

**COURSE DATA****DATA SUBJECT****Code:** 35143**Name:** Interpretation of artistic heritafe**Cycle:** Undergraduate Studies**ECTS Credits:** 4.5**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
1317 - Degree in Tourism	Facultat d'Economia	4	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1317 - Degree in Tourism	Artistic heritage	ELECTIVES

**COORDINATION**

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**SUMMARY**

Cultural assets have always existed, what has not existed is the concept of cultural patrimony born in the contemporary era. The cultural and artistic value as an element that represents the identity of a city and a territory can become a tourist resource with proper management and planning. For this reason, this subject starts from the concept of artistic patrimony and its evolution, analyzes and identifies the main landmarks of the artistic heritage in the closest environment, and proposes methods of managing cultural assets aimed at their dissemination and use as a tourist resource.

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

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

**OTHER REQUIREMENTS**

For an adequate follow-up of the subject, it is necessary to start from a basic knowledge of art history that allows to identify the characterizing features of the main artistic styles.

**COMPETENCES / LEARNING OUTCOMES**



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Know the main initiatives to enhance cultural heritage.

## DESCRIPTION OF CONTENTS

### 1. CULTURAL HERITAGE AND ARTISTIC PATRIMONY

1. Genesis and evolution of the concept.
2. Heritage typologies. The artistic heritage.

### 2. THE ARTISTIC HERITAGE. THE MAIN ASSETS THAT CONFORM IT. THE ARTISTIC HERITAGE OF THE VALENCIAN COMMUNITY

1. The testimonies of the Antiquity.
2. The Middle Ages.
3. Renaissance, Baroque and Classicism.
4. The art of the nineteenth and twentieth centuries

### 3. MANAGEMENT, PUTTING VALUE AND DISSEMINATION OF THE ARTISTIC HERITAGE AS A RESOURCE

1. Identify Inventories and catalogs. Different figures of protection and recognition.
2. The museum as a center of conservation and diffusion.
3. The dissemination and interpretation of heritage.
4. Creation of projects, itineraries and routes for artistic heritage

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Classroom practices	15,00
<b>Total hours</b>	<b>45,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	15,00



Independent study and work	35,00
Preparation of lessons	5,50
Preparation for assessment activities	0,00
Resolution of case studies	2,00
<b>Total hours</b>	<b>67,50</b>

## TEACHING METHODOLOGY

The development of the subject is structured in the following points:

- a) Two hours per week of face-to-face classes: These are theoretical-practical lessons taught by the teacher, through visual media, in which the essential aspects of the subject are exposed, systematizing the bibliography. To be able to follow these classes, it will be necessary to read and prepare the materials, manuals or texts that will be previously indicated. This reading and preparation is mandatory and can be controlled. The practical component will be carried out in these face-to-face classes, which may be the commentary and analysis of texts or images related to the subject.
- b) Attendance to seminars, guided visits or other activities: This section may include the compulsory attendance of the student to an activity organized by the teacher. These activities will be determined by the number of students that make up the group.
- c) Attendance at tutorials: Students can attend the hours of attention to students that the teacher has established, to make inquiries on any topic or aspect related to the subject and the teacher may arrange the realization of scheduled tutoring when he deems appropriate. The teacher participates in the electronic tutoring program.

## EVALUATION

Continuous evaluation of the student based on the participation and involvement in the teaching process through the evaluation of the practical activities developed by the student during the course, of the elaboration of memories and / or oral expositions, with the defense of the positions developed by the student: 20-40%.

Written / oral exams on the subject taught: 60-80%.

## REFERENCES

- BALLART, J.; JUAN, J. Gestión del patrimonio cultural. Ariel, Barcelona, 2008
- GONZÁLEZ VARAS, I. Conservación de bienes culturales. Cátedra, Madrid, 2001.



- GRACIA, C. Historia del arte valenciano. Madrid, Cátedra, 1998.
- MARTÍN GONZÁLEZ, J. J. Historia del Arte. 2 vols. Gredos, Madrid, 1982.
- MORALES MIRANDA, J. Guía Práctica para la Interpretación del Patrimonio. Sevilla, Junta de Andalucía, 2001.
- TUGORES, F.; PLANAS, R. Introducción al patrimonio cultural. Trea, Gijón, 2006.
- MORALES, A. J. Patrimonio histórico-artístico. Madrid, Historia 16, 1996.
- HERMOSILLA PLA, J. (Coord). Valencia. Museos y monumentos. Valencia, Universitat de Valencia-Ajuntament de Valencia, 2007.
- AGUILERA CERNI, V. (Dir). Historia del arte valenciano. Valencia, Consorci d'Editors Valencians, 1988. 6 vols.
- ZUBIAUR CARREÑO, F. J. Curso de Museología. Gijón, Trea, 2004
- <http://www.cult.gva.es/dgpa>
- <http://www.mcu.es/patrimonio/>