

## COURSE SYLLABUS

### 1. COURSE DESCRIPTION

<b>Degree:</b>	<b>Geography and History</b>
<b>Last revision:</b>	<b>June, 2016</b>
<b>Course:</b>	<b>Art History</b>
<b>Module:</b>	<b>Art</b>
<b>Department:</b>	<b>Geography, History and Philosophy</b>
<b>Term:</b>	<b>2nd term</b>
<b>Total Credits:</b>	<b>6</b>
<b>Year:</b>	<b>2nd</b>
<b>Type of Course:</b>	<b>Core</b>
<b>Course Language:</b>	<b>English</b>

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

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### 2. COURSE COORDINATOR

<b>Course coordinator</b>	
<b>Name:</b>	<b>María del Valle Gómez de Terreros Guardiola</b>
<b>Centre:</b>	<b>Facultad de Humanidades</b>
<b>Departament:</b>	<b>Geografía, Historia y Filosofía</b>
<b>Area:</b>	<b>Historia del Arte</b>
<b>Position:</b>	<b>Catedrática de Universidad</b>
<b>Office hours:</b>	<b>Tuesday, 10-14 h. and 16-17 h. Thursday, 16-17 h.</b>
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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 production from Antiquity 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 and art works 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 taught in English, students should have a minimum level (basic ability to read, write, and communicate in English).

## 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

#### Transversal competences

1. Awareness of historical and cultural diversity, and understanding of existence, actions and thoughts of humanity in different historical contexts.
2. Selection, organization and proper use of information resources for study and research.
3. Use of data-gathering instruments for historical and/or geographical information: bibliographic catalogues, archive inventories, electronic references.
4. Knowledge and comprehension of European cultural foundations through different humanistic disciplines and their main written sources.
5. Knowledge of basic contents of this module's disciplines.
6. Development of competences for updating knowledge and understanding changing processes, providing new uses for traditional knowledge.

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### Specific competences

1. Oral and written communication in Spanish and in English using specific and technical terminology commonly accepted among professionals of Art History.
2. Knowledge of the main trends and periods of Art History, as well as the basic terminology related to the subject.
3. Analysis of works of art in their historical and geographical contexts.
4. Consideration, analysis and interpretation of the social contribution that Art History has made to Cultural History.
5. Art History knowledge that facilitates the analysis of the fortunes of artistic and architectural products of the past, incorporating approaches relating to historical-artistic heritage and its sustainability.
6. Knowledge, understanding and interpretation of complex historical processes.

### **4.3. Course-specific Competences**

1. Knowledge, interpretation and assessment of the main artistic manifestations from Antiquity to the Enlightenment and the origins of Modern Art.
2. Development of scientific curiosity through interest and knowledge of the subject.
3. Combination of a generalist approach to Art History with the specialised analysis and comparison of diachronic and synchronic perspectives.
4. Organization and logistics skills development for the study and basic research of Art History.
5. Distinction of lines of research and methodologies applicable to the study of Art History and Heritage.

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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 and temples.
2. Figurative art.
3. From Sumerian to Persian Art.

#### TOPIC 3: Art in Ancient Greece

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

#### TOPIC 4: Roman and Early Christian Art

1. The Etruscan legacy.
2. Roman architecture and urbanism: architectonic types and techniques.
3. Sculpture: portraiture and commemorative relief. Painting and mosaics.
4. Early Christian Art: catacombs, basilicas, baptisteries and *martyria*. 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 and evolution. Images and iconoclasm. Mosaics and ivories.
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, localization and development.

#### **TOPIC 6: Pre-Romanesque and Romanesque Art**

1. Migration Period Art. Visigothic Art.
2. Pre-Romanesque Art: The Carolingian and Ottonian Renaissances. Spain: Asturian and Mozarabic Art.
3. Romanesque Art: Architecture. Monasteries and pilgrimages. Evolution and schools. The *camino* and the cathedral of Santiago. Sculpture and painting. Representative Spanish art works.

#### **TOPIC 7: Gothic Art**

1. Gothic architecture: development and construction techniques. Cities and cathedrals. Spanish examples. Stained glass. Civil architecture.
2. The evolution of Gothic sculpture. Iconography and typologies.
3. Painting: general characteristics and stylistic phases. Sumptuary arts.

### **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 great masters. Venice: Palladio and the major painters.
2. The Renaissance in Europe. The spread of the style and national responses. Examples from France, the Netherlands, Germany and England.
3. The Renaissance in Spain. Architecture. Representative works. Sculpture:

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themes, materials and genres. Painting: El Greco.

### **TOPIC 9: Baroque Art**

1. Baroque and Rococo. 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 court art. Spain: schools and significant artists.
3. Painting. Italy. Caravaggio and Romano-bolognese classicism. Decorative Baroque. Rococo. Venice. Flemish and Dutch painting. France and England. Spain: relevant artists and focal points. Velázquez.

### **TOPIC 10: Enlightenment and the origins of Modern Art**

1. Enlightenment and the foundations of Modern Art. Art's autonomy. The classical world as a model and artistic diversity.
2. Neoclassical architecture in France and other countries. Spain: Juan de Villanueva.
3. Sculpture and painting. Classicism and other genres developed in France, England and Italy: from the *fête galante* paintings 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, readings, 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. Peers and teacher feedback on reports written by students.
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 and other bibliographical tools.
- 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 UPO's virtual platform 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 May will be given a second opportunity in June. 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

#### General Art History Texts

- GOMBRICH, E. H., *The Story of Art*, Phaidon, London-New York, 11th ed., 2008.
- HONOUR, H. & FLEMING, J., *A World History of Art*, Laurence King Publishing Ltd., London, 2010.
- JANSON, H. W., DAVIES, P. J. E. et al., *Janson's History of Art: the Western Tradition*, 8th ed., Prentice Hall, London.
- KEMP, M., *The Oxford History of Western Art*, Oxford University Press, 2000.
- KLEINER, F. S., *Gardner's Art through the Ages: a Concise History of Western Art*, Boston, Wadsworth, Cengage Learning, 2010.
- WATKIN, D., *A History of Western Architecture*, London, Laurence King, 2000.

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- AZNAR ALMAZÁN, S. y CÁMARA MUÑOZ, A., *Historia del Arte*, Madrid, 2006.
- BAUMGART, F., *Historia del Arte*, Madrid, 1990.
- BAZIN, G., *Historia del Arte. De la Prehistoria a nuestros días*, Barcelona, 1996 (1956).
- Biblioteca básica de arte*, Anaya, Madrid, 1990 y ss.
- BONET CORREA, A. (coord.), *Historia de las artes aplicadas e industriales en España*, Madrid, 1987 (2.ª ed.).
- BOROBIO, L., *Historia sencilla del Arte*, Madrid, 2002.
- BOZAL, V., *Historia del Arte en España*, 2 vols., Madrid, 1973.
- CÁMARA, A. (coord.), *Arte español para extranjeros*, San Sebastián, 1999 (4ª ed. 2006).
- CHING, F. D. K., JARZOMBEEK, M. M. y PRAKASH, V., *Una historia universal de la arquitectura. Un análisis cronológico comparado a través de las culturas*, 2 vols., Barcelona, 2011.
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- Cuadernos de arte español*, Historia 16, Madrid, 1991-1992.
- FLEMING J. y HONOUR, H., *Historia mundial del Arte*, Madrid, 2004.
- GOMBRICH, E. H., *Historia del Arte*, Madrid, 1982 y eds. posteriores (1950).
- HARTT, F., *Arte. Historia de la pintura, la escultura y arquitectura*, Madrid, 1989.
- HATJE, U. (dir.), *Historia de los estilos artísticos*, 2 vols., Madrid, 1971.
- Historia de la Arquitectura*, col. de Aguilar, Madrid, 1972-1980.
- Historia del Arte*, Historia 16, 50 vols., 1989.
- Historia del Arte en Andalucía*, 9 vols. Sevilla, 1989 y ss.
- Historia del arte español*, col. de Planeta, 10 vols., Barcelona, 1995 y ss.
- Historia del arte hispánico*, Ed. Alhambra, 7 vols., Madrid, 1978-1980.
- Historia universal del Arte*, 10 vols., Planeta, Barcelona, 1986.
- Historia de la arquitectura española*, Ed. Planeta, 7 vols., Barcelona-Zaragoza, 1987.
- Historia del Arte España*, Madrid, 2002.
- Introducción al arte español*, 9 vols., Ed. Sílex, Madrid, 1990-97.
- JANSON, H. W., *Historia general del arte*, Madrid, 4 vols., 1990-1991.
- KOSTOF, S., *Historia de la arquitectura*, 3 vols. Madrid, 1988.
- Manual del arte español: introducción al arte español* (Ed. Sílex), Madrid, 2003.
- NIETO ALCAIDE, V; AZNAR ALMAZÁN, S. y SOTO CABA, V., *Historia del Arte*, Madrid, 1994.
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- ROTH, L. M., *Entender la arquitectura. Sus elementos, historia y significado*, Barcelona, 1999.
- Summa Artis, Historia General del Arte*, Madrid, Espasa-Calpe, 1931 y ss.
- SUREDA, J. (dir.) Col. *Historia del arte español*, Ed. Akal, 1997 y ss.
- El Universo de las Formas*, Madrid, col. de Aguilar, 1960 y ss.
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BORRÁS, G. M.; ESTEBAN, J. F. y ÁLVARO, M. I., *Introducción general al Arte. Arquitectura, escultura, pintura, artes decorativas*, Madrid, 1980.

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