



Faculty of Humanities

## GENERAL SPECIFICATIONS

## Subject Data

**Name:**

HISTORIA DEL ARTE I

**English name:**

ART HISTORY I

**Code:**

101312104

**Type:**

Basic learning

**Hours:**

	Total	In class	Out class
<b>Time distribution</b>			

**ECTS:**

Standard group	Small groups			
	Classroom	Lab	Practices	Computer classroom

**Departments:**

Department of History, Geography and Anthropology

**Knowledge areas:**

ART HISTORY

**Year:**

2°

**Semester**

1°

## ANEXO I

## TEACHING STAFF

Name:	E-mail:	Telephone
M <sup>a</sup> Asunción Díaz Zamorano	madiaz@uhu.es	959219084
Others Data (Tutoring, schedule...)		
<p><b>Tutoring:</b> Wednesday and Thursday 9:00 to 12:00 am.</p> <p><b>Schedule:</b> Wednesday and Thursday 12:00 to 13:30 am.</p>		

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### SPECIFIC INFORMATION OF THE COURSE

#### I. Contents description:

##### 1.1 In English:

Study of the main artistic manifestations in the ancient and medieval world, emphasizing their applicability and usefulness for the study of History.

##### 1.2 In Spanish:

Estudio de las principales manifestaciones artísticas en el mundo antiguo y medieval, incidiendo en su aplicabilidad y utilidad para el estudio de la Historia.

#### 2. Background:

##### 2.1 Situation within the Degree:

It is part of Module 1 (Basic training) and is integrated into the Art History Subject, which has 12 credits, corresponding to the subjects of Art History I (2nd year, 1st semester) and Art History II (2nd year, 2nd semester).

##### 2.2 Recommendations

Not required.

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### 3. Objectives (as result of teaching):

Whoever has successfully completed this subject will be able to acquire a critical awareness of the spatial-temporal coordinates (diachrony and synchrony) and of the geographical and cultural boundaries and interrelationships of Art History.

### 4. Skills to be acquired

#### 4.1 Specific Skills:

CE1: Ability to interpret and analyze societies in their temporal dimension.  
CE9: Ability to recognize the application and usefulness of Art History knowledge in the study of History.  
CE6: General diachronic view of the History of Art.  
CE7: Knowledge of the characteristics, functions and basic lines of Art History in its different manifestations.  
CE8: Knowledge of the main concepts that make up the discipline of Art History.

#### 4.2 General, Basic or Transversal Skills:

CG1: Rational, critical, diachronic knowledge and a broad spatial dimension of the major events and processes of change and continuity of humanity's past, from prehistory to the world today.  
CG10: Towards professional practice and practical training in the various and multiple potential career opportunities.  
CG2: Ability to relate and understand the influence of the past on the present and do so understandable to others.  
CG3: Ability to understand historical and cultural diversity and to foster tolerance and respect for the systems of values of others derived from historical and cultural traditions and civic awareness.  
CG9: Correct use of the terminology of the discipline and knowledge of other languages.  
CG5: Ability to critically examine any kind of historical sources and documents.  
CG6: Ability to handle the means of search, identification, selection and collection of information and use for historical study and research.  
CG7: Basic knowledge of the most relevant concepts, categories, theories and topics different branches of historical research.  
CG8: Understanding the problems inherent in historiographical development.  
CG4: Acquire a basic knowledge of methods, techniques and instruments of analysis historian's principals.  
CT4: Know other languages enough to manage information resources and bibliographical.  
CT3: Correctly master the Spanish language and knowledge of the various styles for the development of the scope of study.

### 5. Training Activities and Teaching Methods

#### 5.1 Training Activities:

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- CLASSROOM TEACHING ACTIVITIES.
- PRACTICAL ACTIVITIES.

### 5.2 Teaching Methods::

- Theoretical Academic Sessions.
- Practical Academic Sessions.
- Conferences.
- Seminars / Exhibition and Debate.
- Other Autonomous Work (Individual Work).

### 5.3 Development and Justification:

For the development of this subject, the following teaching activities will be used:

- Theoretical academic sessions: teacher's explanations.
- Practical academic sessions: guidelines for consulting sources, analysis of works and films, writing and exhibition of topics. Projection of audiovisual media.
- Directed Academic Activities with presence of the teacher: presentations of the students, debates, conferences, visits.
- Tutorials (face-to-face and/or virtual)
- Written works: commentaries on works of art, audiovisual analysis, current affairs, review of readings, monographic works.

#### A. Theoretical academic sessions:

The theoretical classes will focus on the development by the teacher of the different topics that make up the program. The fundamental concepts and contents for their understanding will be transmitted, with the aim of allowing the student to understand the readings they make and complete them autonomously.

#### B. Practical academic sessions:

The practical classes are proposed as a reinforcement of the contents transmitted in the theoretical classes, they are aimed at encouraging the student in their training process, encouraging their active participation and will be graded in the continuous evaluation system. Consequently, the internship weeks will be devoted mainly to:

- Guidelines for the analysis of works of art, photographic and videographic material, debate and sharing.
- Guidelines for the completion of written works and presentation of works.

## 6. Detailed Contents

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### INTRODUCTION:

1. Introduction to the History of Art.
2. Prehistoric art.

### THE ANTIQUITY:

3. Eastern urban cultures: Egypt and Mesopotamia.
4. Greek art.
5. Roman and early Christian art.

### THE MIDDLE AGES

6. Byzantine art and Islamic art.
7. Romanesque art.
8. Gothic art.

## 7. Bibliography

### 7.1 Basic Bibliography:

ARNOLD, Dana, *Art History: a very short introduction*, Oxford, Oxford University Press, 2004.

GOMBRICH, E.H., *The Story of Art*, London, Phaidon Press, 2007.

General websites:

ART HISTORY RESOURCES

ART HISTORY TEACHING [RESOURCES](#)

[ARTCYCLOPEDIA](#)

WEB GALLERY OF [ART](#)

OLGA'S [GALLERY](#)

CANAL [EDUCATIF](#)

INTERNET ART [RESOURCES](#)

DIGITAL IMAGING [PROJECT](#)

WEB JOURNAL ON CULTURAL [PATRIMONY](#)

THE GETTY CONSERVATION [INSTITUTE](#)

UNESCO WORLD [HERITAGE](#)

[VOMA](#). Virtual online museum of art.

PRADO MUSEUM <http://www.museodelprado.es/>

Blog Enseñarte: <http://aprendersociales.blogspot.com/>

MUSEUMS: <http://inmitacs.wordpress.com/museos/>

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### 7.2 Additional Bibliography:

- BATTISTINI, Matilde, *Symbols and Allegories in Art (Guide to Imagery Series)*, 2005.
- BEARD, Mary and HENDERSON, John, *Classical Art. From Greece to Rome*, Oxford, Oxford University Press, 2001.
- BERGER, John, *Ways of Seeing*, London, Penguin Books, 2009.
- BOARDMAN, John, *The Oxford History of Classical Art*, Oxford, Oxford University Press, 1993.
- BORG, Barbara E., *A Companion to Roman Art*, Chichester, West Sussex, England, John Wiley & Sons, 2015.
- CHARLES, Victoria and KARL, Claus H., *Gothic Art*, New York, Parkstone International, 2012 (Available on-line on BUHU).
- CLINE, E.H. (de), *The Oxford Handbook of the Bronze Age Aegean*, Oxford, Oxford University Press, 2010.
- COLDSTREAM, Nicola, *Medieval Architecture*, Oxford, Oxford University Press, 2002.
- COLLINGWOOD, R.G., *The Principles of Art*, Oxford, Oxford University Press, 1958.
- CORMACK, Robibn, *Bizantine Art*, Oxford, Oxford University Press, 2018.
- COSTACHE, Irina D., *The Art of understanding Art: A Behind the Scenes Story*, Chichester, West Sussex, England, John Wiley & Sons, 2012.
- DAVID, Bruno and MCNIVEN, Ian J., *The Oxford Handbook of Archaeology and Anthropology of Rok Art*, Oxford, Oxford University Press, 2018.
- DESMOND, Katherine K., *Ideas about Art*, Chichester, West Sussex, England, John Wiley & Sons, 2011.
- DICKIE, George, *The Art Circle*, Chicago Spectrum Press, 1997.
- DUBY, Georges, *Art and Society in the Middle Ages*, Chichester, West Sussex, England, John Wiley & Sons, 2000.
- ELSNER, Jas, *The Art of the Roman Empire*, Oxford, Oxford University Press, 2018.
- FEBBRARO, Flavio and SHWETJE, Burkhard, *How to read World History in Art: from the Code of Hammurabit to September 11*, How to read, 2010.
- FREEDBERG, David, *The Power of Images. Studies in the History and Theory of Response*, Chicago University Press, 1991.
- FREELAND, Cynthia, *Art Theory: a very short introduction*, Oxford, Oxford University Press, 2003.
- FULLERTON, Mark D., *Greek Sculpture*, Chichester, West Sussex, England, John Wiley & Sons, 2016.
- GABRIEL, Markus, *The Power of Art*, Chichester, West Sussex, England, John Wiley & Sons, 2020.
- GOMBRICH, E.H., *The Story of Art*, London, Phaidon Press, 2007.
- GOMBRICH, E.H.J., *Art and Illusion: a Study in the Psychology of Pictorial Representation*, New Jersey, Princeton University Press, 2001.
- GOODMAN, Nelson, *Languages of art: an approach to a theory of symbols*, Indianapolis, Hackett, 1976.
- GUNTER, Ann C. (ed.), *A companion to ancient Near Eastern Art*, Hoboken, Wiley Blackwell, 2018 (Available on-line on BUHU).
- HARRISON, Charles, *An introduction to Art*, New Haven, Yale University Press, 2020.
- HARTWIG, Melinda K., *A companion to Ancient Egyptian Art*, Chichester, West Sussex, England, John Wiley & Sons, 2014.
- HOLLY, M.A. and MOXEY, K. (eds.), *Art History Aesthetics visual studies*, New Haven/London, Yale University Press, 2002.
- HONOUR, Hugh and FLEMING, John, *A Work History of Art*, Laurence King, 2009.
- KEMP, Martin, *The Oxford History of Western Art*, Oxford, Oxford University Press, 2002.
- MARCONI, Clemente, *The Oxford Handbook of Ancient Greek and Roman Art and Architecture*, Oxford, Oxford University Press, 2014.
- MIGEON, Gaston and SALADIN, Henri, *Art of Islam*, New York, Parkstone International, 2012 (Available on-line on BUHU).
- MILES, Margaret M., *A companion to Greek Architecture*, Hoboken, Wiley-Blackwell, 2020.
- NEES, Lawrence, *Early Medieval Art*, Oxford, Oxford University Press, 2002.
- OSBORNE, Robin, *Archaic and Classical Greek Art*, Oxford, Oxford University Press, 1998.
- PREZIOSI, Donald and HITCHCOCK, Louise A., *Aegean Art and Architecture*, Oxford, Oxford University Press, 2000.
- RIDEAL, Liz, *How to read paintings: a crash course in meaing and method*, Herbert Press, 2014.
- RIGGS, Christina, *Ancien Egyptian Art and Architecture: A Very Short Introduction*, Oxford, Oxford University Press, 2014.
- RUDOLF, Conrad and ARNOLD, Dana, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, Chichester, West Sussex, England, John Wiley & Sons, 2019.
- SEKULES, Veronica, *Medieval Art*, Oxford, Oxford University Press, 2001.
- SHAW, Wendy M.K., *What is Islamic Art?*, Cambridge University Press, 2019.
- SHERMERDINE, W.W. (de), *The Cambridge Companion to the Aegean Bronze Age*, Cambridge, Cambridge University Press, 2010.
- SMITH, Tyler Jo and PLANTZOS, Dimitri, *A companion to Greek Art*, Chichester, West Sussex, England, John Wiley & Sons, 2018.
- STALLEY, Roger, *Early Medieval Architecture*, Oxford, Oxford University Press, 1999.
- STEWART, Peter, *The social story of Roman Art*, New York, Cambridge University Press, 2008 (Available on-line on BUHU).
- TUCK, STEVEN L., *A story of Roman Art*, Chichester, West Sussex, England, John Wiley & Sons, 2015 (Available on-line on BUHU).
- ULRICH, Roger Bradley and QUENEMOEN, Caroline K., *A companion to Roman architecture*, Chichester, West Sussex, England, John Wiley and Sons, 2014 (Available on-line on BUHU).
- WARD, Gerald W.R., *The Grove Encyclopedia of Materials & Techniques in Art*, Oxford, Oxford University Press, 2008.
- WILLIAMS, Rober, *Art theory: an historical introduction*, Oxford, Blackwell, 2004.

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WOLTERSTORFF, Nicholas, *Art Rethought. The social practices of art*, Oxford, Oxford University Press, 2015.



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### 8. Systems and Assessment Criteria

#### 8.1 System for Assessment:

- Control of attendance and participation.
- Written examination.
- Theoretical practical class work.
- Other activities (attending conferences, watching films, etc.).

#### 8.2 Assessment Criteria and Marks:

##### 8.2.1 Examinations Convocatory I

Students will be able to choose between two assessment systems:

1. Final exam.
2. Continuous assessment system, with two components:
  - Exam (70%).
  - Practical activities (30%): monographic work on subject contents and attendance to cycle of conferences.

The exam will consist of the commentary of works of art and the development of the theoretical concepts developed in the classes.

The following evaluation criteria will be taken into account: reliable knowledge of the descriptive and analytical contents of the subject, the use of complementary literature and, in the work, the consultation of sources, attention to the guidelines and vocabulary of historical and artistic analysis, the capacity for synthesis, clarity and logic of exposition, the care of the formal aspects of the work/examination.

##### 8.2.2 Examinations Convocatory II

These evaluation criteria will be the same in second and following calls.

##### 8.2.3 Examinations Convocatory III

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These evaluation criteria will be the same in second and following calls.

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### 8.2.4 Extraordinary Convocatory

These evaluation criteria will be the same in second and following calls.

### 8.3 Single Final Evaluation:

#### **System for Assessment and Marks:**

Exam: 100%. Theoretical and practical contents of the course

#### **Assessment Criteria:**

These criteria shall be taken into account: a) sound knowledge of descriptive content and analysis of the subject, b) the use of complementary literature, c) attention to guidelines and vocabulary of historical and artistic analysis, d) the capacity for synthesis, clarity and expository logic, e) the care of the formal aspects of the examination.