



## Teaching Guide

Teaching Guide				
Identifying Data				2023/24
Subject (*)	History of Art		Code	630G02015
Study programme	Grao en Estudos de Arquitectura			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	1st four-month period	Second	Obligatory	6
Language	SpanishGalicianEnglish			
Teaching method	Face-to-face			
Prerequisites				
Department	Proxectos Arquitectónicos, Urbanismo e Composición			
Coordinador	Louzao Martinez, Francisco Xabier		E-mail	x.louzao@udc.es
Lecturers	López Salas, Estefanía		E-mail	estefania.lsalas@udc.es
	Louzao Martinez, Francisco Xabier			x.louzao@udc.es
	Pérez Sanchez, Yolanda			yolanda.perez@udc.es
Web	https://dpauc.udc.es/			
General description	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.			

## Study programme competences / results

Code	Study programme competences / results
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 non 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 / results
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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	B2	C1
	A48	B3	C3
	A49	B4	C4
	A54	B5	C6
	A55	B6	C7
	A68	B7	
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	B2	C1
	A48	B3	C3
	A49	B4	C4
	A55	B5	C6
	A68	B6	C7
		B7	
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	B2	C1
	A48	B3	C3
	A49	B4	C4
	A53	B5	C6
	A54	B6	C7
	A55	B7	
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	B2	C1
	A55	B3	C3
	A68	B4	C4
		B5	C6
		B6	C7
		B7	

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 / Results	Teaching hours (in-person & virtual)	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 / Results	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
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## 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 attendance waiver, the evaluation criteria will be the same.

Attendance Waiver: students who have this right recognized by the UDC must fulfill the assessment requirement for passing the course.

Plagiarism: plagiarism, as well as the fraudulent performance of tests or evaluation activities, once verified, will directly imply a failing grade, thus invalidating any grade obtained in all evaluation activities.

Attendance: attendance and active participation are essential



Basic	<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>&lt;b&gt;BIBLIOGRAPHY OF THE HISTORY OF ART&lt;/b&gt;BRIGSTOCKE, Hugh. (Ed.). &lt;i&gt;The Oxford companion to western art&lt;/i&gt;. Oxford University Press, 2001. GOMBRICH, Ernst. H. &lt;i&gt;The Story of Art &lt;/i&gt;(several editions).HARRIS, Jonathan. &lt;i&gt;Art history: the key concepts&lt;/i&gt;. London: Routledge, 2006.HONOUR Hugh &amp; FLEMING, John. &lt;i&gt;A World History of Art&lt;/i&gt;. London: Laurence King, 2009.JANSON, H. W. &lt;i&gt;Janson?s history of art : the western tradition&lt;/i&gt;. New Jersey: Pearson Education, 2007.ROBINSON, Joel &lt;i&gt;et al.&lt;/i&gt; &lt;i&gt;Art &amp; Visual Culture A Reader&lt;/i&gt;. London: Tate Publishing, 2012.ONIANS, John (Ed.). &lt;i&gt;Atlas of world art&lt;/i&gt;. London: Laurence King, 2004.STOKSTAD, Marilyn &amp; COTHREN, Michael W. &lt;i&gt;Art history.&lt;/i&gt; New Jersey: Pearson Education, 2011.WATKIN, David. &lt;i&gt;A History of Western Architecture&lt;/i&gt;. London: Barrie &amp; Jenkins, 1986.&lt;b&gt;Dictionaries&lt;/b&gt;CLARKE, Michael. &lt;i&gt;The Concise Oxford Dictionary of Art Terms&lt;/i&gt; (2 ed.). London: Oxford University Press, 2013.CHILVERS, Ian. &lt;i&gt;The Oxford Dictionary of Art and Artists. &lt;/i&gt;London: Oxford University Press, 2014.HALL, James A. &lt;i&gt;Dictionary of Subjects and Symbols in Art&lt;/i&gt;. London: Routledge, 2007.&lt;b&gt;OnLine&lt;/b&gt;The 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>BIBLIOGRAPHY OF THE HISTORY OF ARTBRIGSTOCKE, Hugh. (Ed.). The Oxford companion to western art. Oxford University Press, 2001. GOMBRICH, Ernst. H. The Story of Art (several editions).HARRIS, Jonathan. Art history: the key concepts. London: Routledge, 2006.HONOUR Hugh &amp; FLEMING, John. A World History of Art. London: Laurence King, 2009.JANSON, H. W. Janson?s history of art : the western tradition. New Jersey: Pearson Education, 2007.ROBINSON, Joel et al. Art &amp; Visual Culture A Reader. London: Tate Publishing, 2012.ONIANS, John (Ed.). Atlas of world art. London: Laurence King, 2004.STOKSTAD, Marilyn &amp; COTHREN, Michael W. Art history. New Jersey: Pearson Education, 2011.WATKIN, David. A History of Western Architecture. London: Barrie &amp; Jenkins, 1986.DictionariesCLARKE, Michael. The Concise Oxford Dictionary of Art Terms (2 ed.). London: Oxford University Press, 2013.CHILVERS, Ian. The Oxford Dictionary of Art and Artists. London: Oxford University Press, 2014.HALL, James A. Dictionary of Subjects and Symbols in Art. London: Routledge, 2007.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>
Complementary	

## Recommendations

### Subjects that it is recommended to have taken before

Introduction to Architecture/630G02005

### Subjects that are recommended to be taken simultaneously

### Subjects that continue the syllabus

## Other comments

- According to the applicable regulations for university teaching, the gender perspective must be incorporated in this course- Prejudices and sexist attitudes must be detected and modified. Values of respect and equality will be promoted.- Situations of discrimination based on gender must be detected. Measures to correct them will be proposed.



(\*)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.