

**COURSE DATA****DATA SUBJECT**

**Code:** 35506  
**Name:** History of Art  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	History	BASIC

**COORDINATION**

PEREZ MARTIN M ANGELES

**SUMMARY**

The subject "History of Art" is part of the General Humanistic Training module aimed at developing the general competences of graduates in the academic branch of Humanities and, within it, in the Degree in Hispanic Studies: Spanish language and its literatures.

It has an introductory character to art and visual culture through a double perspective: a brief history of the Spanish artistic tradition represented in a select canon of masterpieces, and a critical analysis of the languages and the great themes of its plastic images, as well as the aesthetic conception of the arts.

Its humanistic approach pursues a basic objective: the historical and cultural enrichment of students. But also a more specific one: to enrich their philological training through knowledge of the visual arts produced in the Iberian Peninsula during all the stages of the Hispanic peoples: prehistory, antiquity, the middle ages, the modern age and the contemporary era. Likewise, the study of the relationship between the image and the word is also considered.

Its contents are especially conceived as a first academic approach to the history of Spanish art and its teaching methodology will favour the active and continuous learning of students in the understanding and commentary of artistic work.



The subject is linked to two of the Sustainable Development Goals of the 2030 Agenda, namely SDG 5 (Gender Equality) and SDG 11 (Sustainable Communities and Cities).

## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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

### OTHER REQUIREMENTS

None

## COMPETENCES / LEARNING OUTCOMES

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Design and manage philological projects in the academic or professional area.

Have and apply general knowledge in humanistic areas related to this field of study.

Interrelate different areas of humanistic studies.

Show ethical commitment in the field of language studies as regards gender equality, equal opportunities, the values of the culture of peace and democratic values and environmental and sustainability issues, and have an understanding and appreciation of linguistic diversity and multiculturalism.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

## DESCRIPTION OF CONTENTS

### 1. The analysis of the work of art

The explanatory method of artistic visuality. Historical location of the artistic object. Analysis and interpretation of the image.



## **2. Prehistory and Antiquity**

General introduction to the art of prehistoric societies. Concepts for the study of artistic expressions in antiquity.

## **3. The Middle Ages**

Evolution of the classical heritage. Hispanic Romanesque art. Characteristics of Hispanic Gothic painting, sculpture, and architecture. The Andalusian heritage.

## **4. The Early Modern Era**

Medieval survivals and the emergence of the classical. The Renaissance in Spanish art. Spanish Mannerism in Spanish art. The visual arts in the Spanish Baroque.

## **5. The Contemporary Age**

The Classical Tradition in Nineteenth-Century Spanish Art. The Emergence of Modernity. The Spanish Avant-Garde Between Figuration and Abstraction

These contents are reflected in the following LEARNING OUTCOMES:

1. Ability to understand Spanish art as a cultural document and its function in the society that produced it, including the diachronic succession of its aesthetic ideals allowing the successive identification of its styles together with learning the techniques of analysis with different methodological approaches. Also, the aesthetic conceptions of the arts.
2. Ability to "see" works of art as plastic images and to "read" their language as a visual memory of the historical past and their educational relevance in today's world.
3. Understanding and appropriate use of the terminology and key concepts of the History of Art in Spain, especially with a view to commenting on works of art, together with the acquisition of skills in the use of traditional sources and new technologies.
4. Ability to reason critically about historical and aesthetic arguments, as well as their correct written expression.
5. Ability to argue and express coherently the historical and aesthetic contents dealt with.

## **WORKLOAD**

## **PRESENCIAL ACTIVITIES**



Activity	Hours
Theory	60,00
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	20,00
Independent study and work	0,00
Preparation of lessons	60,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

### TEACHING METHODOLOGY

The teaching methodology aims to achieve the stated objectives by encouraging the active and continuous learning of students, stimulating their personal study, their participation in classes and activities, the understanding of a selection of historical-artistic texts and the analysis and personal commentary of works of art.

- 1) **Theoretical content** on the art of each historical period, supported by the projection and commentary of representative works of the same, in which the teaching team will explain didactically the essential content and the way in which students should approach it.
- 2) **Practical content** dedicated to the analysis and collective commentary of artistic works, literary sources and aesthetic texts and art theory representative of the different historical periods studied.
- 3) **Individual or group work** consisting of the commentary on one or several works proposed by the teacher.
- 4) **Tutorship** aimed at guiding the writing of commentaries, revising assessed works, providing bibliographical extensions, etc.
- 5) **Complementary activities:** these may consist of visits, reviews, seminars or lectures by specialists.
- 6) **Autonomous study** by the student to follow the classes by means of the previous readings indicated and the preparation of the final written test.

### EVALUATION

The final grade Will be the sum of the grades obtained in the following concepts, described in points and percentages:



EVALUATED ACTIVITY	POINTS	%
1. Final Exam	6	60%
2. Work and activities carried out during the course	4	40%
TOTAL	10	100%

The assessment of student learning will be carried out in accordance with the general objectives of the subject and the specific competences and skills indicated.

The Virtual Classroom platform can be used as a means of assessment and communication of the results. It is essential that students keep an eye on both e-mail and the Virtual Classroom, as these are the channels through which the teaching team will share important information and possible materials.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on 30 May 2017. ACGUV 108/2017.

Observations:

- 1) In order for the marks of all the activities to be averaged, a minimum mark of 4 must be achieved in the exam.
- 2) The second call corresponds only to the exam with the established percentage. The grade for the work and activities carried out during the course will be that which each student has obtained throughout the course, and which has already been considered in the first sitting. Consequently, if the student has failed or has not taken the second exam, he/she will have to repeat the course with all the evaluation blocks.
- 3) Erasmus or exchange students are recommended to present themselves to the teacher in a tutorial at the beginning of the course, to orientate their follow-up of the subject.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in



unauthorized collaboration or make use of ChatGPT or other AI composition software.

## REFERENCES

### BASICS

- BARRAL I ALTET, Xavier (dir.), *Historia del arte de España*, Barcelona: Lunwerg, 1996.
- FUSI, Juan Pablo y CALVO SERRALLER, Francisco, *El espejo del tiempo. La historia y el arte de España*, Madrid: Taurus, 2009.
- GUBERN, Román; MONTERDE, José Enrique, et al., *Historia del cine español*, Madrid: Cátedra, 1995.
- MORALES Y MARTÍN, José Luis (dir.), *Historia de la arquitectura española*, Barcelona: Planeta, 1985-1987 (6 vols.).
- PÉREZ SÁNCHEZ, Alfonso (dir.), *La pintura española*, Milán: Electa, 1996 (2 vols.).
- SUREDA I PONS, Joan, *Historia del Arte Español*, Barcelona: Plantea, 1995 (10 vols.). VV.AA., *Manual del arte español*, Madrid: Sílex, 2003.

### COMPLEMENTARY

- ALCAIDE, José Luis y PÉREZ ROJAS, Javier, *Arte y propaganda. Carteles de la Universitat de València. Catálogo de exposición*. Valencia: UVEG, 2002.
- BÉRCHEZ GÓMEZ, Joaquín, *El Arte de la Edad Moderna en Iberoamérica. Historia del Arte. La Edad Moderna*, Vol 3, Madrid: Alianza, 1996.
- BROWN, Jonathan, *Imágenes e ideas en la pintura española del siglo XVII*, Madrid: Alianza, 1995.
- CABAÑAS BRAVO, Miguel (coord.), *El arte español del siglo XX*, Madrid: CSIC, 2001.
- CAPARRÓS LERA, José María, *Historia crítica del cine español (Desde 1897 hasta hoy)*, Barcelona: Ariel, 1999.
- GARCÍA MAHÍQUES, Rafael, *Iconografía e Iconología (vol. 2). Cuestiones de método*, Madrid: Encuentro, 2009.
- GARCÍA MELERO, José Enrique, *Arte español de la Ilustración y del siglo XIX*, Madrid: Encuentro, 1998.
- MARÍAS, Fernando, *El largo siglo XVI: los usos artísticos del Renacimiento español*, Madrid: Taurus, 1989.
- OLAGUER-FELIÚ, Fernando, *El arte románico español*, Madrid: Encuentro, 2003.
- PATUEL, Pascual, *Arte Actual*, Valencia: Nau Llibres, 2010.
- RAMIREZ, Juan Antonio, *Medios de masas e historia del arte*, Madrid: Cátedra, 1981.
- YARZA LUACES, Joaquín, *Arte y arquitectura en España 500-1250*, Madrid: Cátedra, 1979.
- YARZA LUACES, Joaquín, *Introducción al arte español. Baja Edad Media: Los siglos del gótico*, Madrid: Sílex, 1992.