

**COURSE DATA****DATA SUBJECT****Code:** 33879**Name:** History of Roman art**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 | Second quarter |
| 1902 - Formación para la cualificación específica en Geografía, Historia de España | Facultat de Geografia i Història | 1 | Second quarter |

SUBJECT-MATTER

| Degree | Subject-matter | Character |
|--|------------------------|------------|
| 1006 - Degree in History of Art | History of ancient art | COMPULSORY |
| 1902 - Formación para la cualificación específica en Geografía, Historia de España | Historia del Arte | ELECTIVES |

COORDINATION

JULIANA COLOMER DESIREE

GALLART PINEDA PASCUAL ANGEL

SUMMARY

The course covers the focus on the artistic development of the Ancient Roman culture, especially in areas like architecture, sculpture, relief and painting.

PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

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

OTHER REQUIREMENTS

The level of knowledge in Art and Ancient History requires was Secondary. Reading and capacity of drafting issues related to this matter.



COMPETENCES / LEARNING OUTCOMES

-

Adquisición de una visión de conjunto del desarrollo del arte de la Antigüedad.

Capacitación en la descripción y definición de los distintos elementos formales, técnicos e iconográficos del arte antiguo.

Comprensión de los grandes procesos históricos y culturales que origina el arte antiguo.

Conocer las características, funciones y líneas básicas del arte en sus diferentes manifestaciones a lo largo de la historia, incardinando siempre la obra de arte con el contexto social, económico, político, ideológico, religioso e individual en el que se gestó.

Conocimiento de los diferentes lenguajes artísticos en su componente formal, técnico y cultural, a lo largo del tiempo y en diferentes espacios, para mostrar las condiciones que inciden en el resultado final de la obra y su recepción. Todo ello con un conocimiento preciso del vocabulario específico de la disciplina.

Desarrollar un espíritu analítico y crítico para conocer la obra de arte, interpretar el lenguaje de sus formas, apreciar sus valores estéticos, identificar sus componentes físicos y técnicos, y extraer de ella informaciones sobre la cultura que la ha generado.

Formarse en los derechos fundamentales referidos a la igualdad de oportunidades entre hombres y mujeres, la accesibilidad universal de las personas con discapacidad y los valores propios de una cultura democrática y pacifista en el marco de las actividades artísticas. Así como la valoración de todas las culturas y religiones y de la influencia de su legado artístico.

DESCRIPTION OF CONTENTS

1.

2.

3.

4.



5.

6.

WORKLOAD

PRESENCIAL ACTIVITIES

| Activity | Hours |
|---------------------|--------------|
| Theory | 45,00 |
| Classroom practices | 15,00 |
| Total hours | 60,00 |

NON PRESENCIAL ACTIVITIES

| Activity | Hours |
|---------------------------------------|--------------|
| Attendance at other activities | 0,00 |
| Individual or group project | 0,00 |
| Independent study and work | 45,00 |
| Preparation of lessons | 0,00 |
| Preparation for assessment activities | 45,00 |
| Resolution of case studies | 0,00 |
| Total hours | 90,00 |

TEACHING METHODOLOGY

A. Three hours of class a week.

These hours are distributed as follows:

1) Theoretical classes taught by teachers (30 hours / year)

The classes are two hours a week. The professors expose to the students essential aspects of the subject, they try to systematize the contents and will provide and facilitate literature for the exam preparation.

2) Practical classes (15 hours / year)

B. Attendance at seminars or complementary activities

Within this compulsory it included student attendance activity organized by the teachers of the subject,



including trips outside the classroom or attending conferences and or seminars case. In order to value the activity, it must submit a report on the activity performed. The characteristics and structure of the memory will be explained to the student before doing the activity.

C. Attendance unscheduled tutorials

The student will attend to the attention hours that teachers have established in order to queries or concerns about any aspect related to the subject.

D. Assistance programmed tutorials

The student may attend scheduled tutoring by teachers in order to expand theoretical and practical, on scheduled outside of school hours sessions aspects.

EVALUATION

It will be evaluated:

1st. Monitoring how the student prepares the theoretical and practical classes, as well as the obligatory attendance to the excursions and programmed cultural exits (and the accomplishment of the pertinent written memories of individual or grupal character).

2nd. Students may attendance seminars or complementary activities, and must to do a memory of the activity. This will be complemented with monitoring readings recommended for the preparation of the lectures.

3rd. The final exam, in which both exposure of the theoretical knowledge acquired, will be valued as its practical application.

The exact percentage representing each of these aspects in the final grade is as follows:

Writing test: examination 60 - 50%

Readings and complementary activities 30 - 20%

Evaluation of individual/grupal works 20 - 10%

TOTAL 100%

Second call:



Supplementary activities, readings and individual/grupal works are non recoverable in the second examination session.

REFERENCES

- BIANCHI BANDINELLI (1998), El arte de la antigüedad clásica: Etruria y Roma. Akal. Madrid.
- HENIG (1983), El arte romano. Destino. Barcelona.
- MAC DONALD (1956), The Architecture of the Roman Empire. New Haven.
- OLAGUER (1989), La pintura y el mosaico romanos. Vicens Vives. Barcelona.
- WARD-PERKINS (1976), Arquitectura romana. Aguilar. Madrid.
- WHEELER (1985), Roman Art and Architecture. Thames & Hudson. Londres.
- ZANKER (1987), Augusto y el poder de las imágenes. Alianza Forma. Madrid.
- ANDREAE,B. (1974): Arte romano, Gustavo Gili, Barcelona.
- BARATTE,R. (1985): El arte romano, Paidós, Barcelona.
- BENDALA,A.M. (1990): El arte romano, Anaya, Madrid.
- BIANCHI BANDINELLI,R. (1971): Roma, el centro del poder, Universo de las formas, Aguilar, Madrid.
- BOARDMAN,J. GRIFFITH,J. (1998): Roma, Historia Oxford del Mundo Clásico, Alianza, Madrid.
- BURN,L. (1991): Greek and Roman art, Thames and Hudson, Londres.
- DAMBRA,E. (1998): Roman Art, Cambridge University Press.
- ELVIRA,M.A. (1996): Arte Clásico, Historia 16, col.Conocer el Arte, Madrid.



- GARCÍA Y BELLIDO,A. (1990): Arte romano, CSIC, Madrid.
- GAZDE,E.K. (ed.) (1991): Roman Art in the Private Sphere, Michigan University Press, Michigan.
- GÓMEZ,C. (1995): Historia del arte del mundo clásico, Planeta, Barcelona.
- GONZÁLEZ,P. (1996): Grecia y Roma, Historia universal del Arte, Espasa Calpe, Madrid.
- HAFNER,H. (1971): Atenas y Roma, Argos, Serie Historia del Arte, Barcelona.
- HODGE,S. (1998): Ancient Roman Art, Heineman Library, Baltimore.
- McCORMACK,S. (1981): Art and Ceremony in Late Antiquity, University of California Press, Berkeley.
- PICARD,G. (1970): Arte romano, Seix Barral, Barcelona.
- POLLIT,J.J. (1983): The Art of Rome: 735 BC-AC 337, Cambridge University Press, Cambridge.
- RAMAGE,N.H. (1991): The Cambridge Illustrated History of Roman Art, Cambridge University Press, Cambridge.