

Course title	<b><i>The history of art as a foundational principle of the European identity</i></b>
Credits	6 ECTS
University	UCM
Learning outcomes	<p>At the end of the BAES Programme, students should:</p> <p><b>LO1</b> understand the different disciplinary approaches to European Studies, including the way in which the different disciplines interact and enrich each other, so that they can grasp the richness of disciplinary perspectives on Europe and reflect on the added-value of multidisciplinary knowledge to understand Europe.</p> <p><b>LO4</b> be able to grasp the need for a general knowledge of different conceptual, theoretical and methodological perspectives to analyze and understand the European Union, and consequently:</p> <ul style="list-style-type: none"> <li>• use various conceptual frames, theoretical approaches and methodological tools, that attempt to provide answers to the fundamental and practical questions that the European project is confronted with;</li> <li>• utilize means of comparison to answer to which degree similarities and differences across Europe exist, and how they define Europe at large;</li> </ul> <p><b>LO6</b> have developed a large set of transversal skills which students need to master in their future domestic and international work environments, so that they are equipped to use organizational, inter-cultural communication, language and information skills, when confronted with the challenges of daily professional practice. Being immersed in a multi-disciplinary, multi-multilingual and multi-cultural study environment at different universities allows all students to sharpen their skills to combine intra-European mobility with their study-related workload in a structured and effective manner on a daily basis; to understand and communicate issues from and across different cultural, European and international perspectives; to process knowledge and information in a timely, accurate, and efficient way and to seek solutions with student peers across cultural and linguistic boundaries throughout their studies.</p>
Course objectives	<p>At the end of this course students will be able to:</p> <ol style="list-style-type: none"> <li>1. Understand the processes of creation, use, reception, preservation and dissemination of artistic production in European history.</li> <li>2. Understand how cultural heritage is identified as heritage, and by whom, as well as how the use of heritage is closely linked with power and nation-building discourses.</li> <li>3. Observe and describe, using proper specific terminology, cultural artefacts stemming from different historical and cultural contexts.</li> <li>4. Obtain and manage information of diverse nature and prioritize its relevance, assembling it to produce a solidly grounded argumentative speech.</li> <li>5. Formulate research questions, understand academic literature, collect and analyse data, critically reflect on research findings, as well as present research reports both orally and in written form, on the main critical debates surrounding European art history and heritage today.</li> <li>6. Demonstrate extended insight and skills for the management, preservation and dissemination of artistic production and cultural heritage, with special attention to its current cultural, social and economic significance, and with regard to ethics and professional deontology.</li> </ol>

Content	<ol style="list-style-type: none"> <li>1. Introduction to the history of European art: architecture, visual arts &amp; material culture milestones in the history of European culture.</li> <li>2. History of art as an academic discipline: theoretical approaches and methodologies, terminology, chronologies, cartographies.</li> <li>3. Identity and Nation State in European history of art: the national museum, the national art school, the national “masters”.</li> <li>4. European art history beyond Europe: colonial collections, transcultural encounters, international circulation and art market.</li> <li>5. Art and politics in the process of European integration: international exhibitions and biennials as cultural diplomacy.</li> <li>6. Introduction to theories on art, memory and identity. Case studies across different European contexts. The Spanish case.</li> <li>7. Critical approaches: contested museums, heritage sites and monuments in Europe.</li> </ol>
Work format(s)	<p>Teaching will consist of a combination of formats i.e.: lectures, reading &amp; discussion sessions, responsive teaching classes, case studies, etc.</p> <p>Students are expected to be present, demonstrate active participation during in-person classes and prepare course materials in advance.</p>
Manner of assessment	<p>Oral examination, written examination</p> <ol style="list-style-type: none"> <li>a) Development tests 35-65%</li> <li>b) Class work, oral and written exercises 25-50%</li> <li>c) Attendance with participation 10-30%.</li> </ol>
Literature (required/recommended)	<p>Handouts, recommended bibliography, case reports</p>