España. Historia de una forma comunicativa nueva. Madrid: Alianza, 1997.
- VICARY, R.Manual de Litografía. Madrid: Hermann Blume, 1986.

ADDENDUM COVID-19

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

SEMIPRESENTIAL TEACHING MODALITY

1. Contents

The contents initially included in the teaching guide are maintained

2. Workload and teaching planning

Maintaining the weight of the different activities that add up to the hours of dedication in ECTS credits marked in the original teaching guide. Theoretical and practical classes will have a attendance of 50%, with the rotation by alternating weeks of students divided into two subgroups. Complementary activities (weekly time OR, 15h. In total) will be carried out in person. Teaching planning will be specified at the beginning of the course.

In the event that the health situation changes and no access to the University's facilities is possible, teaching and activities will be carried out in their entirety in person. In this case, the corresponding adaptations will be communicated to the students through the Virtual Classroom.

3. Teaching methodology

Theoretical-practical face-to-face class with 50% student attendance for alternate weeks which, depending on the teacher's planning and technical availability, can be followed by the other 50% by synchronous videoconferencing through the Blackboard Collaborate platform or similar. It will be complemented with different types of materials and activities in the Virtual Classroom. Teaching planning will be specified at the beginning of the course.



Tutorials will be done in person (via the UV corporate email) or in person by appointment with the teacher.

In the event that the health situation changes and no access to the University's facilities is possible, teaching and tutoring will be carried out in its entirety in person. In this case, the corresponding adaptations will be communicated to the students through the Virtual Classroom.

4. Evaluation

The evaluation criteria set out in the teaching guide are maintained.

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

5. Bibliographic references

The bibliography recommended in the Teaching Guide is maintained. In the event that the health situation changes and access to the recommended bibliography is not possible, it will be replaced by materials accessible online.