

COURSE SYLLABUS

1. COURSE DESCRIPTION

Degree:	Geography & History
Double Degree:	
Course:	Art History
Module:	Art
Department:	Geography, History and Philosophy
Academic Year:	2014-2015
Term:	2nd term
Total Credits:	6
Year:	2nd
Type of Course:	Core
Course Language:	English

Teaching model:	A1	
a. General/background/theory:		70%
b. Practical applications/developmental knowledge-building		30%
c. Guided Academic Activities:		

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2. COURSE COORDINATOR

Course coordinator	
Name:	María del Valle Gómez de Terreros Guardiola
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Departament:	Geografía, Historia y Filosofía
Area:	Historia del Arte
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3. ACADEMIC CONTEXT

3.1. Objectives

The core objective of this course is to introduce the students to the key concepts of Art History and to equip them with the tools they require in order to be able to analyse, evaluate, compare and understand works of art in their historical context.

This involves an overview of the evolution of Human Art from prehistory up to the end of the early modern period (with an emphasis on Spain) thereby allowing the students to appreciate both its legacies and its effects on contemporary society.

Given the scope of the topic, the course focuses on particular artistic works, schools and movements. A variety of methodological approaches are involved.

The course also seeks to instill an appreciation of the importance of the conservation and dissemination of artistic heritage.

Alongside the acquisition of the core concepts of the subject, students will be involved in practical activities designed to develop competences which will be of service in their future careers (such as data-gathering, text analysis, presentations).

3.2. Contributions to the degree programme

This subject will endow students with a better understanding of the chronological and spatial parameters of the field of Art History thereby enabling them to appreciate the contributions that Art has made to human history and culture. It will also equip them with an understanding of and ability to use discipline specific terminology. In doing so, in tandem with other courses in the Arts module, it prepares them for a variety of potential future arts-related professional fields including teaching, research, documentation and heritage preservation and management.

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3.3. Entrance requirements

As this is an introductory course, there are no subject specific requirements.
As the course will be partially taught in English, students should have a minimum level in English (B1 or B2, in line with the Common European Framework).

4. COMPETENCES

4.1 Degree Competences Developed during the Course

1. Development of linguistic competence in Spanish and in English.
2. Analysis and interpretation of different data and information; synthesis of results.
3. Decision making in order to adapt to new situations and solve problems. Development of self-criticism and critical awareness in order to assess and optimise the learning process.
4. Active learning, showing autonomy, initiative, planning and organization skills, entrepreneurship and creativity.
5. Autonomous information search and management promoting intellectual rigour.
6. Responsibility and ethics avoiding malpractice (i.e. plagiarism).
7. Application of equality, respect and diversity principles, as in a democratic culture.

4.2. Module Competences Developed during the Course

Disciplinary

8. Knowledge, interpretation and assessment of artistic and cultural manifestations.
9. Knowledge of important works of art in their historical and geographical contexts from a comparative perspective and from their intercultural, local and universal projection.
10. Knowledge of main trends and periods of Art History as well as historical-artistic processes that have endowed our society with aesthetic and heritage meaning.
11. Art History knowledge that facilitates the analysis of the riches of artistic and architectural products of the past, incorporating approaches relating to historical-artistic heritage and its sustainability.

Professional

12. Identification of the field of Art History and Heritage.
13. Acquisition of the necessary skills for the practical study of artistic and heritage

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properties.

14. Complete, complex, integrated and multifaceted view of problems related to art and heritage.
15. Use of bibliographical resources adequate for the study of the subject, developing the skill of reading scientific texts.
16. Responsible management of information and communication through the use of the new technologies.
17. Dissemination of knowledge gained in a rigorous and ordered way.
18. Oral and written communication in Spanish and in English using specific terminology and commonly accepted techniques among professionals of Art History and Heritage.

Academic

19. Development of scientific curiosity through interest and knowledge of the subject.
20. Combination of a generalist approach to Art History with the specialised analysis and comparison of diachronic and synchronic perspectives.
21. Organization and logistics skills development for the study and basic research of Art History.
22. Distinction of lines of research and methodologies applicable to the study of Art History and Heritage.

4.3. Course-specific Competences

1. Knowledge, interpretation and assessment of the main artistic manifestations from Antiquity to the early contemporary world.
2. Knowledge and distinction of the different trends and periods of Art History.
3. Knowledge of basic terminology related to the subject, as well as the critical methods used in the analysis of artistic productions.

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5. COURSE CONTENTS

TOPIC 1: Introduction to Art History

1. Art History as an academic discipline. Classifications and styles. Methodologies for art criticism.
2. Sources and Bibliography. New technologies.
3. The origins of Art: Prehistory.

BLOCK 1: ANTIQUITY

TOPIC 2: Art in Egypt and Mesopotamia

1. Egyptian Art. Architecture – tombs & temples.
2. Figurative art.
3. From Sumerian to Persian Art.

TOPIC 3: Art in Ancient Greece

1. Pre-Hellenic Art.
2. Greek architecture: the classical orders and the temple. Other constructions: the theatre.
3. Sculpture and its evolution. Ceramics.
4. Pre-Roman Spain.

TOPIC 4: Roman and Paleochristian Art

1. The Etruscan legacy.
2. Roman architecture and urbanism: architectonic types and techniques.
3. Sculpture: portraiture and commemorative relief. Painting and mosaics.
4. Paleochristian Art: catacombs, basilicas, baptisteries and martyrs. Figurative art: aesthetic and iconographic developments.

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BLOCK 2: THE MEDIEVAL WORLD

TOPIC 5: Byzantine, Islamic and Mudejar Art

1. Byzantine Art: architectonic innovations. Images and icons. Mosaics and marble.
2. Islamic Art: Architecture. The city and the mosque. Hispano-muslim art: from the emirate and caliphate of Cordoba to the Nazari period.
3. Mudejar Art: conceptualization, focus and development.

TOPIC 6: Pre-Romanesque and Romanesque Art

1. The Art of the era of invasions. Visigoth Art.
2. Pre-Romanesque Art: The Carolingian and Ottonian Renaissance. Spain: Asturian and Mozarab Art.
3. Romanesque Art: Architecture. Monasteries and pilgrimages. Evolution and schools. The *camino* and the cathedral of Santiago. Sculpture and Painting. Representative Spanish works.

TOPIC 7: Gothic Art

1. Gothic architecture: The development and evolution of construction techniques. Cities and cathedrals. Spanish examples. Glasswork. Civil architecture.
2. Gothic sculpture: the evolution of iconography and typologies.
3. Painting: general characteristics and stylistic phases. Sumptuary Art.

BLOCK 3: THE EARLY MODERN PERIOD

TOPIC 8: Renaissance Art

1. The Renaissance in Italy. The *Quattrocento* and the *Cinquecento* in Florence, Rome and other Italian courts. The Grand Masters. Venice: Palladio and the major painters.
2. The Renaissance in Europe. The spread of Styles and national responses. Examples from France, the Netherlands, Germany and England.
3. The Renaissance in Spain. Architecture. Representative works. Sculpture: themes, materials and genres. Painting: El Greco.

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TOPIC 9: Baroque Art

1. Baroque and Roccoco. Architecture. Italy: Rome and urbanism. France and classicism. England. The evolution of Spanish baroque. Examples of the spread to the Americas.
2. Sculpture. Italy: Bernini. France and courtesan art. Spain: schools and significant artists.
3. Painting. Italy. Carvaggio and Romano-bolognese classicism. Decorative baroque. Roccoco. Venice. Flemish and Dutch painting. France and England. Spain: relevant artists and focal points. Velázquez.

TOPIC 10: Illustration and the origins of Modern Art

1. Illustration and the foundations of Modern Art. Art and autonomy. The classical world as a model and diversity.
2. Neo-classic architecture in France and other countries. Spain: Juan de Villanueva.
3. Sculpture and painting. Classicism and other genres in France, England and Italy from the gallant to the sublime. Francisco de Goya.

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6. METHODOLOGY AND RESOURCES

General background/theory:

A) Classroom-based

Lectures outlining the core theoretical concerns of the discipline. These sessions may require students to do preparatory reading (in Spanish or other languages), which will encourage both reflection and active participation.

B) Visits to cultural centres and/or permanent/temporary exhibitions

Direct contact with works of art and exhibition spaces form an essential element of the practical side of the course. They require preparation before the visit and naturally give rise to reflection afterwards. In addition they provide a highly motivating complement to the lectures.

During each thematic block students will be encouraged to visit (sometimes in the flesh, sometimes online) sites of artistic interest both locally in Seville and its surroundings and further afield in Spanish and international locations. The goal is that the students will broaden their artistic horizons while also becoming more aware of their immediate surroundings. Students will be given tasks relating to the visits. During the course there will be at least one whole group visit (including the teacher).

Practical applications/developmental knowledge-building

This consists of practical sessions with smaller groups of around 20 students based on hands-on tasks, video materials, discussion and debate. These sessions will foster student-led learning.

1. Putting the Theory into practice: sessions featuring audio-visual and/or on-line materials, text analysis and developing art criticism through various methodological perspectives.
2. Analysis and Discussion of news items which relate to the subject.
3. Peer and auto feedback sessions.
4. Student-led presentations and seminars.



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Self-study

- Readings taken from the recommended bibliography (in Spanish or other languages).
- Use of search engines.
- Essays, critiques and commentaries (using sources provided by the teacher).
- Preparation for visits and writing-up afterwards.
- Preparation of monographs and presentations.
- Locating and commenting on related news in the media.
- Preparing for written exams.
- Use of the webCT both for study of materials provided therein, developing competences with software and communication with teacher and peers.
- Tutorials: individual or in small groups. To assist students in developing autonomous learning strategies and skills.

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7. ASSESSMENT

This course will be assessed by means of:

- a) Written examinations (70% of the final grade). There will be two examinations, one mid-term and one at the end of the course. Two parts, one theoretical, one practical (critique and analysis of selected works of art).
- b) Written coursework, presentations, active participation in class and visits (30% of the final grade),

Students who do not pass in June will be given a second opportunity in July. There will be a re-take exam for those who fail the examinations and any coursework which did not meet the assessment criteria during the course will be modified and re-submitted for approval. Any student wishing to improve their original grade can take the re-sit or re-submit coursework.

In July, students can also decide to do only one exam (100 % of the final grade, with two written parts, theoretical and practical, and a brief oral test) as stated in our University current assessment regulations.

8. BIBLIOGRAPHY

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