

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

Code	34013
Name	Introduction to the History of Art
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1005 - Degree in History	Faculty of Geography and History	1	First term

Subject-matter

Degree	Subject-matter	Character
1005 - Degree in History	4 - Introduction to history of art	Basic Training

Coordination

Name	Department
MONTERO TORTAJADA, MARIA DE LA ENCARN	230 - Art History
MONTESINOS CASTAÑEDA, MARIA	230 - Art History
RUIZ GARNELO, ISABEL	230 - Art History

SUMMARY

This course aims at introducing the student to the visual arts, from the point of view of Art History as an academic discipline, separated from aesthetics and archaeology. It focuses on its diverse study areas and subject matters, as well as in the institutions that have shaped art and artmaking. It also deals with basic theoretical and methodological concepts that every art historian should be able to use. It provides tools for the analysis of arts' expressive elements, also within mass and digital media. A particular emphasis is placed on the evolution of artistic practice and its social consideration, in relation to art markets and patrons.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Not required

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

1005 - Degree in History

- Demonstrate organisational and planning skills.
- Be able to make abstractions, to analyse and to synthesise.
- Value and respect diversity and multiculturalism.
- Show commitment to the principle of equal opportunities for men and women.
- Have interpersonal skills.
- Show creativity.
- Be able to learn autonomously.
- Show critical awareness of the relationship between current events and processes and the past.
- Have critical knowledge of the different historiographic perspectives in the different periods and contexts.
- Show awareness of and respect for views deriving from other cultural or national backgrounds.
- Know the general diachronic framework of the past.
- Be able to communicate and argue orally and in writing in one's own language using the terminology and techniques of the profession.
- Be able to give narrative form to research results according to the critical canons of the discipline.

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

To learn about the characteristics, functions and main aspects of artistic production, its environment and evolution, bearing in mind the piece of art's social, political and ideological context.

To understand and interpret the theory of art and the aesthetical thinking within different cultural, social, economic, political and ideological contexts, which have conditioned the discourses, aesthetic, function, techniques and formal languages of art.

To specifically know the most important and representative sources, trends, artists and pieces of art from each one of every artistic thought.



To learn about the different methodological approaches of the History of Art to be able to apply them to essays, analysis, and/or interpretation of the sources, literature, documentary, or mass media.

To know and determine the need of information, be able to access to it in an effective manner as well as to evaluate it.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	30,00	100
Other activities	15,00	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

FACE-TO-FACE CLASSES:

Attendance to theoretical and practical classes

SELF-EMPLOYED STUDY AND WORK

With the appropriate bibliographic reference, the student body will work autonomously on the contents of the subject.

PROFESSOR GUIDANCE:

You can attend office hours for guidance and monitoring about the practical and theoretical content of the subject.

COMPLEMENTARY ACTIVITIES:



Conferences, workshops, visits, etc.

EVALUATION

The following aspects will be evaluated:

- 1.- The final exam, in which both the exposition of the theoretical knowledge acquired and its practical application will be assessed. The minimum grade for the exam to be weighted with the other sections of the grades will be 4 out of 10.
- 2.- Autonomous work based on the contents of the subject: for example, readings, or text commentaries, among other possibilities. Autonomous work may be evaluated with controls and/or assignments.
- 3.- Attendance at seminars or complementary activities (conferences, workshops, visits), which may be evaluated through reports.

Spelling, syntax and/or written expression problems will score negatively in the grade of all the written tests and their accumulation may lead to the failure of the subject.

The percentage represented by each of these aspects, or evaluation sections, can be defined between the following intervals of the final grade:

Written test: exam	50-60%
Autonomous, individual work	10-30%
Complementary activities	10-30%
TOTAL	100%

The second call corresponds only to the exam, with the established percentage. The qualification of the autonomous work and of the complementary activities will be those that each student will have obtained in the first call; due to their nature and design, they are not recoverable on second call.

Group-specific assessment criteria will be available for student on a document published in the online platform.



REFERENCES

Basic

- ALCINA FRANCH, J., Arte y antropología, Madrid, Alianza, 1982.
- BELL, J., El espejo del mundo, Barcelona, Paidós, 2008.
- BELTING, H., Antropología de la imagen, Buenos Aires, Katz, 2007.
- BORRÁS GUALIS, G., y otros, Introducción General al Arte. Madrid, Istmo, 1988.
- DE LA PLAZA ESCUDERO, L. y otros, Diccionario visual de términos arquitectónicos. Madrid, Cátedra, 2008.
- ECO, U., La definición del arte. Lo que hoy llamamos arte ¿ha sido y será siempre arte?, Barcelona, Martínez Roca, 1985.
- FAERNA GARCÍA-BERMEJO, J.M., y GÓMEZ CEDILLO, A., Conceptos Fundamentales de Arte, Madrid, Alianza, 2000.
- FATÁS, G. y BORRÁS, G. M., Diccionario de términos de arte y elementos de arqueología, heráldica y numismática, Madrid, Alianza, 1999.
- FREELAND, C., Pero ¿esto es arte? Una introducción a la teoría del arte, 2003.
- FREIXA, M., CARBONELL, E., FURIÓ, V., VÉLEZ, P., VILA, F., YARZA, J., Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos, Barcelona, Barcanova. Temas Universitarios. 1991.
- FURIÓ, V., Sociología del arte, Madrid, Cátedra, 2002.
- GOMBRICH, E. H., La historia del arte, Madrid, Destino, 1997.
- RAMÍREZ, J. A., Medios de Masas e Historia del Arte, Madrid, Cátedra, 1976.
- RAMÍREZ, J. A., Cómo escribir sobre arte y arquitectura. Barcelona, Del Serbal, 1996.
- WITTKOWER, R., La escultura, procesos y principios, Madrid, Madrid, Alianza, 1987.



Additional

- ARNHEIM, R., Arte y percepción visual, Madrid, Alianza, 1979.

BAXANDALL, M., Modelos de intención. Sobre la explicación histórica de los cuadros, Madrid, Hermann Blume, 1989.

BENEVOLO, L., Introducción a la arquitectura. Madrid, Celeste, 1994.

BORRÁS GUALIS, G., Cómo y qué investigar en historia del arte, Barcelona, Ed. Del Serbal, 2001.

CARRILLO, J., Arte en la red, Madrid, Cátedra, 2004.

CASTELNUOVO, E., Arte, industria y revolución. Temas de historia social del arte. Madrid, Tecnos, 1988.

FREEDBERG, D., El poder de las imágenes, Madrid, Cátedra, 1992.

LAFUENTE FERRARI, E., La fundamentación y los problemas de la Historia del Arte, 2ª ed., Madrid, Instituto de España, 1985.

MELOT, M., Breve historia de la imagen. Madrid, Siruela, 2010.