



## COURSE DATA

### DATA SUBJECT

**Code:** 33867  
**Name:** Introduction to Art History  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Facultat de Geografia i Història	1	First quarter
1902 - Formación para la cualificación específica en Geografía, Historia de España	Facultat de Geografia i Història	1	First quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1006 - Degree in History of Art	Interdisciplinary knowledge common to the degrees of History and Hist. of art	BASIC
1902 - Formación para la cualificación específica en Geografía, Historia de España	Historia del Arte	ELECTIVES

### COORDINATION

SANCHEZ IZQUIERDO PABLO

SEBASTIAN LOZANO JORGE

MONTERO TORTAJADA MARIA DE LA ENCARNACION

## SUMMARY

Initiation into the historical knowledge, its fundamental concepts, methods, technical and main historiographical trends.

## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

## OTHER REQUIREMENTS



They are not needed.

## COMPETENCES / LEARNING OUTCOMES

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Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.

Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.

Capacidad de análisis y síntesis a partir de la información procedente de los diversos contenidos de la Historia del Arte y su aplicación en la actividad profesional.

Capacidad de lectura del entorno a partir del análisis, observación y deducción de la información procedente de las obras artísticas producidas a lo largo de la historia.

Capacidad para la resolución de los problemas que se presenten en el ejercicio profesional como historiador/a del arte o gestor/a del patrimonio.

Capacidad para presentar y exponer oralmente y por escrito proyectos de gestión y de discusión en todos los campos de actuación de la Historia del Arte.

Capacidad para reunir e interpretar datos relevantes y emitir juicios que incluyan una reflexión sobre aspectos de la producción artística en sus diferentes facetas.

Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.

Saber aplicar los conocimientos instrumentales aplicados a la Historia del Arte para interpretar y manejar gráficos, fotografías, imagen en movimiento, informática y materiales de la obra de arte.

Tomar contacto directo con las obras artísticas mediante visitas a los monumentos históricos, museos y exposiciones que muestran al público este tipo de obras.

## DESCRIPTION OF CONTENTS

### 1. UNIT 1.- INTRODUCTION TO THE UNIVERSITY AND THE DEGREE

University studies in the European Higher Education Area. The University of Valencia and its institutional organization. Degrees in History and History of Art in the current context. Search, selection and evaluation of information.



## 2. UNIT 2.- THE DEFINITION OF ART

The definition and origins of art. Theories about art. Art and its institutions. Theoretical foundations and concept of artistic language. Art and gender. Art History as a discipline and as a profession. Art History and globalization. Research techniques and sources. Instrumental tools for writing about art.

## 3. UNIT 3.- ARTISTIC DISCIPLINES

Definition. Academic or canonical disciplines: architecture, sculpture, and painting. Non-academic artistic disciplines: decorative and industrial arts. Other disciplines.

## 4. UNIT 4.- INVENTION AND CONVENTION

Models, transmission and interpretation. Artistic genres. Classicism, Classicisms, Neoclassicism. Gothic and neo-Gothic. Creativity in non-Western cultures.

## 5. UNIT 5.- ART AND VISUAL PERCEPTION

The eye as a camera. To believe is to see. To see is to know: observation and knowledge in visual culture. Vision, representation and narration. Meaning as ambiguity. Representation systems: perspective.

## 6. UNIT 6.- FORM AND MEANING

Introduction. The major formal categories. Composition. Proportions and scales. Construction and assembly. Permanence and ephemeral art.

## 7. UNIT 7.- ARTISTIC ACTIVITY

Evolution of the social position of the artist. The situation of women artists. The training of artists throughout history. The imprint of the Industrial Revolution. Systems of artistic production: collective in workshops; individual in the studio; industrial in companies.

### WORKLOAD

#### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
<b>Total hours</b>	<b>60,00</b>

**NON PRESENCIAL ACTIVITIES**

<b>Activity</b>	<b>Hours</b>
Attendance at other activities	15,00
Individual or group project	5,00
Independent study and work	50,00
Preparation of lessons	10,00
Preparation for assessment activities	5,00
Resolution of case studies	5,00
<b>Total hours</b>	<b>90,00</b>

**TEACHING METHODOLOGY**

## FACE-TO-FACE CLASSES:

Attendance to theoretical and practical classes

## SELF-EMPLOYED STUDY AND WORK

With the appropriate bibliographic reference, the student body will work autonomously on the contents of the subject.

## PROFESSOR GUIDANCE:

You can attend office hours for guidance and monitoring about the practical and theoretical content of the subject.

## COMPLEMENTARY ACTIVITIES:

Conferences, workshops, visits, etc.

**EVALUATION**

The following aspects will be evaluated:

- 1.- The final exam, in which both the exposition of the theoretical knowledge acquired and its practical application will be assessed. The minimum grade for the exam to be weighted with the other sections of the grades will be 4 out of 10.
- 2.- Autonomous work based on the contents of the subject: for example, readings, or text commentaries, among other possibilities. Autonomous work may be evaluated with controls and/or assignments.



3.- Attendance at seminars or complementary activities (conferences, workshops, visits), which may be evaluated through reports.

Spelling, syntax and/or written expression problems will score negatively in the grade of all the written tests and their accumulation may lead to the failure of the subject.

The percentage represented by each of these aspects, or evaluation sections, can be defined between the following intervals of the final grade:

Written examen 50-60 %

Autonomous, individual work 10-30 %

Complementary activities 10-30 %

TOTAL 100 %

The second call corresponds only to the exam, with the established percentage. The qualification of the autonomous work and of the complementary activities will be those that each student will have obtained in the first call; due to their nature and design, they are not recoverable on second call.

Group-specific assessment criteria will be available for student on a document published in the online platform.

## REFERENCES

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- FAERNA GARCÍA-BERMEJO, José María, y GÓMEZ CEDILLO, Adolfo (2000): *Conceptos Fundamentales de Arte*, Madrid, Alianza.
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- FREIXA, Mireia, CARBONELL, Eduard, FURIÓ, Vicenç, VÉLEZ, Pilar, VILA, Frederic, YARZA, Joaquín (1991): *Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos*, Barcelona, Barcanova. Temas Universitarios.



- FURIÓ, Vicenç (2002), Sociología del arte, Madrid, Cátedra.
- RAMÍREZ, Juan Antonio (1996): Cómo escribir sobre arte y arquitectura. Barcelona, Del Serbal.
- ALCINA FRANCH, José (1982): Arte y antropología, Madrid, Alianza.
- ARNHEIM, Rudolf (1979): Arte y percepción visual, Madrid, Alianza
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- BELL, Julian (2008): El espejo del mundo, Barcelona, Paidós.
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- CARRILLO CASTILLO, Jesús (2004): Arte en la red, Madrid, Cátedra.
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- ECO, Umberto (1985): La definición del arte. Lo que hoy llamamos arte ¿ha sido y será siempre arte?, Barcelona, Martínez Roca.
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- FREELAND, Cynthia (2003): Pero ¿esto es arte? Una introducción a la teoría del arte. Madrid, Cátedra.
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- MELOT, Michel (2010): Breve historia de la imagen. Madrid, Siruela.
- PATETTA, Luciano (1997): Historia de la arquitectura (antología crítica), Madrid, Celeste.
- RAMÍREZ, Juan Antonio (1976): Medios de Masas e Historia del Arte, Madrid, Cátedra.
- WITTKOWER, Rudolf (1987): La escultura, procesos y principios, Madrid, Madrid, Alianza.