

Year 2024-25



Istituto Europeo di Design

Private Licensed Centre

TEACHING GUIDE FOR
Theory and History of Arts

Foundation Course – IED Madrid Diploma Programme

Total Design

Updated on: 1st September 2024

Foundation Course – IED Madrid Diploma Programme.
Subject: Theory and History of Arts.

1. SUBJECT/COURSE IDENTIFIERS

Type	Basic training
Nature	Theoretical-practical course
Specialty/itinerary/style/tool	Total Design
Subject/Field	History of Art & Design
Teaching/course period	2 nd Semester
Number of credits	4 ECTS
Department	Didactic/Educational department
Priority/ prerequisites	Without priority
Languages in which the course is taught	English

2. TEACHER IN CHARGE OF THE SUBJECT

Surname & Name	E-mail
Revuelta, María	

3. LIST OF LECTURERS AND GROUPS THEY TEACH

Surname & Name	E-mail	Groups
Revuelta, María		

4. COMPETENCIES/SKILLS

Cross-sectoral skills
CT2 Collecting meaningful information, analysing, synthesising and managing it accordingly.
CT4 Efficient use of information and communication technologies.
CT6 Being self-critical with one's own professional and interpersonal performance.
CT7 Knowing how to use communication skills and constructive criticism in teamwork.
CT8 Developing reasoned and critical ideas and arguments.

CT17 Through their professional activity they shall raise social awareness towards the importance of cultural heritage, its impact in different areas and its capacity to generate significant values.

General skills

CG4 Having a scientific vision of the perception and behaviours of form, matter, space, movement, and colour.

CG5 Acting as mediators between technology and art, ideas and purposes, culture and commerce.

CG6 Disseminating knowledge of the historical, ethical, social and cultural aspects of design.

CG12 Delve deeper into the history and tradition of arts and design.

CG19 Showing critical capacity and knowing how to propose research strategies.

CG21 Mastering research methods.

5. LEARNING ACHIEVEMENTS

- Having a scientific view on the history of Western culture and tradition.
- Relating historical and social facts to the evolution of all the arts in each historical period.
- Knowing how to apply art history as a tool that is linked to their future professional needs.
- Acquiring the ability to master the methodology of information and sources of art theory and history.
- Recognising the importance and significance of artistic-historical heritage.
- Developing a critical and reflective spirit around artistic and design experiences.

6. CONTENTS

Section (if applicable)	Topic/repertoire
I. Myth, image and power	Topic 1. Myths, reality and politics 1.1. Gods, men and slaves. 1.2. Gods, heroes and power. 1.3. Myth, Reason and democracy. 1.4. Empire
	Topic 2. Myth and Passion 2.1. Roman Citizen. 2.2. Catacombs. 2.3. Crime and sin. 2.4. Body and soul.

	<p>Topic 3. Faith against Reason 3.1. Classic and Modern. 3.2. Apparent disorder. 3.3. Canon.</p> <p>Topic 4. Empire & Modernity 4.1. Revolution. 4.2. Empire.</p>
<p>II. Bourgeois Identity</p>	<p>Topic 5. The bourgeois hero 5.1. Restauration. 5.2. Fragment and Totality. 5.3. Lights and shadows of bourgeois taste.</p> <p>Topic 6. The bourgeois city 6.1. Shipwreck. 6.1. London's works. 6.2. Paris.</p> <p>Topic 7. Family, Country and Religion 7.1. The myth of the Aryan Race. 7.2. Impressions of Paris. 7.3. Cursed women and evil women.</p> <p>Topic 8. Decadence 8.1. Rich art, poor art. 8.2. Reality, forms, colours and movement.</p>
<p>III. Dissolutions</p>	<p>Topic 9. Picasso in Paris 9.1. Blue. 9.2. Colour. 9.3. Forms. 9.4. The new.</p> <p>Topic 10. The German world 10.1. <i>Expressionismus</i>. 10.2. Secession. 10. World War.</p> <p>Topic 11. The unbearable peace 11.1. <i>Fascio (Political branch)</i>. 11.2. Surrealism. 11.3. Man, and machine.</p> <p>Topic 12. Powers 12.1. Revolution. 12.2. American identity.</p>

	<p>Topic 13. Building 13.1. <i>Bauhaus</i>. 13.2. <i>Machine à habiter</i>. 13.3. <i>Novecento</i>. 13.4. Skyscrapers.</p>
	<p>Topic 14. Barbarism 14.1. Nationalisms. 14.2. Guernica.</p>

7. STUDENTS WORK TIME PLAN/SCHEDULE

Type of activity	Total hours
Theoretical activities	37,5 hours
Practical activities	0 hours
Other mandatory training activities (conferences, seminars, etc.)	32 hours
Tests	2,5 hours
Student's working hours	32 hours
Internship/work placement preparation	16 hours
Student's total working hours	120 hours

8. METHODOLOGY

Theoretical-practical activities	<p>Master class, where the 1st half will introduce the exposition of concepts and historical-social problems emerging during each of the eras. The 2nd half will describe the aesthetic and argumentative responses to such situations in the arts.</p> <p>The teacher will exhibit documents and images and will analyse them using the necessary ICTs. During the presentation, students will be able to ask questions to solve any doubts that may arise.</p> <p>The teacher will encourage activities such as specific readings, inviting students to personal reflection on the work they have done, and reaching conclusions regarding what has been learned, all whilst favouring functional learning, enabling students to put into practice the concepts and knowledge.</p>
Other mandatory training activities (conferences, seminars, etc.)	<p>The teacher will propose visits to different exhibitions or HH seminars.</p> <p>Students will have access to tutorials to solve questions about the subject and the drafting of projects and exercises.</p>

9. EVALUATION AND GRADING CRITERIA AND INSTRUMENTS

Work to be assessed:

1. Having a scientific view on the history of Western culture and tradition.
2. Knowing how to relate the historical and social facts with the evolution of all the arts in each period.
3. Knowing how to apply/use art history as a tool that is linked to future professional needs.
4. Acquiring the ability to master the methodology of information, and sources of theory and history of art.
5. Recognising the importance and significance of historical-artistic heritage.
6. Developing a critical and reflective spirit about artistic and design experiences.

The evaluation assessment must be designed and planned in a manner that integrates it within the teaching/learning training activities.

The assessment of students learning ought to be continuous, personalized and integrative:

- Continuous: in that it is integrated into the teaching-learning process and consequently is not limited by dates or specific situations.
- Personalised: since it must take into account the capacities, skills and the student's attitude. Special attention will be paid to the student's participation in work groups.
- Integrative: in that it requires taking into account the general capacities established for each stage, this will be done through the objectives in the different units and areas.

Students' learning will be assessed in relation to the achievement of the educational objectives that are specified in the course syllabus, and associated to the general and specific objectives, taking as an immediate reference the evaluation criteria established for each learning area.

To assess students learning process we need to:

- Evaluate their curricular competence (abilities and aptitudes).
- Assess the factors that hinder or facilitate good learning.
- Encourage self-evaluation and co-evaluation of students amongst themselves, as a source of critical analysis of their results, to allow for changes in attitude and for their improvement.
- Value the learning context in which the student develops.

9.1. EVALUATION/ASSESSMENT TOOLS

Theoretical-practical activities	<ul style="list-style-type: none"> • Student will be expected to have an active role in the classroom, sharing thoughts and experiences. • Student will be required to prepare notes which include contents on the lectures. • At the end of the syllabus there will be a written test consisting of 20 questions: 10 questions on concepts developed in class, and 10 on images projected in the classroom. • There will be specific recommended readings on the subject, and the teacher shall ask group-questions in the classroom.
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<p>Other mandatory learning activities (lectures, seminars, etc.)</p>	<ul style="list-style-type: none"> ● Active participation in workshops, lectures, exhibitions, conferences or webinars, always sharing points of view and knowledge with the groups in the classroom. ● Follow-up of the activities carried out by students in tutorials and counselling in general.
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9.2. EVALUATION CRITERIA

<p>Theoretical-practical activities</p>	<ul style="list-style-type: none"> ● Active attention and understanding during explanations. ● Having the initiative to participate with own opinions and constructive criticism. ● Student's notes presentation. To be assessed: <ul style="list-style-type: none"> ○ Theoretical content development. ○ Adequate use of the technique and own instruments. ○ Cleanliness of the work and correct presentation. ○ Punctuality in the delivery. ● In the written test, the correct answers must add up to a number equal to or greater than 10, for the test to be passed. ● The teacher will assess students' ability to synthesize and provide relevant information based on the recommended readings, through group questions in the classroom.
<p>Other mandatory learning activities (lectures, seminars, etc.)</p>	<ul style="list-style-type: none"> ● Teachers will value when students apply the concepts and knowledge acquired in workshops, seminars, expositions, conferences or webinars, as well as in films, to the work and final project of the course.

9.3. GRADING CRITERIA

1. The evaluation system to be used in the subject/course is adapted to the continuous evaluation model.
2. In the continuous evaluation system, class attendance is compulsory, and students must comply with a percentage of activity in the presence of the teacher, which is estimated to be 80%.
3. If the student does not meet the criteria for continuous evaluation, they will be graded in a evaluation process with a loss of continuous evaluation - they will present the projects requested during the course and a specific test for this call, and, their corresponding relative weights are shown in section 9.3.1 and 9.3.2 of this guide.
4. In any case, the student will take an extraordinary exam, the structure, evaluation instrument and grading criteria for said exam is explained in section 9.3.3 of this guide.
5. In order to pass the subject/course, the student must meet the requirements of the weighting of the evaluation instruments defined in points 9.3.1, 9.3.2 and 9.3.3.3.

9.3.1. Assessment tools for the weighting of grades in the continuous assessment process

Tools	Weighting of grades
Written test	70%
Drafting notes	20%
Critical and argued participation in debates, tutorials and workshops	10%
Total	100%

9.3.2. Assessment tools for the weighting of grades in the evaluation process following a loss of continuous assessment/evaluation

Tools	Weighting of grades
Written test	60%
Presentation of the specific test for the evaluation in case of a loss of continuous evaluation	40%
Total	100%

9.3.3. Assessment tools for the weighting of grades in the extraordinary evaluation process

Tools	Weighting of grades
Presentation of the exercises and Final Project.	60%
Presentation of the specific test for the extraordinary evaluation	40%
Total	100%

9.3.4. Weighting of grades in the evaluation process for students with a disability

When the evaluation tools are adapted for this purpose, all the different types of disability must be taken into account.

Tools	Weighting of grades
These shall be determined taking different types of disability into consideration	
Total	100%

10. TIME PLANNING OF THE CONTENTS, TEACHING METHODOLOGY AND EVALUATIONS

Session	CONTENTS, CONNECTED TEACHING METHODOLOGY, AND EVALUATION TOOLS		Total hours presence-based	Total hours not presence-based
Session 1	TOPIC 1: Myths, reality and politics			
	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Fundamental concepts of cultural history) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> Drafting of notes Studying the topic 	2,5 Hours	
	Other learning activities	Previously arranged visit to a museum or exhibition	4 Hours	
	Evaluation:	Proactive attitude in the classroom		
Session 2	TOPIC 2: Myth & Passion			
	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Birth of Christianity) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> Drafting of notes Studying the topic 	2,5 hours	1 hour
	Other learning activities	Attendance to tutorials.	1 Hour	
	Evaluation	Proactive attitude in the classroom, sharing knowledge, experiences and tools provided by the visit to the museum or exhibition. Follow-up of the note taking process.		
Session 3	TOPIC 3: Faith against Reason			
	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Rationalism and religious sentiment) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> Drafting of notes Studying the topic 	2,5 hours	
	Evaluation:	Proactive attitude in the classroom. Follow-up of the note taking process.		

TOPIC 4: Empire and Modernity				
Session 4	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Napoleonic Europe) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic 	2,5 hours	1 Hour
	Other learning activities	Previously arranged visit to a museum or exhibition	4 Hours	
	Evaluation	Proactive attitude in the classroom. Follow-up of the note taking process.		

TOPIC 5: The bourgeois hero				
Session 5	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Romanticism) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic • Recommended readings 	2,5 hours	2 hours
	Other learning activities	Attendance to tutorials.	1 Hour	
	Evaluation	Proactive attitude in the classroom, sharing knowledge, experiences and tools provided by the visit to the museum or exhibition previously arranged. Follow-up of the note taking process.		

TOPIC 6: The bourgeois city				
Session 6	Theoretical -practical activities	<p>Master class developing the specific topic of the section (19th Century London and Paris) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic 	2,5 hours	
	Other learning activities	Previously arranged visit to a museum or exhibition.	4 hours	
	Evaluation	Follow-up to the drafting of notes.		

		Proactive attitude in the classroom, sharing the knowledge, experiences and tools gained through the recommended readings.		
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	TOPIC 7: Family, Country and Religion			
Session 7	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Bourgeois values and proletariat) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic 	2,5 hours	1 hour
	Other learning activities	Previously arranged visit to an exhibition, seminar or conference.	4 hours	
	Evaluation	Proactive attitude in the classroom, sharing the knowledge, experiences and tools gained at the Museum. Follow-up to the drafting of notes.		

	TOPIC 8: Decadence			
Session 8	Theoretical -practical activities	<p>Master class developing the specific topic of the section (End of the 19th Century) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic • Recommended readings 	2,5 hours	2 hours
	Other learning activities	Previously arranged visit to an exhibition, seminar or conference.	4 hours	
	Evaluation	Follow-up to the drafting of notes. Proactive attitude in the classroom, sharing the knowledge, experiences and tools gained at the Museum.		

	TOPIC 9: Picasso in Paris			
Session 9	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Paris before the Great War) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p>	2,5 hours	1 hour

		<ul style="list-style-type: none"> • Drafting of notes • Studying the topic 		
	Other learning activities	Previously arranged visit to an exhibition, seminar or conference.	4 hours	
	Evaluation	Proactive attitude in the classroom, sharing the knowledge, experiences and tools gained at the Museum. Follow-up to the drafting of notes.		

	TOPIC 10: The German World			
Session 10	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Germany before the Great War) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic 	2,5 hours	1 hour
	Other learning activities	Attendance to tutorials	1 Hour	
	Evaluation	Proactive attitude in the classroom, sharing the knowledge, experiences and tools gained at the Museum. Follow-up to the drafting of notes.		

	TOPIC 11: The unbearable peace			
Session 11	Theoretical -practical activities	<p>Master class developing the specific topic of the section (The Great war and its consequences) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic • Recommended readings 	2,5 hours	2 hours
	Other learning activities	Previously arranged visit to an exhibition, seminar or conference.	4 hours	
	Evaluation	Proactive attitude in the classroom. Follow-up to the drafting of notes.		

TOPIC 12: Powers				
Session 12	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Russia and the USA in the 1920s) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Studying the topic • Recommended readings 	2,5 hours	1 Hour
	Other learning activities	Attendance to Tutorials	1 hour	
	Evaluation	Proactive attitude in the classroom, sharing the knowledge, experiences and tools gained at the Museum, and through the recommended readings. Follow-up to the drafting of notes.		

TOPIC 13: Building				
Session 13	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Architecture and Design in the 1920s and 1930s) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Recommended readings • Studying the topic 	2,5 hours	2 hours
	Evaluation	Proactive attitude in the classroom. Follow-up to the drafting of notes.		

TOPIC 14: Barbarism				
Session 14	Theoretical -practical activities	<p>Master class developing the specific topic of the section (Europe prepares for another Great War) both from its historical aspects and from the current perspective and practice in museums, centres, institutions and galleries. The teacher will show documents and images and analyse them using the necessary ICTs.</p> <ul style="list-style-type: none"> • Drafting of notes • Recommended readings • Studying the topic 	2,5 hours	2 hours
	Evaluation	Proactive attitude in the classroom, sharing the knowledge, experiences and tools learnt in the recommended readings. Follow-up to the drafting of notes.		

	TOPIC 15: Evaluation			
Session 15	Theoretical -practical activities	Continuous Evaluation: Written test. Exam revision Evaluation following a loss of continuous evaluation/assessment: the evaluation will be based on projects and results, as well as the specific test.	2,5 hours	

	TOPIC 16: Comments on the Final Results			
Session 16	Theoretical -practical activities	Evaluation, comments & information on the Project and exercise results, and/or written test.	2,5 hours	

11. TEACHING RESOURCES AND MATERIALS

11.1. General Bibliography

Title	El Arte Moderno. Del Iluminismo a los movimientos contemporáneos (English edition: “The Modern Art: From Enlightenment to Contemporary Movements”)
Author	Argan, Giulio Carlo
Publisher	Madrid, Akal, 1991

Title	Historia del Arte
Author	Ramírez, Juan A. (ed.)
Publisher	Madrid, Alianza, 2004

Title	La sociedad de consumo: Sus mitos, sus estructuras (French original edition title: “La Société de consommation”).
Author	Baudrillard, Jean
Publisher	Barcelona, Plaza & Janés, 1974

11.2. Additional Bibliography

Title	Historia del Diseño
Author	De Fusco, Renato
Publisher	Barcelona, Santa & Cole, 2005

Title	El arte como oficio – (Original version Italian: “Arte come mestiere” 1966. English edition: “Design as Art” ISBN 978-0-14-103581-9.)
Author	Munari, Bruno
Publisher	Barcelona, 2005

Title	DesignArt (English edition original title)
Author	Coles, Alex
Publisher	Londres, Tate Publishing, 2005

11.3. Websites of interest

www.museodelprado.es

www.man.es

www.monografias.com