



## Teaching Guide

Identifying Data					2021/22
<b>Subject (*)</b>	History of Art	<b>Code</b>	630G02015		
<b>Study programme</b>	Grao en Estudos de Arquitectura				
Descriptors					
Cycle	Period	Year	Type	Credits	
Graduate	1st four-month period	Second	Obligatory	6	
<b>Language</b>	SpanishGalicianEnglish				
<b>Teaching method</b>	Face-to-face				
<b>Prerequisites</b>					
<b>Department</b>	Proxectos Arquitectónicos, Urbanismo e Composición				
<b>Coordinador</b>	Louzao Martinez, Francisco Xabier	<b>E-mail</b>	x.louzao@udc.es		
<b>Lecturers</b>	López Salas, Estefanía Louzao Martinez, Francisco Xabier Pérez Sanchez, Yolanda	<b>E-mail</b>	estefania.lsalas@udc.es x.louzao@udc.es yolanda.perez@udc.es		
<b>Web</b>	<a href="https://dpauc.udc.es/">https://dpauc.udc.es/</a>				
<b>General description</b>	The course is meant to familiarize second-year students with the History of Western Art from Ancient Greece until the 20th century, and to develop students' understanding of the social, symbolic and aesthetic significance of art in specific historical contexts.				



<b>Contingency plan</b>	<p>In the case of exceptional circumstances caused by the Covid 19 pandemic that may disrupt face-to-face lectures, teaching will move online.</p> <p>Learning platforms provided by the University will be used (Moodle and Teams), as well as the institutional email.</p> <p>1. Modifications to the contents</p> <ul style="list-style-type: none"> <li>- No changes will be made</li> </ul> <p>2. Methodologies</p> <p>*Teaching methodologies that are maintained</p> <ul style="list-style-type: none"> <li>- Masterclass (Teams)</li> <li>- Supervised projects (Teams)</li> <li>- Oral presentation (Teams)</li> <li>- Personalized attention (Teams)</li> </ul> <p>*Teaching methodologies that are modified</p> <p>If health's exceptional measures cancel personal presence of students and teacher in the classes and exams, methodologies described will follow the established contingency plan, based on virtual attendance (Microsoft Teams, Moodle, e-mail)</p> <p>3. Mechanisms for personalized attention to students</p> <ul style="list-style-type: none"> <li>-Email: Daily use to make consultations, request virtual tutorials and to solve doubts.</li> <li>-Moodle: Daily use to download documents about the presentations and delivering both individual and group work. Also, power points about lectures can be downloaded.</li> <li>-Teams: for scheduled tutorials and lectures.</li> </ul> <p>4. Modifications in the evaluation</p> <p>Final exam online (Microsoft Teams and Forms): The test will consist of multiple-choice questions. Students will have 10 minutes to complete 20 questions. This test will be valued with 60% of the Final Grade.</p> <p>*Evaluation observations:</p> <p>The July opportunity will follow the same criteria as the first opportunity.</p> <p>IMPORTANT: All students must have been academically assessed in all of the examined elements (continuous assessment and final exam), to pass the course.</p> <p>5. Modifications to the bibliography or webgraphy</p> <p>No changes will be made.</p> <p>Those texts or other material, whose knowledge is essential to pass the subject, will be uploaded to the institutional file exchange media.</p>
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Study programme competences	
Code	Study programme competences
A40	Ability to practise architectural criticism
A48	Adequate knowledge of general theories of form, composition and architectural types
A49	Adequate knowledge of the general history of architecture
A53	Adequate knowledge of the architectural, urban and landscape traditions of Western culture, as well as their technical, climatic, economic, social and ideological foundations.
A54	Adequate knowledge of aesthetics and theory and history of fine arts and applied arts



A55	Adequate knowledge of the relationship between cultural patterns and social responsibilities of the architect
A68	Coñecemento avanzado de aspectos específicos da materia de Composición no contemplados expresamente na Orde EDU/2075/2010
B2	Students can apply their knowledge to their work or vocation in a professional way and have competences that can be displayed by means of elaborating and sustaining arguments and solving problems in their field of study
B3	Students have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues
B4	Students can communicate information, ideas, problems and solutions to both specialist and non-specialist public
B5	Students have developed those learning skills necessary to undertake further studies with a high level of autonomy
B6	Knowing the history and theories of architecture and the arts, technologies and human sciences related to architecture
B7	Knowing the role of the fine arts as a factor that influences the quality of architectural design
C1	Adequate oral and written expression in the official languages.
C3	Using ICT in working contexts and lifelong learning.
C4	Exercising an open, educated, critical, committed, democratic and caring citizenship, being able to analyse facts, diagnose problems, formulate and implement solutions based on knowledge and solutions for the common good
C6	Critically evaluate the knowledge, technology and information available to solve the problems they must face
C7	Assuming as professionals and citizens the importance of learning throughout life

Learning outcomes			
Learning outcomes	Study programme competences		
FOUNDATIONS OF ART: understanding of the aesthetics and theory of the arts and of the past and present production of fine arts and applied arts that are likely to influence architectural, urban and landscape conceptions.	A40 A48 A49 A54 A55 A68	B2 B3 B4 B5 B6 B7	C1 C3 C4 C6 C7
GENERAL HISTORY OF ARCHITECTURE: understanding or knowledge of the general history of architecture and its relationship with the arts, techniques, human sciences, the history of thought and urban phenomena.	A40 A48 A49 A55 A68	B2 B3 B4 B5 B6 B7	C1 C3 C4 C6 C7
FOUNDATIONS OF WESTERN ARCHITECTURE: understanding or knowledge of the architectural, urban and landscape traditions of western culture and its technical, climatic, economic, social and ideological foundations.	A40 A48 A49 A53 A54 A55 A68	B2 B3 B4 B5 B6 B7	C1 C3 C4 C6 C7
URBAN SOCIOLOGY AND HISTORY: understanding or knowledge of the relationships between the physical environment and the social environment and the foundations of the theory and history of their human settlements, of sociology, of the urban economy and of statistics as foundations of studies territorial and urban planning.	A53 A55 A68	B2 B3 B4 B5 B6 B7	C1 C3 C4 C6 C7

Contents	
Topic	Sub-topic
Ancient Classical art:	1 - Greece 2 - Rome



Medieval art:	3 - Paleochristian and Byzantine 4 - Early Medieval Art (Pre-Romanesque) 5 - Romanesque 6 - Gothic
Modern and Contemporary art:	7 - Renaissance 8 - Baroque 9 - 18th century (Neoclassicism, Romanticism) 10 - 19th century (Realism, Pre-Raphaelites, Impressionism, Post-Impressionism)  11 - 20th-Century Art (1900 to 1945) 12 - 20th-Century Art (after 1945)

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student?s personal work hours	Total hours
Guest lecture / keynote speech	A40 A48 A49 A53 A54 A55 A68 B5 B6 B7 C6 C7	42	0	42
Supervised projects	A40 A48 A49 A53 A54 A55 A68 B2 B3 B4 B5 B6 B7 C1 C3 C4 C6 C7	7	45	52
Oral presentation	A40 A48 A49 A53 A54 A55 A68 B2 B3 B4 B5 B6 B7 C1 C3 C4 C6 C7	7	45	52
Objective test	A40 A48 A49 A53 A54 A55 A68 B2 B3 B4 B5 B6 B7 C1	2	0	2
Personalized attention		2	0	2

(\*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies	
Methodologies	Description
Guest lecture / keynote speech	Lectures supported supported by audio-visual aids, in order to transmit knowledge and facilitate learning
Supervised projects	All students will make group presentations based on one assigned topic.
Oral presentation	Each student must give an individual presentation related to the syllabus and agreed with the teacher. All presentations are scheduled on fixed dates, they will be published on moodle and given every week in class.
Objective test	A written test will assess knowledge and comprehension of theoretical content and its applications The objective test will combine different types of questions: analysis and comment on artworks (practice) and essay questions). To pass the course, the student must receive a grade of at least 3 (on a scale of 0 to 10) on the final exam.

Personalized attention	
Methodologies	Description
Oral presentation Guest lecture / keynote speech Supervised projects	Students will receive monitoring and guidance throughout their assessment



## Assessment

Methodologies	Competencies	Description	Qualification
Oral presentation	A40 A48 A49 A53 A54 A55 A68 B2 B3 B4 B5 B6 B7 C1 C3 C4 C6 C7	Each student must give an individual presentation related to the syllabus and agreed with the teacher. All presentations are scheduled on fixed dates, they will be published on moodle and given every week in class.	20
Objective test	A40 A48 A49 A53 A54 A55 A68 B2 B3 B4 B5 B6 B7 C1	A written test will assess knowledge and comprehension of theoretical content and its applications. The objective test will combine different types of questions: analysis and comment on artworks (practice) and essay questions). To pass the course, the student must receive a grade of at least 3 (on a scale of 0 to 10) on the final exam.	60
Supervised projects	A40 A48 A49 A53 A54 A55 A68 B2 B3 B4 B5 B6 B7 C1 C3 C4 C6 C7	All students will make group presentations based on one assigned topic.	20

## Assessment comments

### IMPORTANT

Students must be assessed in all exercises to pass the course.

Second chance: Exam and the grades obtained in the continuous assessment during the academic period (cannot be repeated).

Both for full-time students and for those with recognition of part-time dedication and academic exemption from attendance, the evaluation criteria will be the same.

### History of Art (English Group):

The English group may have its peculiarities, especially regarding the continuous assessment, given the specific needs of learning in a foreign language. Activities will be proposed to facilitate the correct understanding of the lectures and of the material specifically developed for this group, whether audiovisual or texts. The aim is to ensure that students acquire the subject specific competencies through exercises that consider the heterogeneity of the group in terms of oral and written communication skills in English.

## Sources of information



<b>Basic</b>	<ul style="list-style-type: none"> <li>- GOMBRICH, Ernst Hans (1988). Historia del Arte. Madrid: Akal</li> <li>- HONOUR, Hugh y FLEMING, John (1986). Historia del Arte. Barcelona: Reverté</li> <li>- JANSON, Horst Waldemar y JANSON Anthony F. (1988). Historia del arte para jóvenes. Madrid: Akal</li> <li>- RAMÍREZ, Juan Antonio (1996-1997). Historia del Arte. Madrid : Alianza</li> <li>- LUCIE-SMITH, Edward (1997). Diccionario de términos artísticos . Barcelona: Destino</li> <li>- REVILLA, Federico (2012). Diccionario de iconografía y simbología. Madrid: Cátedra</li> <li>- DUROZOI, Gérard (1997). Diccionario de arte del siglo XX. Madrid: Akal</li> <li>- (2009). Diccionario de conceptos de arte contemporáneo. Madrid : Abada</li> </ul> <p>BIBLIOGRAFÍA (GRUPO DE INGLÉS)BRIGSTOCKE, H. (Ed.): The Oxford companion to western art. Oxford University Press, 2001. GOMBRICH, E.H.: The Story of Art (several editions)HARRIS, J.: Art history : the key concepts. London: Routledge, 2006.HONOUR H. &amp; FLEMING, J.: A World History of Art. London: Laurence King, 2009.JANSON, H. W. : Janson?s history of art : the western tradition. Upper Saddle River, NJ: Pearson Education, 2007.LYMBEROPOLOU, A., BRACEWELL-HOMER, P. &amp; ROBINSON, J. (eds): Art &amp; Visual Culture A Reader. London: Tate Publishing, 2012.ONIANS, J. (Ed.): Atlas of world art. London: Laurence King, 2004.STOKSTAD, M. &amp; COTHREN, M.W. : Art history. Prentice Hall, 2011.SILVER, L.: Art in history. New York: Abbeville Press, 1993 DictionariesCLARKE, M., CLARKE, D.: The Concise Oxford Dictionary of Art Terms (2 ed.). Oxford University Press, 2013.CHILVERS, I.: The Oxford Dictionary of Art and Artists. Oxford University Press, 2014.HALL, J.: Dictionary of Subjects and Symbols in Art. John Murray, 1974MURRAY, P. &amp; L.: Dictionary of Art &amp; Artists. London: Penguin, 1996.OnLineThe Getty Art and Architecture Thesaurus: <a href="http://www.getty.edu/research/tools/vocabularies/aat/Glossary%20of%20art%20terms">http://www.getty.edu/research/tools/vocabularies/aat/Glossary of art terms</a>   Tate: <a href="http://www.tate.org.uk/learn/online-resources/glossary">http://www.tate.org.uk/learn/online-resources/glossary</a></p>
<b>Complementary</b>	

<b>Recommendations</b>	
<b>Subjects that it is recommended to have taken before</b>	
Introduction to Architecture/630G02005	
<b>Subjects that are recommended to be taken simultaneously</b>	
<b>Subjects that continue the syllabus</b>	
<b>Other comments</b>	

(\*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.