



DEGREE CURRICULUM

ART AND CULTURE OF ANTIQUITY

Coordination: PLANAS BADENAS, JOSEFINA

Academic year 2023-24

Subject's general information

Subject name	ART AND CULTURE OF ANTIQUITY			
Code	100130			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON/CORE	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	2	4	
	Number of groups	1	1	
Coordination	PLANAS BADENAS, JOSEFINA			
Department	GEOGRAPHY, HISTORY AND HISTORY OF ART			
Teaching load distribution between lectures and independent student work	Face-to-face class/semi face-to-face: 21,75 hours. Student's autonomus work: 128,25 hours.			
Important information on data processing	Consult this link for more information.			
Language	Catalan			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
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Subject's extra information

The subject analyses the artistic manifestations of Near East cultures, including a brief introduction to the cultures that were established within the framework of prehistory, in order to reflect on the role played by the history of art. The most important core of knowledge will deal with the ancient Pharaonic culture of the Nile River Valley and the various cultures and states established in ancient Mesopotamia and Western Asia. The time frame will be established around the third and fourth millennium BC and it will end with the incorporation of Egypt into the Roman Empire. The structure of the subject is based on the existing duality between Egypt and Mesopotamia understood as two independent cultural and artistic blocks that did not interchange models with each other. The objectives of the subject include the will to interpret the artistic manifestations of this period within a social network, complemented by religious and literary texts, or descriptions of former travelers that help to have a global sense of the artistic object.

Learning objectives

- To learn the general diachrony of the universal history of art.
- To learn systematically the means, procedures, materials and techniques of artistic production throughout history.
- To learn to have critical awareness of the space-time coordinates and the synchronic and diachronic interrelations of the fundamental facts of the history of art.
- Conscious application of the scientific methods used for the analysis of a work of art. Correct use of the contents for the analysis of an artistic work.
- Direct reading of the most important sources of history of art.

Competences

- Possess and understand knowledge in an area of study which builds on the foundation of general secondary education, and is usually at a level which, while relying on advanced textbooks, also includes some aspects which involve knowledge from the cutting edge of their field of study.
- Analysing, synthesising, organising and planning information.
- Develop critical reasoning.
- Searching for, finding and managing information.
- Develop a critical vision of the basic processes of scientific methodology in Art History.
- Develop a general diachronic view of general and/or universal Art History.
- Critically recognise the dialogue between the different methodologies for approaching the History of Art and its historical evolution (Art Historiography).
- Acquire an adequate oral and written comprehension and expression in Catalan and Spanish.
- Apply the gender perspective to the functions of the professional field.

Subject contents

- 1. General introduction** Guidelines for the subject. Limits and extension of the subject. Methodology. Function of the work of art. History, archeology and art. Prehistory and ancient art. Periodic systematization. Analysis of the bibliography.
- 2. Prehistoric art.** Paleolithic Furniture works. Cave paintings in southwestern Europe, North Africa and the Spanish Levant. Mesolithic cave ensembles. Neolithic: the urban revolution. The megalithic constructions. Schematic cave paintings.
- 3. Near East. Egypt.** Periodization and limits. Sources. Egyptian pantheon. Society: hierarchical structure. Predynastic period: architecture and funerary steles. Unification: Ancient Empire. Funeral monuments. Temples dedicated to the divinity: characteristics. Solar temples.
- 4. Near East. Egypt.** Ancient Empire: Sculpture. Canon and proportion in the Egyptian art. Relief and painting. Techniques, function, artistic language and iconography. Sumptuary arts.
- 5. Near East. Egypt.** First intermediate period, artistic consequences. Middle Empire. Funeral monuments: evolution and continuity of the previous formulas. Thebes, capital of Egypt. Military architecture First testimonies of Egyptian urbanism. Monumental sculpture. Small-scaled sculpture. Goldsmithing The Hyksos: second intermediate period.
- 6. Near East. Egypt.** Restoration of the previous order. New Empire. Military power. Thebes, capital of Egypt. Architecture. Great temples for the divinity (Luxor and Karnak), the cult of Ammon. New features of the funeral architecture, separation of the burial site from the place of worship. Civil burials.
- 7. Near East. Egypt.**..The Ramesside Period and artistic academicism.
- 8. Near East. Egypt.** Low empire The diverse foreign dominations. Sculpture. Ptolemaic period: architecture. Egypt, province of the Roman Empire.
- 9. Near East. Western Asia.** Periodization. Sources. Religious beliefs The leading role of archaeology in the discovery of Eastern cultures. Protohistory: Uruk. Mesopotamia. Sumerian architecture: ziggurat origins. Sculpture: Reliefs. The Akkad era. The relief. Goldsmithing Royal tombs.
- 10. Near East. Western Asia.** Art Neo-Sumerian art: 3rd Dynasty of Ur. Cultures of the middle course of the Tigris: the city of Mari. Ebla. Elam. The Babylonian Empire: Hammurabi. Kassites in Babylon. Other cultures.
- 11. Near East. Western Asia.** The Hittites. The culture of iron. Architecture. Sculpture and rock relief. Reorganization of Asia Minor. Syria and Phoenicia. Tomb. Goldsmithing. Other cultures. The Jews. The temple of Jerusalem.
- 12. Near East. Western Asia.** Origins of the Assyrian empire. Military expansion. Urbanism and architecture. The urban planning of big cities: Assur, Nineveh and Khorsabad. The palace: construction and covering materials. The relief: formal and iconographic aspects. The great epic cycles. Religious themes. Bronze work. The "Kuduru". Painting. The Neo-Babylonian empire. Glazed ceramic and its application to architecture.
- 13. Near East. Western Asia.** Maedi and Persians. Achaemenid Persia. Religion and plastic arts. The court art. The palace. The "apadana". The column. Funeral rock monuments. Sculpture and relief. Eclecticism. Sumptuary arts. Use of glazed ceramic.

Methodology

activity	CODING / description / typology TPD	O*	G*	HP*	HNP*
Masterclass (M)	See agenda and timetable		1	14	66
Seminars (S)	Methodology workshop			15	7
Practices (P)	P1, P2, P3, P4, P5, P6, P7, P8 I P9 (All of them correspond to classroom practice. They include text commentaries, analysis of specific topics and an audiovisual presentation)			16	20
Papers (T)					
Tutorials (Tut)	5 scheduled tutorials. 2 referred to M and 3 referred to P.			5 + 4	
Others (AA)					
Evaluation (AV)	See table of evaluation mechanisms		1	3	
TOTAL				57	93

O: Objective. G: number of groups involved in the activity. HP: student classroom hours. HNP: non-classroom hours of the student.

Development plan

As a guideline, we can say that each of the topics will be developed over a period of ten weeks. The nine classroom practices will be developed over a period of approximately ten weeks.

Evaluation

Evaluation mechanisms	Coding / description-criteria / typology TPD	O*	Activity	%*
Attendance and participation (As) Attendance and participation in a seminar and production of a report.	As1: Raises grade according to a self-assessment and a participation report by the professor (cannot lower grade). As2: Reports.	O.1 O.2 O.3	All classroom and non-classroom based courses Attendance and participation in a seminar and the production of a report.	10
Evaluation workshop (TA) (Exam)	TA: Three mid-term exams of the whole subject taught in M/written test. 25% Each test.	O.1	Masterclasses	75
Report (In) / Papers (T)	Practice report Methodology workshop			10+5
Others (A)				
TOTAL				100

O: Objetivo. %: porcentaje en la nota final.

Assessment is continuous. Students who want to ask for alternative assessment must submit an employment contractor justify, in a letter addressed to the dean, the reasons that make it impossible for him/herself to carry out the information, please send an e-mail to secretariacentre@udl.cat or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres). If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UDL Bachelor's and Master's Degrees.

Bibliography

General works

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Egyptian art

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Near East

- Z. BAHRANI: *Mesopotamia: ancient art and architecture*, London, Thames and Hudson, 2017.
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These works can be consulted in the Biblioteca de Lletres of the University of Lleida or they can be requested through the computer network of the Catalan Universities.