

**CENTRO UNIVERSITARIO DE TECNOLOGÍA Y ARTE DIGITAL**



## **ACADEMIC PROGRAM**

## **HISTORY AND ARTISTIC TRADITION**

# 1. BASIC INFORMATION/GENERAL INFORMATION.

Degree:	Bachelor in Interactive Product Design
Faculty or Centre:	Centro Universitario de Tecnología y Arte Digital (U-TAD)
Area:	History and Thought
Course:	History and Artistic Tradition
Year:	Second
Teaching period:	Second
Type:	Basic Subject
ECTS credits:	6
Teaching modality:	classroom-based course
Language:	English
Lecturer/Teacher:	Ana Trujillo
E-mail:	ana.trujillo@u-tad.com
Web page:	<a href="http://www.u-tad.com/">http://www.u-tad.com/</a>

## 2. SUBJECT DESCRIPTION.

### Area description

This subject belongs to the module of art, science and technology and, within this, to the area of history and thought.

This area refers to the study and practice of the artistic capacity and its linking of design and its interactivity with the branch of Art, from the knowledge of the basic aspects in the artistic and literary tradition and evolution and how they can be incorporated into design or digital creation.

### Subject description

This subject, by its nature, has an interdisciplinary character with subjects in the fields of technology, communication and thought, with a general approach: to provide students with basic knowledge in art history and, above all, to encourage their

intellectual curiosity. It also aims to provide conceptual and practical tools for critical analysis in the field of cultural history and artistic tradition. The aim is to provide future professionals in the field of digital product design with fundamental and basic references in the history of art.

## **3. SKILLS AND LEARNING OUTCOMES**

### **3.1 Skills**

GC8 Manifest ability to work in a team.

GC9 Being able to manage time effectively.

GC10 Ability to work in an international context, as well as in diverse and multicultural environments.

GC11 Basic interpersonal relationship skills.

GC12 Express a critical and self-critical sense and the ability to analyse in order to evaluate different alternatives.

GC16 Express oneself correctly orally and in writing.

GC17 Demonstrate the ability to analyse, synthesise and gather information from different sources.

GC18 To manage information appropriately.

CB1 - That students have demonstrated knowledge and understanding in an area of study that starts from the basis of general secondary education, and is usually found at a level that, although it is supported by advanced textbooks, also includes some aspects involving knowledge from the cutting edge of their field of study.

CB2 - Students are able to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defence of arguments and problem solving within their field of study.

SC5 Understanding the influence of sociology, philosophy and psychology in their correlation with the history of art, literature and games as a reference in the creative process.

SC15 Analyse the characteristics and needs of users in the humanistic environment as a fundamental element in the design of interactive products.

SC16 Understanding the processes of the elements involved in an interactive artistic production.

SC26 Understanding and knowing how to thematise the relationships between Technology - Society - Culture, in relation to the design of interactive products.

## 3.2 Learning outcomes

Identify the historical context of art and its social background.

Contextualize the design process within the cultural and artistic references.

Value and integrate the work of artists in the process of creating the video game.

## 4. CONTENTS

- From formal theories to the pragmatic approach
- Art as human expression
- Main artistic canons
- The myth of the artist
- Iconography
- Methodologies for the analysis of artistic works.
- The social function of Art.
- Architecture, painting and sculpture as expression.

## 5. SUBJECT SYLLABUS:

1. Artistic techniques and procedures
  - 1.1 Architecture
  - 1.2 Sculpture
  - 1.3 Painting
2. Art in early civilisations: Egypt
3. Greece and Rome
4. Introduction to pre-Columbian art: Maya, Aztecs and Inca
5. The Middle Ages in Europe: from Byzantium to the Gothic period
6. Art in India: architecture and Buddhist art
7. The Renaissance and Mannerism: Italy

8. The Baroque and Rococo
9. The Age of Individualism: 18th and 19th Centuries
10. Japan and China: Art and Nature
11. Vanguards
12. After the War: Contemporary Art and New Artistic Techniques

## 6. TRAINING ACTIVITIES AND TEACHING METHODS

### Teaching methods

The subject will be developed through the following general methods and techniques, which will be applied differently depending on the characteristics of the subject:

- **Expository method/Master lecture:** the lecturer will develop the contents of the syllabus through master classes and dynamic lectures.
- **Case studies:** analysis of real cases related to the subject.
- **Exercise and problem solving:** students will develop the appropriate solutions by applying transformation procedures to the information available and interpreting the results.

### Training activities

LEARNING ACTIVITIES	Total hours	Hours of attendance	% attendance
Theory classes	30	30	100
Seminars and workshops	3	3	100
Practical classes	21	21	100
Tutoring	4	4	100
Evaluation activities	6	6	100
Study and group work	16	1	5
Self-study and individual work	70	0	0

## 7. TEMPORAL DEVELOPMENT

Subject	Week
Topic 1 Artistic techniques and procedures	1,
Topic 2 Art in early civilisations: Egypt	2
Topic 3 Greece and Rome	3,4
Topic 4 Introduction to pre-Columbian art: Maya, Aztecs and Inca	5,6
Topic 5 The Middle Ages in Europe: from Byzantium to the Gothic period	7
Topic 6 Art in India: architecture and Buddhist art	8
Topic 7 The Renaissance and Mannerism: Italy	9
Topic 8 The Baroque and Rococo	10
Topic 9 The Age of Individualism: 18th and 19th Centuries	11
Topic 10 Japan and China: Art and Nature	12
Topic 11 Vanguards	13
Topic 12 After the War: Contemporary Art and New Artistic Techniques	14,15

## 8. EVALUATION SYSTEM

ASSESSED ACTIVITY	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
SE1 Assessment of participation in class, practicals or projects of the subject.	10%	30%
SE2 Evaluation of assignments, projects, reports, reports, reports	30%	60%
SE3 Objective assessment	30%	70%

## Grading criteria:

EVALUATION ACTIVITY	EVALUATION CRITERIA	EVALUATION CRITERIA ASSESSMENT IN RELATION TO THE FINAL GRADE (%)
SE1 Assessment of participation in class, practicals or projects of the subject.	Students will be assessed on their active participation and the correct submission of the practicals in due form and on time.	10%
SE2 Evaluation of assignments, projects, reports, reports, reports	Degree of depth acquired in the analysis of artistic manifestations. Capacity for written expression.	50%
SE3 Objective assessment	Assimilation of concepts. Originality and level of detail.	40%

## General comments on the evaluations/assessments:

- In order to pass the course in ordinary exams, attendance must be equal to or higher than 80%.
- The student must pass the final exam in order to pass the course. The final exam may be divided into two parts, in which case both parts must be passed individually in order to pass the course.
- 80% of the class exercises must be handed in and passed.
- In the extraordinary exam, students must submit all pending work. Students must fulfil the same requirements as in the ordinary exam in order to pass the course. The final exam will count for 50% of the evaluation.
- The grade will be reduced for spelling mistakes. The penalty will be indicated in the rubrics corresponding to each paper/exam.
- Any detection of plagiarism in a paper or exam will result in the failure of that paper with a zero, a report to the faculty and academic coordinator and the application of the current regulations, which can lead to very serious penalties for the student.

## 9. LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

### Key references

ADAMS, L. (1997). A History of Western Art. Brown & Benchmark.

GOMPERTZ, W. (2013). ¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos. Penguin Random House Grupo Editorial España.

## Recommended references

BALL, P. (2012). La invención del color. Turner.

BARNHART, E., & Liulevicius, V. G. (2015). Maya to Aztec: Ancient Mesoamerica Revealed. Teaching Company, LLC.

FAHR-BECKER, G. (2006). Arte asiático. Könemann.

GONZÁLEZ GARCÍA, Á. (2007). Pintar sin tener ni idea y otros ensayos sobre arte. Lampreave y Millán.

HOCKNEY, D., & Gayford, M. (2018). Una historia de las imágenes. Siruela.

MICHELI, M. de. (1983). Las vanguardias artísticas del siglo XX. Alianza.

ROTH, L. M. (1989). Entender la arquitectura (C. Sáenz de Valicourt, Trad.; Edición: 1). Editorial Gustavo Gili, S.L.

SPIVEY, Nigel Jonathan, y Nigel Spivey. Understanding Greek Sculpture: Ancient Meanings, Modern Readings. Thames and Hudson, 1997.

WILKINSON, Richard H. Magia y símbolo en el arte egipcio. Alianza Editorial, 2003.

## 10. Required materials, software and tools

### Type of classroom:

Projection equipment and whiteboard

### Materials:

Laptop computer

### Software:

Editor de textos