

Degree programme	Type	Course
Art History	OB	2

Contact lecturer

Name : Annabel Villalonga Gordaliza

Email : annabel.villalonga@uab.cat

Teaching staff

Annabel Villalonga Gordaliza

Group languages

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

Prerequisites

No prior knowledge is required. However, a reading knowledge of English, French, and Italian is recommended for consulting the specialized bibliography.

Objectives

The aim of this course is to provide an introduction to the art of the Ancient Near East and Asia Minor.

Upon successful completion of the course, students will be able to:

- Recognize, characterize, and identify the functions of the most important works of art.
- Correctly situate these works within their historical and cultural context.
- Demonstrate command of the terminology and vocabulary specific to the subject.
- Interpret the iconography and symbolism of works of art.
- Identify gender, ideological, and cultural biases in the history of art.

Learning outcomes

1. Applying the iconographic knowledge to the reading of artistic imagery.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Connecting an artistic imagery with other cultural phenomena within its period.
6. Reconstructing the artistic outlook of a particular cultural context.

7. Identifying the artistic imagery, placing it into its cultural context.
8. Accurately defining and explaining an artistic object with the specific language of art criticism.
9. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
10. Distinguishing the elaboration techniques and processes of an artistic object.
11. Explaining the reception mechanisms of a work of art.
12. Efficiently presenting knowledge in oral and written form.
13. Point out the formal, iconographic and symbolic values of an artistic image from classical antiquity.
14. Explain the mechanisms of reception of an ancient work of art.
15. Identify and explain scenes, motifs, gods and other mythical characters on the basis of their artistic representations throughout antiquity.
16. Encouraging creativity and fomenting innovative ideas.
17. Working in teams, respecting the other's points of view and designing collaboration strategies.

Contents

1. The Origins of Art: from the Neolithic to the first complex societies.
2. Southern and Central Mesopotamia: sumerians and akkadians.
3. Central and Northern Mesopotamia: babylonians and assyrians.
4. Anatolian Peninsula: hittites.
5. Iranian Plateau: persians.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Tutorials, monitoring, and feedback sessions related to the group project The Impossible Museum.	10	0.4	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 16, 17
Theory classes (45h) seminar (5h).	50	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
Independent study (45), required reading (15h), and group project (20h).	80	3.2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 16, 17

1. Lectures delivered by the teacher, who presents the essential aspects of the subject through oral explanations supported by PowerPoint presentations, structures the course content, and provides the specific bibliography most appropriate for exam preparation. In certain cases, and prior to the presentation of some topics, students will be required to read selected texts in order to facilitate a flipped-classroom approach.
2. Attendance at a seminar coordinated by the lecturer and delivered by specialists in the field.
3. Group written project on a topic from the course syllabus (The Impossible Museum), followed by an oral presentation.

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	Weight	Hours	ECTS	Learning outcomes
Test 2	25%	1.5	0.06	1, 3, 4, 5, 6, 11
Group Activity: The Impossible Museum	30%	3.5	0.14	1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 16, 17
Seminar attendance	10%	3	0.12	1, 2, 3, 4, 5, 6, 9, 14, 15
Test 1	25%	1.5	0.06	2, 8, 9, 10, 11, 13
True/False test on the required reading:	10%	0.5	0.02	2, 3, 4, 5, 6, 9, 11

Continuous Assessment

The course will be assessed through the following components:

- Two written examinations: 25% each.
- Group written project and oral presentation: 30%.
- Attendance at the Conference on Music in Antiquity (1 December): 10%.
- True/False test on the required reading: 10%.

Written Examinations (2)

These examinations will assess all course content covered in the lectures.

The final mark for the written examinations will be calculated as the average of the two exams. A minimum average grade of 5/10 is required. Students who fail to achieve this minimum grade must take the resit examination for the failed component(s).

Single Assessment

- Final examination: 50%.
- Mandatory reading test (title to be determined): 25%.
- Critical reading and review from a gender perspective: 25%.

The same resit regulations apply as for continuous assessment. The mandatory reading test and the critical review are not eligible for resit.

The same criteria for the grade of "Not Assessed" (NA) apply as for continuous assessment.

The review of the final grade follows the same procedure as for continuous assessment.

Important Information

At the time of each assessment activity, the lecturer will inform students (via Moodle) of the procedure and date for grade review.

Students will receive a grade of "Not Assessed" (NA) if they have not participated in at least 50% of the assessment activities.

Resit Assessment

A resit examination will be offered during the final days of the semester exclusively for students who have failed one or more of the written examinations. Students who did not sit the original examinations on the scheduled dates, or who have already passed them, will not be eligible to take the resit examination.

The resit examination only allows students to pass failed examinations, with a maximum possible grade of 6/10.

Neither the oral presentation nor the critical review may be resat.

The individual written assignment may be resubmitted after incorporating the corrections indicated by the lecturer.

Use of Artificial Intelligence (AI)

For this course, the use of Artificial Intelligence (AI) technologies is permitted exclusively for support tasks such as bibliographic or information searches, text editing, proofreading, and translation.

Students must clearly identify any content generated using AI tools, specify the tools employed, and include a critical reflection on how these technologies have influenced both the process and the final outcome of the assignment.

Failure to disclose the use of AI in assessed work will be considered a breach of academic integrity and may result in a partial or total penalty in the grade awarded for the activity, as well as more severe sanctions in serious cases.

Penalties for Academic Misconduct

Any irregularity committed by a student that may lead to a significant alteration of the grade awarded for an assessment activity will result in a mark of 0 (zero) for that activity, regardless of any disciplinary proceedings that may be initiated.

If multiple irregularities are detected in the assessment activities of the same course, the final grade for the course will be 0 (zero).

Assessment activities affected by academic misconduct will not be eligible for resit under any circumstances.

Bibliography

ANDRÉ-SALVINI, Béatrice (2008): *Babylone*. Paris: Musée du Louvre, Hazan.

ASCALONE, Enrico (2006): *Mesopotamia. Asirios, sumerios y babilonios*. Barcelona: Electa.

AZARA, Pedro (coord.) (2012): *Antes del diluvio: Mesopotamia 3.500-2.100 a.C.* Barcelona: Ediciones Polígrafa.

BAHRANI, Zainab (2001): *Women of Babylon: gender and representation in Mesopotamia*. London: Routledge.

BAHRANI, Zainab (2003): *The Graven Image: Representation in Babylonia and Assyria*. University of Pennsylvania Press.

BAHRANI, Zainab (2014): *The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity*. Verlag:

Reaktion Books.

BAHRANI, Zainab (2017): *Mesopotamia. Ancient Art and architecture*. London: Thames & Hudson.

BAHRANI, Zainab (2016): *Art of Mesopotamia*. London: Thames & Hudson.

BENOIT, Agnès (2003): *Art et archéologie: les civilisations du Proche-Orient ancien*. Paris: Reunion des Musées Nationaux.

BENOIT, Agnès (2011): *Les civilisations du Proche - Orient ancien*. Paris: Petits manuels de l' École du Louvre.

CHAVALAS, Mark (2014): *Women in the Ancient Near East*. New York: Oxon.

COLLON, Dominique (1995): *Ancient Near Eastern Art*. Londres: University of California Press.

FELDMAN, Marian (2025): *Remembering and Forgetting in Ancient Mesopotamia: Ziggurats, Royal Sculpture, and the Shaping of the Akkadian Legacy During the Ur III Period*. Chicago: University of Chicago Press.

FOWLKES-CHILDS, Blair; SEYMOUR, Michael (eds.) (2019): *The World between Empires: Art and Identity in the Ancient Middle East*. New York: The Metropolitan Museum of Art; New Haven and London: Yale University Press.

GÓMEZ LÓPEZ, Consuelo (2006): *El arte en el Próximo Oriente antiguo*. Madrid: Ediciones JC.

JAMES, Sharon L.; Dillon, Sheila (eds.) (2012): *A companion to women in the ancient world*. Blackwell.

KUHRT, Amélie. (2000) : *El Oriente Próximo en la antigüedad*, 2 vols. Barcelona: Crítica.

LEICK, Gwendolyn (2002): *Mesopotamia: la invención de la ciudad*. Barcelona.

LIVERANI, Mario. (2006): *Uruk, la primera ciudad*. Barcelona: Bellaterra.

NUNN, Astrid; PIENING, Heinrich (eds.) (2020): *Mesopotamian Sculpture in Colour*. Gladbeck: PeWe-Verlag.

POLK, Milbry; SCHUSTER, Angela M. H. (2005): *Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia*. New York: Harry N. Abrams.

SASSON, Jack M. (2000): *Civilizations of the Ancient Near East*, Peabody, MA : Hendrickson Publishers.

THOMAS, Ariane; POTTS, Timothy (2020): *Mesopotamia. Civilization begins*. Los Angeles: Getty Museum Editions.

Software

No specific software is needed.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	first semester	morning-mixed
(PAUL) Classroom	1	Catalan	first	morning-mixed

practices	semester
-----------	----------