Master's Degree
Art and Archeology

tech global university

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Master's Degree
Art and Archeology

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/humanities/master-degree/master-art-archeology

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01

Introduction

Art and archeology are two disciplines that converge in one objective: to study the life and evolution of past civilizations. Therefore, a skilled artist has the ability to examine an archeological work and find information where others would not be able to see it. Thus, they are able to get into the skin of the creator of a cave drawing and understand what they wanted to express. Therefore, it is qualified to carry out pigment studies and recreate ancient techniques for restoration. In this sense, nowadays it is important to have this kind of skills and knowledge, helping to preserve history for future generations. Therefore, this online program will unite both disciplines, providing the student with a complete learning experience adapted to the needs of the sector.

Are you passionate about art and want to work on excavations around the world? This program will help you achieve it"

Art has become a universal means for human beings to express themselves. This has been the case since the era of the first men, who painted their experiences in caves to tell others where food was stored or even how to properly hunt prey. Therefore, drawing techniques have been fundamental for the development of archeology, since they allow us to understand concepts that cannot be expressed in words.

In this sense, studying history through art and archeology is fundamental to organize the information in a coherent manner and favor the transmission of knowledge to future generations. In addition to training any specialist to carry out studies to determine the veracity of a canvas or to participate in its restoration. For all these reasons, this Master's Degree has been designed to help students achieve various professional objectives, from participating in Greco-Roman-inspired urban planning works to working on archeological excavations from anywhere in the world.

Thus, the program begins by exploring the contributions of ancient history and its influence on the cultural, political and socioeconomic foundations of today, prioritizing the lines of thought of each people. Then, the origins of the history of art and certain basic elements of anthropology and archeology will be analyzed, the former being responsible for studying the human being in an integral way, taking into account the feature that they do not share with animals: culture.

A distinction will also be made between the art and culture of India, Africa, Asia and the Middle East, taking into account a key period in these societies: the Middle Ages. On the other hand, students will be motivated to recognize the characters of classical mythology, such as Zeus, Hera, Poseidon, among others; comparing their iconographies with those found in the Christian religion.

This program covers all the relevant topics to help students develop in different research and cultural development projects, offering a complete agenda that adapts to the needs of the professional field. All this, moreover, condensed in a completely online modality and with continuous access regardless of the place where the future graduate is located.

This **Master's Degree in Art and Archeology** contains the most complete and up-to-date scientific program on the market. The most important features include:

- The development of case studies presented by experts in art and archeology
- The graphic, schematic, and eminently practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- Practical exercises where self-assessment can be used to improve learning
- Its special emphasis on innovative methodologies
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

History, from an artistic point of view, helps to understand the form of communication of ancient civilizations"

To be able to distinguish the iconographic elements and to which period they belong is a great quality of the artists"

You will have access to the virtual classroom from anywhere in the world. Register now to get started.

You will learn, through case studies, how to differentiate between different cultures and civilizations.

The program's teaching staff includes professionals from the sector who contribute their work experience to this training program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive training programmed to train in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise during the academic year. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.

02

Objectives

This Master's Degree has a clear objective: to help students broaden their professional horizons. To this end, they will have a series of knowledge that will enable them, upon graduation, to work as researchers, experts and consultants in any cultural or restoration project in which they wish to participate. Thus, they will have to interpret past events and incorporate current tools to improve their professional performance.

You will care for archeological and artistic pieces of the past to ensure their preservation in the future"

General Objectives

- Possess a level of knowledge necessary to master the aspects of ancient history in the different stages of the past
- Develop critical thinking with respect to historical events and current reality
- Know in depth different cultures and to establish differences between them
- Master concepts that help to distinguish between Greek and Roman art
- Integrate the conceptual foundations of history as a function of art and archeology
- Identify the most relevant figures and iconographies of universal and Christian history

You will be able to discover the essence of ancient civilizations with a program that will bring you closer to achieving your professional goals"

Specific Objectives

Module 1. History of Antiquity I

- Know contributions of Ancient History
- Know the contributions of Ancient History in shaping the cultural, political and socioeconomic foundations of the present day
- Organize historical information in a coherent manner and transmit it according to the critical canons of the discipline
- Prioritize the lines of thought, concepts, beliefs and cultural traits of each people.

Module 2. Ancient Art I

- Understanding the origins of art history
- Analyze the facts surrounding prehistory
- Acquire basic knowledge of Anthropology and Archeology
- Understand the changes between the different stages of prehistory
- Analyze the importance of prehistoric tools for history and for the growth of human beings
- Elaborate a critical reasoning about the different historical facts

Module 3. Ancient History II

- Understand the political, economic, social, religious, and cultural dynamics of each of the cultures being studied
- Prioritize the lines of thought, concepts, beliefs and cultural traits of each people.
- Develop critical thinking about historical events
- Know the contributions of Ancient History in shaping the cultural, political and socioeconomic foundations of the present day
- Manage general information about the various stages of Greek and Roman history
- Have the capacity for synthesis and analysis that will allow the student to understand and structure diverse information in a broad temporal and geographic framework
- Organize historical information in a coherent manner and transmit it according to the critical canons of the discipline

Module 4. Ancient Art III

- Learn the differences in each period of Greek art
- Understand the technical and historical differences between Greek and Roman art
- Promote critical reasoning with respect to historical facts
- Assimilate information related to the various stages of the artistic history of Greece and Rome

Module 5. Anthropology II

- Understand the fundamentals of Social and Cultural Anthropology
- Reason critically about historical events and current reality
- Recognize diversity and multiculturalism
- Understand socio-cultural systems and the correlations between their economic, socio-political and symbolic dimensions

Module 6. African, Islamic, Hindu, Oceanic and Far Eastern Art

- Learn about the art of India, delving into the beauty of its architecture
- Differentiate Asian art from each other, identifying the differences between Japan and China
- Learn about the Middle Ages in Eastern countries
- Distinguish which Chinese dynasty each artwork belongs to

Module 7. Christian Archeology

- Facilitate an approach to the life of the Christians of the first centuries of the Church, based on the vestiges of the plastic manifestations of their beliefs, rites and customs that have come down to us
- Dialogue with the culture of its time, according to the rites and funerary monuments, buildings of worship and iconic expressions of the faith of the Church

Module 8. Classical Iconography

- Identify the scene depicted in sculpture or painting thanks to its iconographic element
- Distinguish from the iconographic element to which period the artwork belongs
- Recognize characters of classical mythology in plastic arts through iconography
- Know the iconographic elements that allow the identification of the artistic work

Module 9. Artistic Techniques

- Acquire knowledge about the different materials that make up the works and their different artistic techniques
- Understand conservation problems due to the nature of the materials and their use
- Learn the evolution of artistic techniques throughout the history of art
- Assimilate knowledge of different artistic materials and techniques

Module 10. Christian Iconography

- Acquire critical awareness of the religious fact
- Know how to distinguish each saint from the saints' calendar thanks to their iconographic elements
- Discover the essence of Christianity
- Analyze the historical context
- Learn the most significant sources for the knowledge of Christian iconography

03

Skills

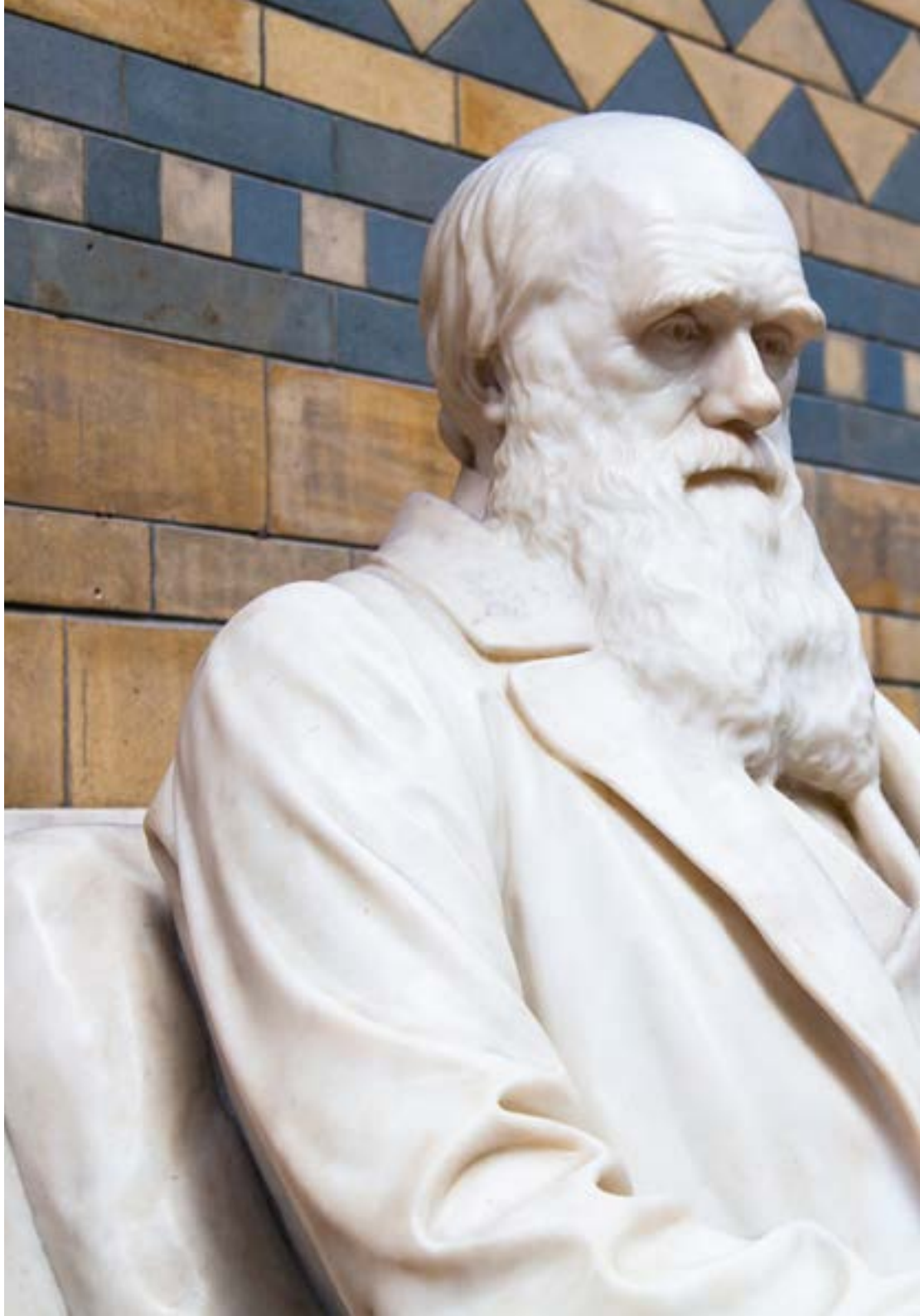
Upon completing the entire program, the student will have acquired the skills and knowledge that every specialist in art and archeology should possess. Therefore, they will be able to participate in various restoration works, publishing and media, be a professional archeologist and even serve in art and design schools. Thus, you will be able to stand out in this area of work, which urgently requires professionals who are more than prepared to face different challenges.

All the opportunities you will be able to access after completing this program will propel your career to excellence"

General Skills

- Develop the ability to distinguish between the art of the different cultures studied in the program
- Relate the common elements of cultures to their art and buildings
- Develop critical thinking to classify different icons of history
- Incorporate current artistic techniques into works of the past
- Approach different historical perspectives from an artistic and archeological point of view
- Acquire skills and attitudes to perform as an artist and archeologist

The past can be understood when you have all the tools, and this program will provide you with them right from the start"



Specific Skills

- Know in depth the geographical framework of ancient history in order to locate the chronology of the most important historical milestones
- Lay the artistic foundations to differentiate the peculiarities of each culture worldwide
- Know the influence of Christian iconographies in the study of history
- Determine the influence of the Egyptians in the development of painting, allowing the study of the pigments used in antiquity
- Know the structure and organization of the Hellenistic kingdoms in order to determine the architecture of their buildings
- Study Christian architecture in terms of the most famous buildings in the world
- Learn to read, analyze and record different archeological facts by means of their basic elements
- Know the influence of Asian culture and the difference between Chinese and Japanese architecture

04

Structure and Content

The content of this Master's Degree in Art and Archeology is structured in a syllabus with 10 modules, which have been carefully selected by the group of experts in charge of teaching each class. In this way, not only is the content up to date, but it also covers all the requirements of an ever-shrinking and increasingly select professional market.

What can an archeologist specializing in art do? The answers are endless and you will find them all thanks to this program"

Module 1. History of Antiquity I

1.1. Introduction to Ancient History
- 1.1.1. Concept of Ancient History
- 1.1.2. Geographic Framework
- 1.1.3. General Features of Ancient History
- 1.1.4. Chronology

1.2. The Urban Revolution and the Formation of the State
- 1.2.1. Origins (c. 15000-9500 B.C.)
- 1.2.2. Neolithic in the Near East (9,500-7000 B.C.)
- 1.2.3. The Urban Revolution in Mesopotamia (c. 7000-5100 B.C.)

1.3. Mesopotamia in the 3rd Millennium B.C. and Egypt from the Tinite Stage to the First Intermediate Period
- 1.3.1. Mesopotamia in the 3rd Millennium B.C.
- 1.3.2. The Tinite Stage in Egypt
- 1.3.3. The Old Kingdom (III-VI dynasty)
- 1.3.4. First Intermediate Period (VII-XI Dynasties)

1.4. II Millennium B.C..
- 1.4.1. The Paleobabylonian Stage
- 1.4.2. New Populations: Hittites and Hurrians
- 1.4.3. Late Bronze Age

1.5. Egypt in the Middle Kingdom and the Second Intermediate Period
- 1.5.1. The Middle Kingdom: the XI and XII Dynasties
- 1.5.2. The Second Intermediate Period (XIII-XVII dynasties)

1.6. Mesopotamia in the 1st Millennium
- 1.6.1. The Assyrian Empire (934-609)
- 1.6.2. The Neo-Babylonian Empire (626-539 B.C.)

1.7. Egypt: The New Egyptian Kingdom
- 1.7.1. The XVIII Dynasty
- 1.7.2. The XIX Dynasty
- 1.7.3. The XX Dynasty

1.8. Egypt in the Third Intermediate Period
- 1.8.1. The XXI Dynasty
- 1.8.2. The Libyan Dominion: XXII and XXIII Dynasties
- 1.8.3. The XXIV Dynasty
- 1.8.4. The XXV Dynasty: Nubia Dominates Egypt

1.9. The Late Egyptian Period (664-332 B.C.)
- 1.9.1. The XXVIth Dynasty or Saite Stage
- 1.9.2. XXVII to XXXI Dynasties

10.1. The Persian Empire
- 10.1.1. Introduction
- 10.1.2. The Zenith of the Empire: Darius I (521-486 B. C)
- 10.1.3. Xerxes I (486-465 B. C)
- 10.1.4. Monarchs People between 465 and 330 B.C.

Module 2. Ancient Art I

2.1. Prehistory The Origins of Art
- 2.1.1. Introduction
- 2.1.2. Figuration and Abstraction in Prehistoric Art
- 2.1.3. The Art of the Paleolithic Hunters
- 2.1.4. Origin of Paint
- 2.1.5. Naturalism and Magic
- 2.1.6. Artist, Shaman and Hunter
- 2.1.7. The Importance of the Caves of Altamira

2.2. Neolithic First Farmers and Ranchers
- 2.2.1. Domestication of Animals and Plants, and the First Settlements
- 2.2.2. Everyday Life as an Artistic Theme
- 2.2.3. Figurative Art
- 2.2.4. Levantine Art
- 2.2.5. Schematic Art, Ceramics and Body Ornamentation
- 2.2.8. Megalithic Constructions

2.3. Egypt Predynastic and Ancient Empire Art
- 2.3.1. Introduction
- 2.3.2. The First Dynasties
- 2.3.3. Architecture
  - 2.3.3.1. Mastabas and Pyramids
  - 2.3.3.2. The Pyramids of Giza
- 2.3.4. The Sculpture of the Ancient Empire

2.4. Egyptian Art of the Middle and New Empires
- 2.4.1. Introduction
- 2.4.2. The Architecture of the New Empire

2.4.3. The Great Temples of the New Empire
2.4.4. Sculpture
2.4.5. The Revolution of Tell el-Amarna
2.5. Late Egyptian Art and the Evolution of Painting
2.5.1. The Last Period of Egyptian History
2.5.2. The Last Temples
2.5.3. The Evolution of Egyptian Painting
2.5.3.1. Introduction
2.5.3.2. The Technique
2.5.3.3. The Topics
2.5.3.4. The Evolution
2.6. Early Mesopotamian Art
2.6.1. Introduction
2.6.2. Mesopotamian Protohistory
2.6.3. The First Sumerian Dynasties
2.6.4. Architecture
2.6.4.1. Introduction
2.6.4.2. The Temple
2.6.5. Akkadian Art
2.6.6. The Period Considered Neo-Enumerical
2.6.7. The Importance of Lagash
2.6.8. The Fall of Ur
2.6.9. Elamite Art
2.7. Babylonian and Assyrian Art
2.7.1. Introduction
2.7.2. The Kingdom of Mari
2.7.3. The Early Babylonian Period
2.7.4. The Code of Hammurabi
2.7.4. The Assyrian Empire
2.7.5. Assyrian Palaces and Their Architecture
2.7.6. Assyrian Fine Arts
2.7.7. The Fall of the Babylonian Empire and Neo-Babylonian Art
2.8. The Art of the Hittites
2.8.1. The Background and Formation of the Hittite Empire
2.8.2. Wars against Assyria and Egypt
2.8.3. The Hatti Period and Its First Stage
2.8.4. The Ancient Kingdom of the Hittites The Empire
2.8.5. The Dark Ages of the Hittite Culture
2.9. Phoenician Art
2.9.1. Introduction
2.9.2. The People of the Sea
2.9.3. Importance of Purple
2.9.3. Influences from Egypt and Mesopotamia
2.9.4. Phoenician Expansion
2.10. Persian Art
2.10.1. The Expansion of the Medes and the Destruction of the Assyrian Empire
2.10.2. The Formation of the Persian Kingdom
2.10.3. Persian Capitals
2.10.4. Art in the Palace of Darius at Persepolis
2.10.5. Funerary Architecture and Eclectic Art
2.10.6. The Parthian and Sassanid Empire

Module 3. Ancient History II

3.1. The First Greece
3.1.1. Cretan-Mycenaean Greece
3.1.2. The Dark Ages
3.2. Archaic Greece
3.2.1. Formation of the Polis
3.2.2. The Transformation of the Aristocratic Regime
3.2.3. Economic Evolution: Currency and Trade Development
3.2.4. Greek Colonization: Causes, Characteristics, and Development
3.2.5. Sparta and Athens in the Archaic Era
3.3. Classical Greece
3.3.1. Medical Wars
3.3.2. The Athenian Maritime Empire
3.3.3. Democracy in Athens
3.3.4. Economy and Agrarian Society in the 5th Century ad. C
3.3.5. The Peloponnesian War
3.3.6. Alejandro Magno

3.4. Hellenistic Greece
- 3.4.1. Characteristics of the Hellenistic Realization: The Structure and Organization of the Hellenistic Kingdoms
- 3.4.2. Ptolemaic Monarchy
- 3.4.3. Greek Cities
- 3.4.4. Greek Leagues
- 3.4.5. The Hellenistic Economy: General Characteristics
- 3.4.6. Hellenistic Society
- 3.4.7. Hellenistic Culture

3.5. The Origins of Rome and Monarchic Rome
- 3.5.1. Pre-roman Italy
- 3.5.2. The Foundation of Rome
- 3.5.3. The City of Romulus
- 3.5.4. The First Kings of Rome
- 3.5.5. The Etruscans
- 3.5.6. Etruscan Kings

3.6. The Roman Republic
- 3.6.1. Origins of the Republic
- 3.6.2. The Conflict between Patricians and Plebeians
- 3.6.3. Conquest of Italy
- 3.6.4. The Government of the Republic
- 3.6.5. Mediterranean Expansion: The Punic Wars and the Conquest of the Orient

3.7. End of the Republic
- 3.7.1. Imperialism and Its Consequences
- 3.7.2. Attempts at Reform by the Gracos
- 3.7.3. Mario and Sila
- 3.7.4. From Pompey to Caesar
- 3.7.5. Dissolution of the Republic

3.8. Augustus and the Principality
- 3.8.1. The Creation of the Empire
- 3.8.2. The Julio-Claudian Dynasty
- 3.8.3. The First Crisis of the Empire: The Year of the Four Emperors
- 3.8.4. The Flavian Dynasty

3.8.5. Antonian Dynasty

3.9. The Crisis and the Recovery of the Empire
- 3.9.1. The Dynasty of the Severi
- 3.9.2. The Great Crisis: Military Anarchy
- 3.9.3. Diocletian and Tetrarchy

3.10. Late Antiquity
- 3.10.1. The New Empire of Constantine and the Constantian Dynasty
- 3.10.2. Emperor Julian
- 3.10.3. The Valentinian Era
- 3.10.4. Theodosius I and the Theodosian Dynasty
- 3.10.5. The Fall of the Empire

Module 4. Ancient Art III

4.1. Greece Pre-hellenic Art
- 4.1.1. Introduction The Different Writing Systems
- 4.1.2. Cretan Art
- 4.1.3. Mycenaean Art

4.2. Archaic Greek Art
- 4.2.1. Greek Art
- 4.2.2. The Origins and Evolution of the Greek Temple
- 4.2.3. Architectural Orders
- 4.2.4. Sculpture
- 4.2.5. Geometric Ceramics

4.3. Early Classicism
- 4.3.1. The Great Panhellenic Sanctuaries
- 4.3.2. Free-Standing Sculpture in Classicism
- 4.3.3. The Importance of Myron and Polyclitus
- 4.3.4. Ceramics and Other Arts

4.4. Art During the Age of Pericles
- 4.4.1. Introduction
- 4.4.2. Phidias and the Parthenon
- 4.4.3. The Acropolis of Athens
- 4.4.4. Other Contributions by Pericles
- 4.4.5. Pictorial Art

4.5. Greek Art of the 4th Century BC.
- 4.5.1. The Crisis of the Classical Polis and Its Repercussions for Art
- 4.5.2. Praxiteles
- 4.5.3. Scopas Drama
- 4.5.4. Lysippus' Naturalism
- 4.5.5. Funerary Stelae and Greek Painting

4.6. Hellenistic Art
- 4.6.1. Hellenism
- 4.6.2. Pathos in Hellenistic Sculpture
- 4.6.3. Hellenistic Schools
- 4.6.4. Painting and Applied Arts

4.7. Etruscan Art
- 4.7.1. Introduction Etruscan Tombs and Sepulchral Figurines
- 4.7.2. Etruscan Religion and Sculptural Production
- 4.7.3. Mural Painting and the Minor Arts

4.8. The Origins of Roman Art and Art in the Age of Augustus and His Successors
- 4.8.1. Introduction The First Temples of Rome and the Origins of Roman Portraiture
- 4.8.2. Greek Idealism and Latin Naturalism
- 4.8.3. The Architecture of the Caesars and the Decoration of Roman Houses
- 4.8.4. The Official Portrait and the Sumptuary Arts

4.9. Art During the Flavian and Antonine Periods, and the Late Roman Period I
- 4.9.1. Rome's Great Monuments
- 4.9.2. The Pantheon
- 4.9.3. Sculpture

4.10. Art During the Flavian and Antonine Periods, and the Late Roman Period II
- 4.10.1. Decorative and Pictorial Styles
- 4.10.2. The Crisis of the Lower Empire
- 4.10.3. The Dissolution of Classicism in Sculpture

Module 5. Anthropology II

5.1. Political Anthropology I
- 5.1.1. Introduction
- 5.1.2. Hunter-Gatherer Societies
- 5.1.3. Tribal Societies
- 5.1.4. Village Chiefs, Village Councils and Other Institutions

5.2. Political Anthropology II
- 5.2.1. Headquarters
- 5.2.2. The States
- 5.2.3. From Ancient State to Modern State

5.3. Anthropology of Beliefs I
- 5.3.1. Introduction
- 5.3.2. From Evolutionism to Historical Particularism
- 5.3.3. From Durkheim and Weber to Functionalism

5.4. Anthropology of Beliefs II
- 5.4.1. Magic: Sorcerers, Witches, Shamans and Divination
- 5.4.2. Religion: Supernatural Forces and Beings, and Their Specialists
- 5.4.3. Dogmas and Worldviews

5.5. Anthropology of Beliefs III
- 5.5.1. Rituals
- 5.5.2. Myths
- 5.5.3. Signs, Symbols and Archetypes

5.6. Gender and Culture
- 5.6.1. Ethno-Androcentrism in Anthropology
- 5.6.2. Men and Women in the Theoretical Construction
- 5.6.3. Anthropology of Women, Feminist Anthropology and Anthropology of Gender

5.7. Gender Relations in the Classical Currents of Anthropological Thought
- 5.7.1. Evolutionism, Matriarchy and Women
- 5.7.2. Primitive and Civilized Women
- 5.7.3. Nature, Culture and Women
- 5.7.4. Materialism and Gender Relations

5.8. Labor and Gender
- 5.8.1. The Sexual Division of Labor
- 5.8.2. Production, Reproduction and Forced Fecundity
- 5.8.3. Slavery, Women and Production

5.9. Sex, Gender and Ethnicity
- 5.9.1. A Historical-Anthropological Approach to Sex and Race
- 5.9.2. Sex, Race and Anthropology Textbooks
- 5.9.3. Gender, Race and Slavery
- 5.9.4. The Gender Perspective in Development

5.10. Anthropological Practice in Extreme Situations
- 5.10.1. Ethnocide
- 5.10.2. Community Violence
- 5.10.3. Genocide

Module 6. African, Islamic, Hindu, Oceanic and Far Eastern Art

6.1. African Art I
- 6.1.1. The First Settlers
- 6.1.2. Discovery and Development of African Art
- 6.1.3. The Civilizations of Nok and Ife and the Art of the Kingdom of Benin

6.2. African Art II
- 6.2.1. African Wood Carvings
- 6.2.2. Ceramic Techniques
- 6.2.3. Owo's Style and Afro-Portuguese Art

6.3. Oceanic Art
- 6.3.1. Melanesia and New Guinea
- 6.3.2. Art in the Sepik Basin and the Massim Area and the Trobriand Islands
- 6.3.3. The Island of New Zealand, Micronesia and Polynesia
- 6.3.4. New Zealand, the Hawaiian and Easter Islands, and the Art of the Australian Aborigines

6.4. Islamic Art
- 6.4.1. Introduction
- 6.4.2. The Expansion of the Islamic Empire and Its Art
- 6.4.3. Islam in Persia, Turkey and India
- 6.4.4. Decorative Arts in the Islamic World

6.5. The Art of Ancient and Classical India
- 6.5.1. Historical Context
- 6.5.2. Buddhism and Hellenism
- 6.5.3. The Gupta Era

6.6. Medieval Indian Art
- 6.6.1. Historical Context Pala Art
- 6.6.2. Medieval Architecture
- 6.6.3. The Temples According to Their Roof
- 6.6.4. The Importance of Doors
- 6.6.5. Mysore Style

6.7. The Plastic Arts of India
- 6.7.1. Sculpture
- 6.7.2. Painting
- 6.7.3. Brahma, the Creator and Shiva, the Destroyer

6.8. The Art of Southeast Asia
- 6.8.1. Khmer Culture and Art
- 6.8.2. The Importance of Angkor Wat
- 6.8.3. Java and Tailandia

6.9. The Art of China
- 6.9.1. The First Dynasties
- 6.9.2. Medieval China and T'ang Classicism
- 6.9.3. Song, Yuan, Ming and Tsing Dynasties

6.10. The Art of Japan
- 6.10.1. Historical Context
- 6.10.2. The Nara and Heian Periods
- 6.10.3. From Samurai Culture to Modern Japan

Module 7. Christian Archeology

7.1. Introduction
- 7.1.1. Definition
- 7.1.2. Object of Study
- 7.1.3. Sources
- 7.1.4. History
- 7.1.5. Auxiliary Science of Church History
- 7.1.6. Theological Site

7.2. Paleochristian Burials
- 7.2.1. Rites and Beliefs Surrounding Death
- 7.2.2. The Martyrs' Tomb
- 7.2.3. Legal Ownership
- 7.2.4. Open Air Cemeteries

7.3. Catacombs
- 7.3.1. The Enclosure
- 7.3.2. Christian Catacombs
- 7.3.3. Administration
- 7.3.4. Catacombs Elements
- 7.3.5. Localisation

7.4. Roman Catacombs
- 7.4.1. San Calixto Cemetery
- 7.4.2. Crypt of the Popes
- 7.4.3. Sacrament Chapels
- 7.4.4. Priscilla Cemetery
- 7.4.5. Greek Chapel
- 7.4.6. The Arenary
- 7.4.7. Domitila Cemetery
- 7.4.8. The Martyr's Basilica
- 7.4.9. San Sebastian Cemetery or "Ad Catacombs"
- 7.4.10. Vatican Cemetery
- 7.4.11. St. Peter's Tomb
- 7.4.12. St. Peter's Tomb

7.5. Catacomb Painting
- 7.5.1. Features
- 7.5.2. General Subject Matter

7.5.3. Procedures. Symbolism
7.5.4. Cryptograms
7.5.5. Iconography
7.6. Christian Buildings
7.6.1. Pre-peace Church Buildings
7.6.2. *Domus Ecclesiae*
7.6.3. Titles
7.6.4. Buildings for Cultural Purposes
7.6.5. Baptistery
7.6.6. Diaconies
7.6.7. Description of the Apocalypse
7.6.8. Archeological Remains
7.7. Christian Basilica
7.7.1. Functional Reason
7.7.2. Origins
7.7.3. Components
7.7.4. The Constantinian Basilicas (St. John Lateran and St. Peter's in the Vatican)
7.7.5. Cemetery Basilicas
7.7.6. Palestinian Basilicas
7.7.7. Other Imperial Basilicas
7.7.8. Some Peculiarities of the Basilicas of the 4th Century
7.8. Evolution of the Christian Basilica in the 5th and 6th Centuries
7.8.1. The Apogee of Basilica Architecture during the 5th Century
7.8.2. The Vault and the Dome in the 6th Century
7.8.3. Architectural Elements
7.8.4. The Centered Floor
7.8.5. The Great Dome-Covered Temples
7.8.6. The Reform of St. Peter's in the Vatican
7.8.7. Other 6th Century Buildings
7.9. Paleochristian Byzantine Art
7.9.1. Features
7.9.2. Architecture
7.9.3. Mosaics
7.9.4. Constantinople
7.9.5. Ravenna
7.10. Painting and Sculpture
7.10.1. Painting and Mosaic of the 5th and 6th Centuries
7.10.2. Away from the Catacomb Types
7.10.3. Painting and Mosaics
7.10.4. The Sarcophagus
7.10.5. Marfiles
7.10.6. Freestanding Sculpture
7.10.7. Iconography
7.11. Brief Notions of Paleography
7.11.1. Classification of Graphics
7.11.2. Abbreviations

Module 8. Classical Iconography

8.1. Study of Images in Figurative Art
8.1.1. The Different Studies
8.1.2. Iconography
8.1.3. Iconographic Sources
8.2. Iconographic Repertoire I
8.2.1. Zeus
8.2.2. Hera
8.2.3. Poseidon
8.3. Iconographic Repertoire II
8.3.1. Aphrodite
8.3.2. Eros
8.3.3. Hephaestus
8.4. Iconographic Repertoire III
8.4.1. Ares
8.4.2. Athena
8.4.3. Apollo
8.5. Iconographic Repertoire IV
8.5.1. Artemis
8.5.2. Hermes

8.5.3. Dionysus
8.6. Iconographic Repertoire V
8.6.1. Demeter
8.6.2. Hades and Persephone
8.6.3. Hecate
8.7. The Wives of Zeus
8.7.1. Metis
8.7.2. Themis
8.7.3. Mnemosyne
8.8. Descendants of Zeus
8.8.1. The Moiras
8.8.2. The Hours
8.8.3. The Thanks
8.8.4. The Muses
8.9. Myths in Art
8.9.1. Greek Mythology
8.9.2. Venus and Adonis
8.9.3. Cephalus and Procris
8.10. Representation in Art
8.10.1. Genre Paintings, Medieval Calendars and Flemish Primitives
8.10.2. Quinten Massys and Pieter Brueghel the Elder
8.10.3. Dutch Painters and Landscape Paintings
8.10.4. Joaquim Patinir, Brueghel the Elder, Meindert Hobbema, Jacob Van Ruisdael and Caspar David Friedrich

Module 9. Artistic Techniques

9.1. Sculpture
9.1.1. Wood Sculpture
9.1.1.1. Materials and Instruments
9.1.1.2. Conservation and Restoration
9.1.2. Stone Sculpture
9.1.2.1. Materials and Instruments
9.1.2.2. Techniques
9.1.3. Ivory Sculpture
9.1.4. Metal Sculpture
9.1.4.1. Introduction
9.1.4.2. Used Metals
9.1.4.3. Metalworking Techniques
9.1.4.4. Restoration and Conservation of Bronzes
9.2. The Glyptic and Other Works
9.2.1. Introduction
9.2.2. Incision, Seals and Cameos
9.2.3. Chemical Incision, Cutting and Diamond
9.2.4. Rock Crystal, Jades, and Amber, Ivory and Coral
9.3. Ceramics
9.3.1. Introduction
9.3.2. Terracotta and Ceramic Tile
9.3.3. Porcelain
9.3.4. Stoneware, Earthenware and Stucco
9.4. Glass
9.4.1 The Origins of Glass
9.4.2. Ancient Techniques for the Production of Glass Objects
9.4.3. Blown Glass
9.5. Drawing
9.5.1. The First Graphic Manifestations

9.5.2. Drawing on Parchment and Paper
9.5.3. Pastel
9.6. Engraving and Stamping
9.6.1. Introduction
9.6.2. Woodcutting and Lithography
9.6.3. Copper Engraving
9.6.3.1. Copper Engraving Techniques
9.6.4. Direct Engraving of the Metal Plate
9.6.5. Indirect Etching of Sheet Metal with Mordant
9.6.6. Lithography and Other Techniques
9.7. Painting
9.7.1. Ancient Mural Painting
9.7.2. The Fresco
9.7.2.1. Introduction
9.7.2.2. The Restoration of the Frescoes
9.7.3. The Temple
9.7.4. The Miniature
9.7.5. Oil Painting
9.7.6. Watercolor and Gouache
9.8. Mosaic and Inlay
9.8.1. Lithostrate
9.8.2. Mosaics in Vitreous Paste
9.8.3. Embedding
9.9. The Showcase
9.9.1. General Problems and Elaboration Techniques
9.9.2. The Color, Grisaille and Silver Yellow
9.9.3. The Problem of Light
9.10. Fabrics
9.10.1. Fabrics and Textiles
9.10.2. Upholstery
9.10.3. Carpets

Module 10. Christian Iconography

10.1. Iconographic Cycles
10.1.1. Joaquin and Ana Cycle
10.1.2. Childhood of Mary Cycle
10.1.3. Choice of Husband and Betrothal
10.2. The Importance of the Cycle of the Annunciation of Mary
10.2.1. Cycle of Mary's Annunciation
10.2.2. The Announcement of Mary in the East
10.2.3. The Announcement of Mary in the West
10.3. Liturgical Iconography
10.3.1. Sacred Vessels
10.3.1.1. Types of Vessels
10.3.1.2. Secondary
10.3.2. Interior Liturgical Vestments
10.3.3. Outer Liturgical Vestments
10.3.4. Complements

10.4. Liturgical Colors and Insignia
- 10.4.1. Liturgical Colors
- 10.4.2. Major Liturgical Insignia
- 10.4.3. Minor Liturgical Insignia

10.5. Symbolism
- 10.5.1. Symbols in Iconography
- 10.5.2. Cycle of the Virgin
- 10.5.3. Pentecost

10.6. Sanctoral I
- 10.6.1. St. Catherine of Alexandria
- 10.6.2. St. Barbara
- 10.6.3. St. Cecilia
- 10.6.4. St. Cristobal

10.7. Sanctoral II
- 10.7.1. St. Lawrence Deacon
- 10.7.2. St. Anthony Abbot
- 10.7.3. Santiago Apostle
- 10.7.4. St. Michael the Archangel

10.8. Sanctoral III
- 10.8.1. St. Blas
- 10.8.2. San Sebastián
- 10.8.3. St. Roch
- 10.8.4. St. Lazarus

10.9. Sanctoral IV
- 10.9.1. St. Lucia
- 10.9.2. St. Agueda
- 10.9.3. St. Agnes
- 10.9.4. St. Isidore

10.10. Sanctuary V
- 10.10.1. St. John Nepomucene
- 10.10.2. St. Helena
- 10.10.3. St. Ferdinand the King
- 10.10.4. St. Louis, King of France
- 10.10.5. St. Louis, King of France

Enroll now and take your future in your hands, thanks to this Master's Degree in Art and Archeology"

06

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"

You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.

The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

> *Our program prepares you to face new challenges in uncertain environments and achieve success in your career"*

The case method has been the most widely used learning system among the world's leading Humanities schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

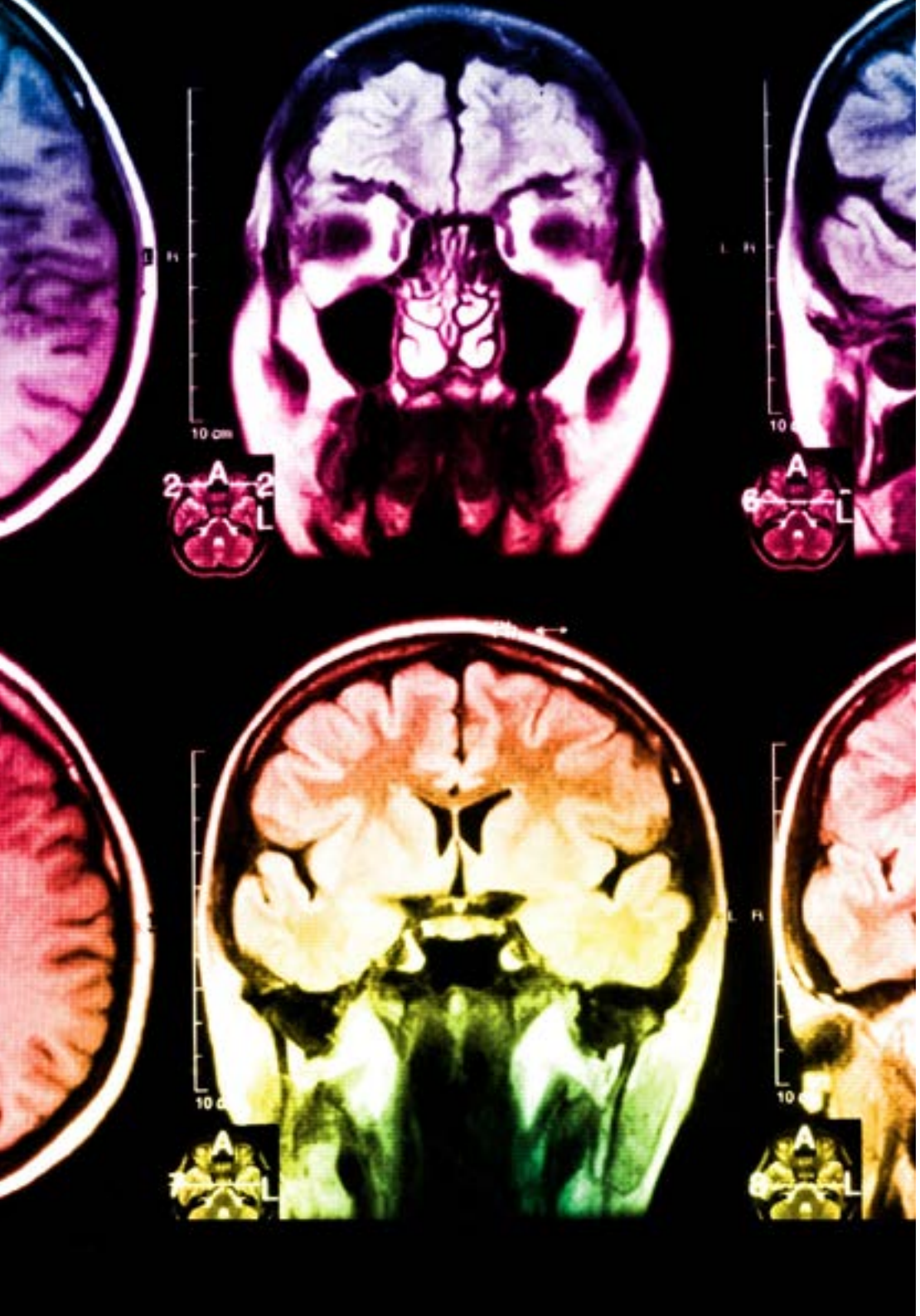
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.

This program offers the best educational material, prepared with professionals in mind:

Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

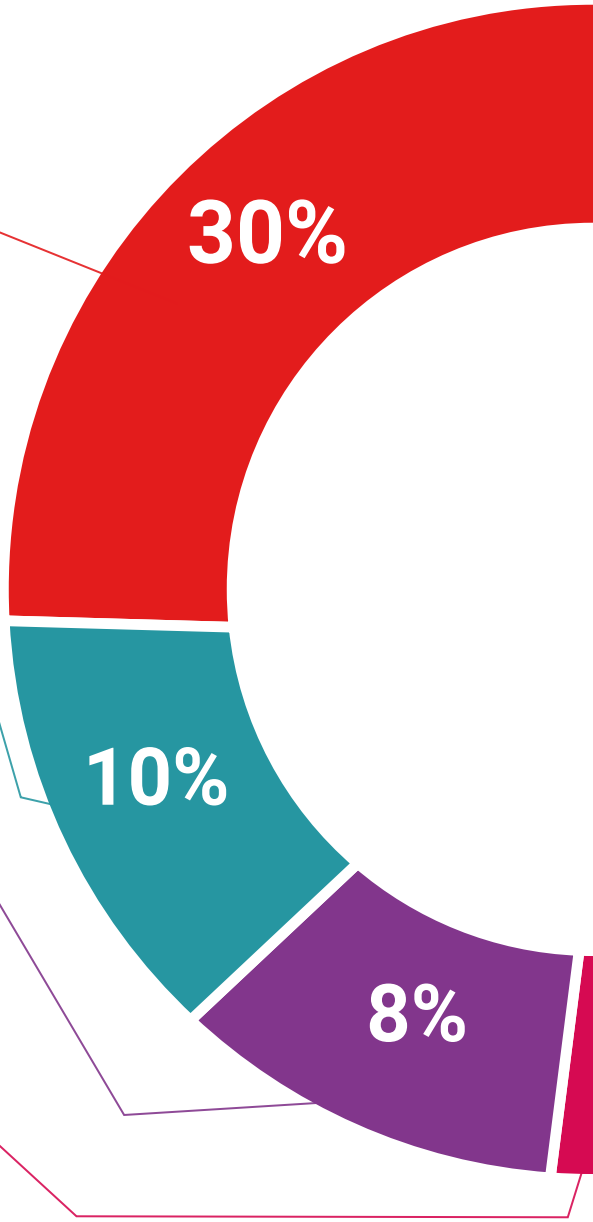
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

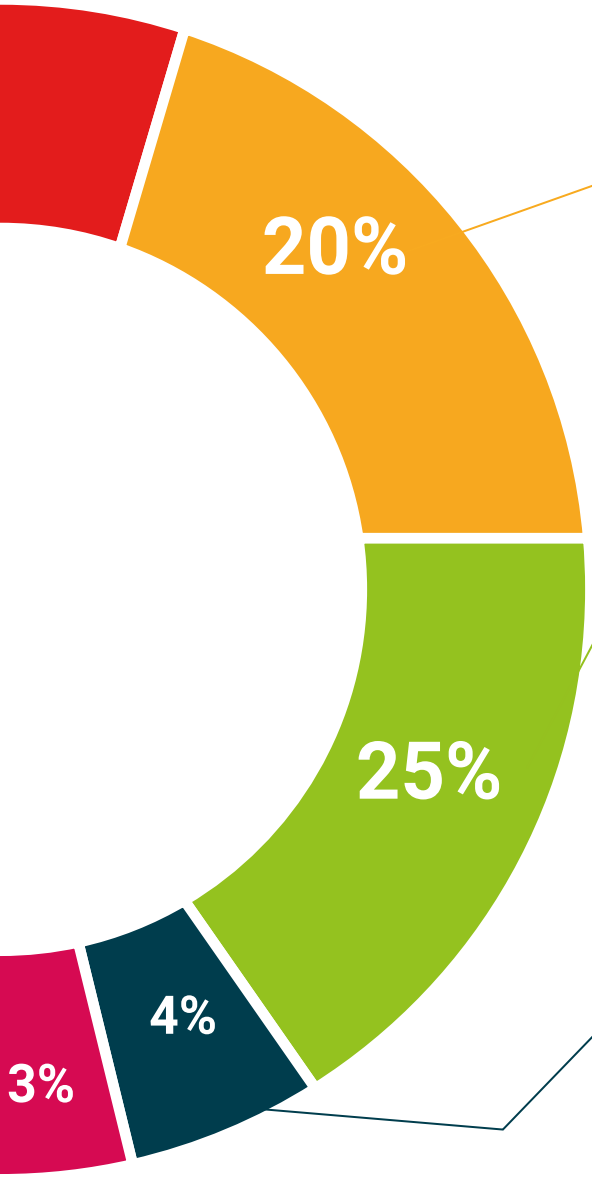
Practising Skills and Abilities

They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.

Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.

Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.

06

Certificate

The Master's Degree in Art and Archeology guarantees, in addition to the most rigorous and up-to-date training, access to a Master's Degree issued by TECH Global University.

Successfully complete this training program and receive your diploma without travel or laborious paperwork"

This program will allow you to obtain your **Master's Degree diploma in Art and Archeology** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra (***official bulletin***). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Master's Degree in Art and Archeology**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**

tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Master's Degree in Art and Archeology

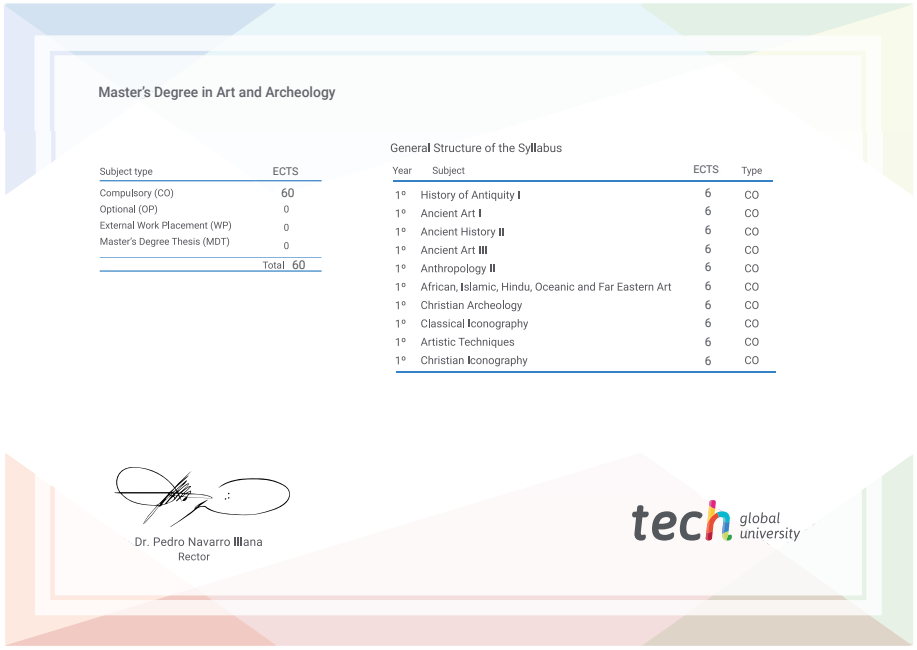
This is a program of 1,500 hours of duration equivalent to 60 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD23S techtitute.com/certificates


Master's Degree in Art and Archeology

Subject type	ECTS
Compulsory (CO)	60
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
Total	60

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	History of Antiquity I	6	CO
1º	Ancient Art I	6	CO
1º	Ancient History II	6	CO
1º	Ancient Art III	6	CO
1º	Anthropology II	6	CO
1º	African, Islamic, Hindu, Oceanic and Far Eastern Art	6	CO
1º	Christian Archeology	6	CO
1º	Classical Iconography	6	CO
1º	Artistic Techniques	6	CO
1º	Christian Iconography	6	CO

Dr. Pedro Navarro Illana
Rector

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

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Master's Degree
Art and Archeology

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Master's Degree
Art and Archeology

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