



Universitat de Lleida

## DEGREE CURRICULUM

# **ART HISTORY**

Coordination: BORRÁS ESPINOSA, MARC

Academic year 2023-24

## Subject's general information

Subject name	ART HISTORY			
Code	102607			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Tourism	1	COMMON/CORE	Attendance-based
	Double bachelor's degree: Degree in Business Administration and Management and Degree in Tourism	1	COMMON/CORE	Attendance-based
	Double degree: Bachelor's degree in Geography and Bachelor's degree i Tourism	2	COMMON/CORE	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	1.8		4.2
	Number of groups	1		1
Coordination	BORRÁS ESPINOSA, MARC			
Department	GEOGRAPHY, HISTORY AND HISTORY OF ART			
Teaching load distribution between lectures and independent student work	60 face-to-face hours. 90 hours of autonomous work.  This distribution is subject to changes that may arise as a result of the Covid-19 pandemic.			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Spanish-Catalan			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
BORRÁS ESPINOSA, MARC	marc.borras@udl.cat	6	

## Subject's extra information

### SCHEDULE

Monday, 9-13h

### CLASSROOM

2.03 EP1

### DESCRIPTION

The subject offers a theoretical, historiographical and critical vision of the artistic fact, deepening in the different creative languages, procedures and techniques of artistic production, as well as in aesthetic theory and thought. At the same time, it pursues the objective that students become familiar with the basic processes of scientific methodology in Art History.

\*This guide should be considered in conjunction with the teaching program posted on the virtual campus at the beginning of the course.

## Learning objectives

Develop a general diachronic vision of the General and/or Universal History of Art.

Critically identify the dialogue between the different methodologies of approach to the History of Art and its historical evolution.

Establish the historical, economic and political context of the great Western art movements.

Critically recognize the space-time coordinates and the geographical and cultural limits and interrelationships of the History of Art.

Understand the descriptive and critical terminology to comment on artistic productions.

Critically analyze relevant artistic productions taking into account the social context in which it is framed and its relationship with it, beyond aesthetic or technical aspects.

Identify the main artists and artistic movements, as well as the theoretical problems and debates around artistic production, with special emphasis on the analysis of the construction of critical and political discourses.

## Competences

University of Lleida strategic competences

- Correctness in oral and written language.
- Master Information and Communication Technologies.
- Respect of the essential rights of equality between men and women, the promotion of Human Rights and of the values of a peace culture and democracy.
- Master a foreign language.

## Degree-specific competences

- Understand the legal context which regulates touristic activities.
- Design tourist products and define commercial objectives, strategies and policies. Identify touristic resources and evaluate their potential.
- Understand the principles of tourism, its spatial, social, cultural, legal, political, work and economical dimension.

### Goals

- Familiarise with the most important topical, problems, terminology and theories on the art and the western aesthetics since the Antiquity.
- Comprise the relations between the art and other social phenomena
- Familiarise with the most important shots of the artistic styles in Occident since the Antiquity

- Know and master foreign languages.
- Undertake the functions tied to the different functional areas of a touristic business and institutions.
- Relate management and tourism management objectives to achieve a satisfactory and legitimately cultural touristic experience.

### Goals

- Familiarise with the most important topical, problems, terminology and theories on the art and the western aesthetics since the Antiquity.
- Familiarise with the most important shots of the artistic styles in Occident since the Antiquity

- Identify, manage and design strategies and arrangement plans for territories and tourist destinations in accordance with the principles of sustainability.

## Degree-transversal competences

- Perform in accordance with rigor, personal commitment and quality orientation.

### Goals

- Attain critical competition in the command of the history of the culture, useful in the plantejament of problems of educational order, juridical and economic vinculats to the tourism.

- Ability to organise and plan.
- Ability to analyse and synthesize.

### Goals

- Obtain critical competition in the command of the history of the culture, useful in the plantejament of problems of educational order, juridical and economic vinculats to the tourism.

- Be able to work and learn in an autonomous way and at the same time adequately interact with others through cooperation and collaboration.

## Goals

- Obtain critical competition in the command of the history of the culture, useful in the plantejament of problems of educational order, juridical and economic vinculats to the tourism.

## Subject contents

### CONTENTS

#### 1. Art as a historical phenomenon

Traditional periodization and terminology: the need for and limits of art-historical labels. Art history prejudices: technical hierarchy, ethnocentrism and androcentrism. Historical-artistic theories and methodologies (panorama).

#### 2. Prehistoric creations: Paleolithic and Neolithic

Design of tools and veristic animal representations. Hypothesis about its meaning. Change of mentality linked to agriculture and abstract decoration. megalithic monuments.

#### 3. Classical art: Greece and Rome

The beginnings of western art. The architectural orders as a motor of the constructive articulation. The progression towards idealistic naturalism (canon and sculptural language). The definition of classical architecture in Rome. The messages: from mythology to the representation of the present. Functions of art: Roman Empire and propaganda.

#### 4. Late antiquity and the beginnings of medieval art

Transformations in the architecture of the Lower Empire. The end of naturalism: causes and objectives. Effects of Christianity. Rise of new manifestations: ivories and handwritten books. The weight of Rome in the early medieval evolution: the Carolingian renovatio as a cultural phenomenon.

#### 5. Romanesque

Periodization, borders and connections. The ecclesiastical building as a paradigm: architecture, monumental sculpture, interior ornamentation.

#### 6. Gothic

Gothic art and its context: decorativeism and naturalism. Against clichés about medieval artists (identity, training, associations). The promoter as "author". The woman as creator: miniature and textile as preferred contexts.

#### 7. Renaissance and mannerism

Concept, theory and fiction of the Renaissance. Italy and Northern Europe in the fifteenth century. The recovery of classical architecture. The High Renaissance and the genesis of artistic historiography (Vasari). Evolutions: Mannerism and Counter-Reformation. The value of forms: an introduction to the formalist study of the work of art.

#### 8. Baroque

Diversity and evolution of the baroque. Italian architecture and European effects (France, Spain). The art of gardens in absolutist Europe. The triumph of painting: classicism versus naturalism.

#### 9. Rococo and Neoclassicism

Rococo art: aristocratic and bourgeois tastes in the enlightened age. Iconography: artistic genres and the great themes of art history (mythology, Christianity). The return to the origins (neoclassicism).

#### 10. Romanticism, Realism and Impressionism

Formulas of artistic renewal: the ideological revision of the medieval (romanticism). The new identity of the artist. Academic art in the 19th century. The role of the market and collecting: public museums and private collections. Formal experimentation as the engine of modernity: realism, impressionism and continuations.

#### 11. Contemporary art

The historical vanguards and their context: expressive, formalist and intellectual adventures. Abstract expressionism, central experience of the 20th century.

#### 12. Contemporary art

Epilogue: the redefinition of art and its borders from 1960.

## Methodology

**The syllabus of the subject consists of:**

Introductory sessions (of the subject, of the teacher, of the students)  
Theoretical sessions (of the syllabus of the subject)  
Practical sessions (in and out of class, including the methodology workshop)  
Group work sessions (to carry out the work)  
Individual work sessions  
Tutorial sessions (for support and performance monitoring)  
Evaluation sessions (such as exams)

**The training activities and their distribution in working hours (face-to-face and non-face-to-face) will be the following (Caption: HP: contact hours / HNP: non-contact hours):**

1. Directed activities

Theoretical classes: 40 HP / 60 HNP

2. Supervised activities of continuous evaluation

Tutored exercises in class 15 HP / 22 HNP

3. Evaluation activities

Continuous Assessment + Assessment Test 1 + Assessment Test 2 = 5 HP / 8 HNP

TOTAL HOURS OF DEDICATION: 60 HP / 90 NP

## Development plan

Theoretical classes Monday, 9—11 a.m.

Practical classes: Group or individual exercises: Monday, 11-13h

Classes outside the classroom: it will be specified in the program posted on the virtual campus at the beginning of the course

Exams Thursday, March 30, 9-12 a.m. and Monday, May 29, 9-11:30 a.m.

## Evaluation

Continuous evaluation (active participation in group or individual exercises in the practical hour of each class): 24%

Assessment test 1: 38%

Assessment test 2: 38%

(The questions of the evaluation tests will refer to both the theoretical contents seen in class, as well as the practical contents, exercises or outings carried out)

### PLEASE BEAR IN MIND

1. Class attendance is essential for students to carry out effective monitoring of the syllabus and adequately prepare for exams. Likewise, attendance at outings scheduled by the teacher is recommended, to which you can link assignments.

2. It falls on the students to know the evaluable activities necessary to be able to pass the subject. At all times

they must refer to the teaching guide published on the UdL website, as well as the detailed subject program that the professor will post on the virtual campus at the beginning of the course. The teacher reserves the right to make changes to the subject program, as long as the student is notified in advance.

3. As a general rule, assessment at the UdL is continuous. Students who combine their studies with a part-time or full-time job have the right to request an alternative evaluation, presenting the corresponding documentation, within a period of 5 days from the beginning of the semester. For more information, send an email to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat), or contact the Secretary of the Faculty of Arts. In the case of not being in the situation of labor incompatibility, students who repeat the subject must follow the continuous evaluation.

4. It will be necessary to have obtained at least a grade of 5/10 in each of the two assessment tests in order to pass the subject. The two partial assessment tests can only be recovered on the date scheduled for the recovery exam. If, as a result of the three planned evaluations, the student does not pass the subject, they have the right to take an exam equivalent to 76% of the grade, on the scheduled date for the recovery exam, which will be added to the grade obtained in the continuous assessment. [Click on this link to find out about the UdL qualification system.](#)

5. It is necessary that students carry out the required and recommended readings with care and attention.

6. In order to achieve a grade of 5, it will be necessary for the students to systematically and regularly apply the APA bibliographic citation regulations to the works (intertextual citation, paraphrase, footnotes and bibliographic compilation). [Click on this link to access the UdL APA manual.](#)

7. In order to achieve an excellent grade, the student must carry out complementary work previously agreed with the teacher.

8. It will be necessary for students to demonstrate good reading comprehension and written expression skills. Special care must be taken with spelling, syntax, grammar, and semantics. Poor use of spelling will be penalized.

9. If the professor detects plagiarism or cheating in any of the works, and in accordance with the UdL evaluation regulations, a score of 0 will be given.

10. Any work presented on the day of final delivery that has not been monitored by the teacher will not be evaluated. The delivery dates established by review of the work will be indicated in the subject program posted on the virtual campus and available from the beginning of the semester.

11. It is the responsibility of the students to request tutorials from the professor to resolve any issue that affects the understanding of the agenda or the completion of the assignments and tests. Students are expected to work autonomously, respectfully, committed, and responsibly. Tutorials can be done individually or in small groups.

12. The teacher will guide the most appropriate bibliographical selection to carry out practical work or to expand the syllabus. It is important for students to familiarize themselves with the tools and resources available in the UdL Literature Library, the UdL catalogue, the CCUC and REBIUN, as well as the rest of the resources offered by the online Literature Library, such as : <https://biblioguies.udl.cat/art>

13. The professor will respond to emails and virtual campus messages by the same procedure, in order of arrival and within a period not exceeding fifteen days from receipt.

14. It is recommended that Erasmus students and other mobility programs have a good level of Catalan to be able to follow the syllabus of the subject. These students will not be applied to these students any specific evaluation criteria. Consequently, they will have to carry out the same exercises, practices and tests as the local students. The students of any mobility program can answer the exercises and written tests in English, French or Italian, as well as in any of the two official languages of the UdL (Catalan and Spanish).

15. Any disrespectful attitude towards any member of the university community will not be tolerated.

## Bibliography

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## *(theoretical approaches)*

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