

Degree	Type	Year
2500239 Art History	OB	4

Contact

Name: Mariano Carbonell Buades
Email: mariano.carbonell@uab.cat

Teachers

Mariano Carbonell Buades
(External) Per determinar

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

It is recommended that students have completed and passed the vast majority of the subjects of the first three years of Degree.

Likewise, it is recommended that, in addition to Spanish and Catalan, students master different foreign languages, especially in relation to reading comprehension.

Objectives and Contextualisation

I-Objectives:

With the completion of the Final Degree Project (FDP), the student is expected to develop a series of specific competences, indicating the level of maturity he/she has acquired during his undergraduate studies. These competences are mainly:

- 1-Demonstrate that you know the evolution of the artistic image from Antiquity to contemporary visual culture.
- 2-Demonstrate that you know the discussion, the vocabulary and the fundamental concepts of art theory.
- 3-Show that you have specific knowledge on the main fields of study of art history, as well as on the most important topics and historiographical and methodological debates of the discipline.
- 4-Show your ability to analyze the knowledge acquired in its different aspects (formal, iconographic, technical,

aesthetic, reception).

5-Know how to apply the methodologies of the discipline to the study of a topic.

II-Character and type of work:

a) It is not a question of carrying out a new or unpublished research, but of becoming familiar with the tools, the problems, the methodologies and the objectives of the university research. The goal is to develop a critical work on a certain subject. The student must demonstrate his / her capacity to look for, select and interpret a set of materials and sources of different type (artistic, textual, photographic, filmic, archival, etc.). The aim is to set out new questions on a specific topic, of organizing their study, structure their exposure in a clear and orderly way and finally arrive at some well-made conclusions. It is, then, a fundamentally academic work, not a research work in the strict sense. It allows a global and synthetic evaluation of the specific and transversal competences associated with the Degree in History of Art.

b) The topics have to be "open" and not too closed in particular issues. It is not about doing a work on the biography of an artist already studied in other subjects of the Degree. The student has to analyze cross-cutting issues that involve an approach to methodological issues and the treatment of less developed formative aspects during the Degree studies. Very long-term subjects will be highly valued. That is, questions that involve the analysis of an architectural typology in different periods (or cultures), the phenomenon of life and the survival of images, the critical history of an artistic technique, the changes and the continuities in the theoretical-artistic concepts, the transformations of the agents of the social history of art, etc. A work consisting of the simple collection of information, if not accompanied by its necessary interpretation, will not be considered complete. The works that are limited to the mere accumulation of study materials will be considered as "not assessable".

Competences

- Applying the mastery of the basic critical and methodological tools in order to understand and narrate Art History and reflect on the profession of art historian.
- Applying the specific scientific methodologies of the discipline of Art History.
- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Demonstrating they know the history of the artistic ideas and the main theoretical currents that inspired the reflection about art, cinema, its creators and its audience through history.
- Expressing specific knowledge about the origin, evolution and various fields of study of Art History, as well as the classic and actual subjects, vocabulary and debates of the discipline.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Recognising the fundamental problems, vocabulary and concepts of the Theory of Art and Cinema.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing classical and current debates of the History of Art.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing ideas about an artistic phenomenon, and its creators and recipients in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Communicating in a clear and appropriate manner an academic work.
9. Connecting an artistic imagery with other cultural phenomena within its period.
10. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
11. Demonstrating the knowledge of scientific methodology, sources and Art Theory in the reading, criticism and formal, iconographic and symbolic interpretation of any artistic or cinematographic imagery.
12. Developing a final work that collects and interprets data, reflecting on a relevant issue of the discipline.
13. Differentiating artistic theories about an artistic phenomenon, its creators and recipients in a given cultural context.
14. Distinguishing the elaboration techniques and processes of an artistic object.
15. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
16. Explaining the reception mechanisms of a work of art.
17. Identifying the artistic imagery, placing it into its cultural context.
18. Interpreting and communicating the contents of a text about theory of art and cinema.
19. Interpreting the fundamental concepts of Theory of Art with a critical eye.
20. Organising with efficiency and profitability the autonomous part of the learning process.
21. Organizing their own time and work resources: designing plans with priorities of objectives, schedules and action commitments.
22. Recognising the bases of the most appropriate bibliographic databases in order to obtain sources of a specific issue.
23. Recognising the methodological, iconographic and Art Theory-related knowledge in order to read an artistic imagery.
24. Reconstructing the artistic outlook of a particular cultural context.
25. Reflecting on their own work and the immediate environment's in order to continuously improve it.

Content

THEMATIC AREAS (for guidance purposes):

I-Architecture and urbanism.

II-Figurative arts.

III- The moving image.

IV-The language of images.

V-Reception and rediscovery.

VI-Work and social condition of the artist. Customers and market.

VII-Studying, describing, judging, commenting on the art and the work of art.

VIII-History of artistic techniques: processes of execution, analysis and restoration.

IX-Muslim art in Al-Andalus and other territories.

X-Other cultures: Asia, Africa, America and Oceania.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Formative class on the writing of the work	3	0.12	8, 11, 20, 21, 22, 23, 25
Informative session	3	0.12	
Type: Supervised			
Supervision of the works	48	1.92	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23, 24, 25
The choice of the topic	3	0.12	
Type: Autonomous			
Preparation and writing of the Final Degree Project	90	3.6	3, 5, 6, 7, 8, 12, 20, 21, 22, 25

a) During the first half of October the students will formally request (through the registration form) the TFGs coordinator the subject, in accordance with the orientation list of thematic areas included in this document or on their own proposal. Therefore, the subject is freely chosen by the student, with the approval of the coordinator of the TFGs.

b) It will not be possible to carry out more than one specific work of the same subject. That is, it will not be admitted that more than one student works on the same specific matter. Obviously, there may be more than one work in the same subject area, but with different contents.

c) The assignment of the corresponding tutor (within the ones in the teaching team) will be made by the coordinator of the TFGs.

d) During the first half of November, the coordinator of the TFGs will make public the assignment of the subject and the tutor.

e) deadline for submission of work: June 2025 (the TFG coordinator will indicate the exact date)

f) presentation of work: June 2025 (the TFG coordinator will indicate the exact date)

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Final Degree Project	55%	1	0.04	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25
Presentation of work (microlesson)	40%	1	0.04	1, 8, 11, 25
Supervision of work	5%	1	0.04	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25

I-Basic requirements:

- a) The work has to be individual. The effort, the imagination, the quality of the writing and the critical spirit of the student will be valued.
- b) In case of plagiarism, the work will be qualified with a zero. Plagiarism is copying one or more sentences from unidentified sources, presenting it as original work (this includes copying phrases or fragments from the internet and adding them without modification to a text which is presented as original). Plagiarism is a serious offense. Students must learn to respect the intellectual property of others, identifying any source they may use, and take responsibility for the originality and authenticity of the texts they produce.
- c) The subject of the work can not coincide with the work of any other subject of the Degree. If duplications are detected, the work will not be evaluated.
- d) The consultation of foreign bibliography will be valued.
- e) The work may be written in Catalan, Spanish, English, French or Italian.
- f) Spelling mistakes and grammatical inaccuracies will decrease the mark of the work.

II-Structure and extension:

- a) The body of the work will have an approximate length of 30 pages (2100 characters / page), without counting the chapters of acknowledgments, motivations and bibliography, as well as complementary information (images, graphics, documentary appendices, etc.).
- b) The structure of the work has to be clear and concise, and will include a state of the issue, a critical development and conclusions.
- c) The work must be submitted printed in space 1.5., typeface 12 (a single copy). It should also be sent in PDF format to the virtual campus, including the graphic, visual or audio material. In addition, the student will attach a statement of non-plagiarism, conveniently signed.
- d) The index should go to the beginning of the work.
- e) The pages and photographs must be numbered, including those in the appendices.
- f) The captions of the illustrations must necessarily include, apart from the usual information, its origin.
- g) The notes have to go to the bottom of the page.
- h) The cover of the work must necessarily contain, at least, the following information: the type of work (ie, Final Degree Work), the full title of the work, the name and surnames of the student, the corresponding NIU, the name and surname of the tutor and the academic year.

III-Assessment

- The assessment and scoring of the work will result from the weighted average of three marks:

1) The mark awarded by the tutor based on his reading (55% of the final mark).

2) The mark awarded by the tutor in relation to the tutoring process (about three compulsory tutorials, set by each of the tutors, who will also indicate to the students the expected deliveries (5% of the final mark).

3) The mark corresponding to the oral presentation of the student - a presentation of 15 minutes aprox., accompanied by PowerPoint - in front of a tribunal composed of two lecturers, designated by the coordinator of the TFGs (40% of the final mark). In the presentation the speech, the structure, the resources used and the interest of the presentation will be evaluated.

- The mark of "not assessable" will be given when the student has not delivered the final version of the Final Degree Project.

- The Final Degree Project only has one call and it can not be reassessed.

- For the concession of the "Distinction" the coordinator of the TFGs will designate a commission that takes into account in 75% the TFG mark and in 25% the mark of the student's file of the last two years (3rd and 4th).

- There is the possibility of publication in the UAB Digital Repository of Documents of all the TFGs with a final mark equal to or greater than 9. To be able to make the corresponding publication, the student will have to sign and deliver to the coordinator of the TFGs the document of consent prepared by the Humanities Library.

This subject does not incorporate single assessment.

Bibliography

For the notes and bibliographical references, see: *Les referències i les citacions bibliogràfiques, les notes i els índexs*, Gabinet de Llengua Catalana de la UAB, Bellaterra, 1998.

<https://www.uab.cat/web/estudia-i-investiga/com-citar-i-elaborar-la-bibliografia-1345708785665.html>

Software

If specific programming is used, this would be indicated in due course.

Language list

Information on the teaching languages can be checked on the CONTENTS section of the guide.

PROVISIONAL