Professional Master's Degree

Art History

tech technological university

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Professional Master's Degree
Art History

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

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

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01

Introduction

The history of art is immense and fascinating. The first traces appear as cave painting around 30,000 B.C. in Chauvet cave. Since long before humans developed language, we have used art to communicate and express ourselves, and by studying it, we can understand how modern civilization developed until now. In this sense, art historians are able to fully reconstruct human reality, adopting different laws and perspectives to carry out any work that requires their knowledge, whether in the field of research or restoration.

Studying art history will lead you to do impeccable work protecting and restoring ancient monuments"

Art history is a fascinating science that studies the evolution of the arts through time and space, focusing on certain specific periods. In fact, it is classified as a social science with a marked multidisciplinary character in which an objective examination is sought to establish the most relevant characteristics and styles in each period.

In collaboration with other specialties in this discipline, art history is now understood as a set of conceptual tools that help produce knowledge that goes far beyond a descriptive analysis of a work. Therefore, the work of an art historian focuses on theoretical formulation that are transformed into hypotheses for subsequent verification.

The complexity of this work makes it necessary for specialists to have a set of theoretical knowledge in the field, as well as certain research and interpretation skills to develop critical thinking in their line of work. For all these reasons, this Professional Master's Degree has been designed to help those interested achieve their goals, providing them with the opportunity to participate in different projects such as the protection of monuments, the conservation of works of art or the dissemination of artistic heritage.

Counting on a completely online program, different aspects will be addressed, starting with understanding the origins of art history from the basic knowledge of anthropology and archaeology. Then, a distinction will be made according to the multiple periods of world history (prehistory, Middle Ages, Modern Age, etc.) and the key points that define each era.

Finally, the architecture and work of various Latin American artists will be analyzed, such as Frida Kahlo or José Clemente Orozco, who marked the modern era with their peculiar style. Therefore, students will immediately obtain their degree at the end of the program, allowing them to directly exercise all the knowledge acquired during the 12 months of the program.

This **Professional Master's Degree in Art History** contains the most complete and up to date program on the market. Its most notable features are:

- Practical cases presented by experts in Art History
- 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

Knowledge is power, and learning about Art History will help you find new career opportunities"

By enrolling now, you will have 24 hour access to the virtual classroom, no matter where you are in the world"

You will have a series of case studies at your disposal that will help you relate concepts to historical facts.

A complete and updated program that will lead you to carry out new restoration projects at an international level.

The program's teaching staff includes professionals from 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.

The design of this program focuses on Problem Based Learning, which means the student must try to solve the different real life situations of that arise throughout the academic program. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.

02

Objectives

In recent years, teaching and research are no longer the only activities pursued by art historians. With the development of new technologies, it is now necessary to have a more rounded professional, capable of restoring ancient works, preserving new discoveries and transmitting, with eloquence, the artistic facts that have marked history. That is why this Professional Master's Degree offers the opportunity to take students' careers to the next level, establishing the following objectives to guide the way.

Do you have an interest and passion for Art History? Enroll now in this program and you can start to become the historian of tomorrow right now"

General Objectives

- Possess a level of knowledge necessary to master the aspects of Ancient History at each stage in the past
- Develop critical thinking regarding Historical Events and Current Reality
- Know the artistic and architectural differences in each historical period
- Know who the main artists of the Modern Age in Latin America are
- Identify different artistic movements in Spain and Latin America, as well as their most important representatives

In only one year, you will learn what has taken many decades to organize and archive"

Specific Objectives

Module 1. Art in Antiquity I

- Understand 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 the growth of human beings
- Develop critical reasoning about the different historical facts

Module 2. Art in Antiquity II

- Learn the differences in each period of Greek art
- Understand the technical and historical differences between Greek and Roman art
- Enhance critical thinking about historical facts
- Assimilate general information about the various stages of Greek and Roman history

Module 3. Art in the Media Ages I

- Learn the origins of religious buildings
- Distinguish between Romanesque and Gothic architecture
- Analyze Romanesque art and know how to differentiate it between the different types of Romanesque art
- Understand the buildings and events that forged the medieval period

Module 4. Art in the Media Ages II

- Learn the different arts within Gothic art
- Distinguish between Romanesque and Gothic architecture
- Learn and analyze the different Gothic artistic manifestations
- Assimilate the different milestones of historical development marking the medieval period
- Understand the spatial and temporal division of Medieval History

Module 5. Art in the Modern Age I

- Differentiate between the *Quattrocento* and the *Cinquecento*
- Become familiar with Renaissance Artists and their Works
- Delve into the architecture of buildings as important as the Vatican
- Understand the Pictorial and Sculptural Works of Different Artists, assimilating their details and meanings

Module 6. Art in the Modern Age II

- Learn the different artistic branches behind the movement, the techniques used and the disciplines practiced
- Understand the artistic values, the authors and the main works in the Baroque period
- Distinguish the art in this artistic period from that of others

Module 7. Contemporary Art I

- Learn the different artistic styles within their historical-artistic context
- Peer into the society of the 18th and 19th centuries
- Know the works of the most significant contemporary European artists

Module 8. Contemporary Art II

- Learn the different artistic manifestations that have developed throughout the history of contemporary art
- Understand the fundamental principles governing the contemporary art world
- Discover the main trends in European contemporary art

Module 9. Art in the Americas I

- Understand the differences in American architecture compared to Spanish architecture
- Understand the Christian evangelization and the various settlements that were assembled
- Identify modifications to Christian iconography

Module 10. Art in the Americas II

- Learn different American artists' works in their historical artistic context
- Understand the classicism present in Guatemala with the Neoclassical style
- Know women artists in Surrealism and Constructivism
- Understand the different avant garde movements that emerged in America

03

Skills

The development and acquisition of new skills is necessary to achieve meaningful and relevant training. That is why this program will help students develop critical thinking throughout the year. As a result, they will be fully rounded professionals, capable of defending their ideas with logical and reasonable arguments. They will become more than art historians devoted to research and conservation.

Your new skills will help you participate as an expert in auctions or to carry out expert appraisal work for museums"

General Skills

- Improve students' capacity for analysis and synthesis through information planning and organization
- Acquire new teamwork skills to engage other disciplines and specialties
- Improve oral and expressive skills to transmit knowledge in an eloquent way
- Appreciate and interpret the different historical periods in art
- Become familiar with the scientific methodology used in art history

Master different methodologies and you will become a fully rounded art historian"

Specific Skills

- Possess a critical understanding of the different periods of art history
- Develop a comprehensive vision of art history in conjunction with other complementary social disciplines
- Acquire skills to interpret a work of art according to its historical period
- Acquire critical knowledge of universal history and its contribution to the discipline
- Understand the basic concepts related to art history
- Master, in a theoretical and practical way, the different artistic styles of Spain and Latin America in the Modern Age
- Acquire skills for research and professional development

04

Structure and Content

The program contents meet all the requirements to take students' careers to new professional heights. Thanks to the flexibility afforded by our online modality, students can access their classes at any time, pause them and resume them at their convenience. The result is a Professional Master's Degree that brings together the empirical and practical knowledge that every professional needs to specialize in this discipline.

Today is a good time to set new professional goals. Enroll in this program and start adding value to your knowledge"

Module 1. Art in Antiquity I

1.1. Prehistory: The Origins of Art
- 1.1.1. Introduction
- 1.1.2 Figuration and abstraction in prehistoric art
- 1.1.3. The Art of Paleolithic Hunters
- 1.1.4. The Origins of Painting
- 1.1.5. Naturalism and Magic
- 1.1.6. Artist, Shaman and Hunter
- 1.1.7. The Importance of the Cave of Altamira

1.2. The Neolithic: First Farmers and Ranchers
- 1.2.1. Domesticating Animals and Plants, and Early Settlements
- 1.2.2. Everyday Life as Artistic Theme
- 1.2.3. Figurative Art
- 1.2.4. Levantine Art
- 1.2.5. Schematic Art, Ceramics and Body Ornamentation
- 1.2.6. Megalithic Constructions

1.3. Egypt: Pre-dynastic and Old Empire Art
- 1.3.1. Introduction
- 1.3.2. First Dynasties
- 1.3.3. Architecture
  - 1.3.3.1. Mastabas and Pyramids
  - 1.3.3.2. The Giza Pyramids
- 1.3.4. Old Empire Sculpture

1.4. Middle and New Empire Art
- 1.4.1. Introduction
- 1.4.2. New Empire Architecture
- 1.4.3. The Great Temples of the New Empire
- 1.4.4. Sculpture
- 1.4.5. The Tell el-Amarna Revolution

1.5. Late Egyptian Art and the Evolution of Painting
- 1.5.1. The Last Period of Egyptian History
- 1.5.2. The Last Temples
- 1.5.3. The Evolution of Egyptian Painting
  - 1.5.3.1. Introduction
  - 1.5.3.2. Technique
  - 1.5.3.3. Themes
  - 1.5.3.4. Evolution

1.6. Early Mesopotamian Art
- 1.6.1. Introduction
- 1.6.2. Mesopotamian Protohistory
- 1.6.3. First Sumerian Dynasties
- 1.6.4. Architecture
  - 1.6.4.1. Introduction
  - 1.6.4.2. Temples
- 1.6.5. Akkadian Art
- 1.6.6. The Period Considered Neo-Sumerian
- 1.6.7. The Importance of Lagash
- 1.6.8. The Fall of Ur
- 1.6.9. Elamite Art

1.7. Babylonian and Assyrian Art
- 1.7.1. Introduction
- 1.7.2. The Kingdom of Mari
- 1.7.3. The Early Babylonian Period
- 1.7.4. The Hammurabi Code
- 1.7.5. The Assyrian Empire
- 1.7.6. Assyrian Palaces and Architecture
- 1.7.7. Assyrian Fine Arts
- 1.7.8. The Fall of the Babylonian Empire and Neo-Babylonian Art

1.8. The Art of the Hittites
- 1.8.1. The Background and Formation of the Hittite Empire
- 1.8.2. The Wars against Assyria and Egypt
- 1.8.3. The Hatti Period: First Stage
- 1.8.4. The Ancient Kingdom of the Hittites: The Empire
- 1.8.5. The Dark Period of Hittite Culture

1.9. Phoenician Art
- 1.9.1. Introduction
- 1.9.2. The Sea Peoples
- 1.9.3. The Importance of Purple
- 1.9.4. The Influences of Egypt and Mesopotamia
- 1.9.5. The Phoenician Expansion

1.10. Persian Art
- 1.10.1. The Expansion of the Medes and the Destruction of the Assyrian Empire
- 1.10.2. The Formation of the Persian Kingdom
- 1.10.3. Persian Capitals
- 1.10.4. Art in the Palace of Darius in Persepolis
- 1.10.5. Funerary Architecture and Eclectic Art
- 1.10.6. The Parthian and Sassanid Empire

Module 2. Art in Antiquity II

2.1. Greece: Pre-Hellenic Art
- 2.1.1. Introduction: The Different Writing Systems
- 2.1.2. Cretan Art
- 2.1.3. Mycenaean Art

2.2. Archaic Greek Art
- 2.2.1 Greek Art
- 2.2.2. The Origins and Evolution of Greek Temples
- 2.2.3. Architectural Orders
- 2.2.4. Sculpture
- 2.2.5. Geometric Ceramics

2.3. The First Classicism
- 2.3.1. The Great Panhellenic Sanctuaries
- 2.3.2. Free-Standing Sculpture in Classicism
- 2.3.3. The Importance of Myron and Polyclitus
- 2.3.4. Ceramics and Other Arts

2.4. Art in the Time of Pericles
- 2.4.1. Introduction
- 2.4.2. Phidias and the Parthenon
- 2.4.3. The Acropolis in Athens
- 2.4.4. Other Pericles Contributions
- 2.4.5. Pictorial Art

2.5. Greek Art in the 4th Century B.C.
- 2.5.1. The Crisis of the Classical Polis and Its Impact on Art
- 2.5.2. Praxiteles
- 2.5.3. The Drama of Scopas
- 2.5.4. The Naturalism of Lysippus
- 2.5.5. Funerary Stelae and Greek Painting

2.6. Hellenistic Art
- 2.6.1. Hellenism
- 2.6.2. Pathos in Hellenistic Sculpture
- 2.6.3. The Hellenistic Schools
- 2.6.4. Painting and Applied Arts

2.7. Etruscan Art
- 2.7.1. Introduction: Etruscan Tombs and Sepulchral Figurines
- 2.7.2. Etruscan Religion and Sculptural Production
- 2.7.3. Mural Painting and Minor Arts

2.8. The Origins of Roman Art and Art in the Time of Augustus and His Successors
- 2.8.1. Introduction: Early Roman Temples and the Origins of Roman Portraiture
- 2.8.2. Greek Idealism and Latin Naturalism
- 2.8.3. The Architecture of the Caesars and the Decoration of Roman Houses
- 2.8.4. The Official Portrait and Sumptuary Arts

2.9. Art in the Flavian and Antonine Periods, and the Late Roman Period I
- 2.9.1. The Great Monuments of Rome
- 2.9.2. The Pantheon
- 2.9.3. Sculpture

2.10. Art in the Flavian and Antonine Periods, and the Late Roman Period II
- 2.10.1. Decorative and Pictorial Styles
- 2.10.2. The Crisis of the Lower Empire
- 2.10.3. The Dissolution of Classicism in Sculpture

Module 3. Art in the Media Ages I

3.1. Pre-Romanesque and Proto-Romanesque Style I
- 3.1.1. Introduction and Preparation to Medieval Art
- 3.1.2. The Art of the Barbarian Peoples
- 3.1.3. Architecture

3.2. Pre-Romanesque and Proto-Romanesque Style II
- 3.2.1. The Art Dominated by the Visigoths
  - 3.2.1.1. The Visigothic Monarchy
- 3.2.2. Pre-Romanesque Art in Asturias
- 3.2.3. Mozarabism
- 3.2.4. Irish Monasticism

3.3. Pre-Romanesque and Proto-Romanesque Style III
- 3.3.1. Viking Art
- 3.3.2. Pre-Romanesque Architecture in the North, Outside the Empire
- 3.3.3. Proto-Romanesque Architecture in Southern Europe

3.4. The Carolingian Revival
- 3.4.1. Carolingian Art
- 3.4.2. The Saint Gall Monastery
- 3.4.3. Lombard Architecture
- 3.4.4. Sumptuary Arts

3.5. Early Romanesque Styles
- 3.5.1. The So-Called "First Romanesque"
- 3.5.2. Romanesque Architecture in Germany under the Saxon and Franconian Dynasties
- 3.5.3. France (900-1050)

3.6. The Mature Romanesque: Interregional and International Architecture
- 3.6.1. Churches on Pilgrimage Routes
- 3.6.2. The Importance of Cluny in the Romanesque Period
- 3.6.3. The Cistercians: Architecture

3.7. Romanesque Art in France
- 3.7.1. Romanesque Architecture in France
  - 3.7.1.1. Introduction
  - 3.7.1.2. Regional Schools
  - 3.7.1.3. The Vézelay Church
- 3.7.2. Sculpture: Cloisters and Portals
- 3.7.3. Decorative Art

3.8. Romanesque Art in Spain
- 3.8.1. The Importance of the Camino de Santiago or the Way of St. James
- 3.8.2. Sculptures on Pilgrimage Routes
- 3.8.3. Catalan Romanesque Art
  - 3.8.3.1. Introduction
  - 3.8.3.2. The Monastery of San Pere de Rhodes
- 3.8.4. Pictorial Art and Imagery
  - 3.8.4.1. Introduction
  - 3.8.4.2. The Pantocrator of San Clemente de Tahull

3.9. Romanesque Art in Italy
- 3.9.1. Variety in Italian Romanesque Art
- 3.9.2. North and Central Italy
- 3.9.3. Sculptural Classicism and Pictorial Byzantinism

3.10. Romanesque Art in Other Parts of Europe
- 3.10.1. The Ottonian Heritage in Germany
- 3.10.2. England and Scandinavia
- 3.10.3. Sumptuary Arts

Module 4. Art in the Media Ages II

4.1 The Gothic in France I
- 4.1.1. Features of Gothic Architecture
- 4.1.2. French Cathedrals
- 4.1.3. Notre-Dame in Paris

4.2. The Gothic in France II
- 4.2.1. Civil Architecture
- 4.2.2. Sculpture
- 4.2.3. Painting and Miniatures

4.3. Gothic Art in Spain
- 4.3.1. Spanish Cathedrals
  - 4.3.1.1. Introduction
  - 4.3.1.2. The Cathedral in Leon
- 4.3.2. Architecture in the Crown of Aragon
- 4.3.3. Sculpture, Painting and Miniatures

4.4. Gothic Art in North and Central Europe
- 4.4.1. The *Opus Francigenum* or the French Style in Germany
- 4.4.2. Germanic Sculpture
- 4.4.3. East and North Europe
- 4.4.4. The Netherlands

4.5. Gothic Art in England
- 4.5.1. The Normand Tradition
- 4.5.2. Decorated and Perpendicular Styles
- 4.5.3. The Cathedral in Durham

4.6. The Gothic in Italy I
- 4.6.1. Architecture
- 4.6.2. The Influence of the Mendicant Orders
- 4.6.3. Meridional Italy

4.7. The Gothic in Italy II
- 4.7.1. Classicism in the Middle Ages
- 4.7.2. Nicola Pisano, Giovanni Pisado and Arnolfo di Cambio
- 4.7.3. The Origins of Gothic Painting in Italy

4.8. Giotto's Painting
- 4.8.1. Giotto's Art
- 4.8.2. Giotto and the Scrovegni Chapel: Lamentation over the Dead Christ
- 4.8.3. Giotto's Disciples

4.9. Other Key Painters
- 4.9.1. Duccio
- 4.9.2. Simone Martini
- 4.9.3. The Lorenzetti Brothers
  - 4.9.3.1. Introduction
  - 4.9.3.2. Work: The Allegory of Good and Bad Government

4.10. Art in Flanders in the 15th Century
- 4.10.1. Introduction
- 4.10.2. Hubert and Jan van Eyck
  - 4.10.1.1. Work: The Betrothal of the Arnolfini Family
- 4.10.3. The Oil Painting Revolution
- 4.10.4. The Continuity of Flemish Painting

Module 5. Art in the Modern Age I

5.1. *Quattrocento*: Florentine Architecture
- 5.1.1. Introduction and Architecture
  - 5.1.1.1. The Florence Cathedral
- 5.1.2. Filippo Brunelleschi
- 5.1.3. Florence Palaces
- 5.1.4. Leon Battista Alberti
- 5.1.5. Rome Palaces and Ducal Palace of Urbino
- 5.1.6. Naples and Alfonso V of Aragon

5.2. 15th Century Tuscan Sculptors
- 5.2.1. Introduction: Lorenzo Ghiberti
- 5.2.2. Andrea del Verrocchio
- 5.2.3. Jacopo della Quercia
- 5.2.4. Luca della Robbia
- 5.2.5. Sculptors in the Second Half of the 15th Century
- 5.2.6. The Medals
- 5.2.7. Donatello

5.3. Painting in the First Renaissance
- 5.3.1. Tuscan Painters
- 5.3.2. Sandro Botticelli
- 5.3.3. Piero della Francesca
- 5.3.4. *Quattrocentista* Painting outside Tuscany
- 5.3.5. Leonardo da Vinci

5.4. *Cinquecento*: 16th Century Italian Painting
- 5.4.1. Leonardo da Vinci's Disciples
- 5.4.2. Rafael Sanzio
- 5.4.3. Luca Signorelli and Michelangelo
- 5.4.4. Michelangelo's Disciples
- 5.4.5. Andrea del Sarto and Correggio
- 5.4.6. Mannerism and Representatives

5.5. 16th Century Italian Sculpture
- 5.5.1. Michelangelo's Sculptures
- 5.5.2. Sculptural Mannerism
- 5.5.3. Importance of Perseus with Medusa's Head

5.6. 16th Century Italian Architecture
- 5.6.1. Saint Peter's Basilica
- 5.6.2. Vatican Palace
- 5.6.3. The Influence of Roman Palaces
- 5.6.4. Venetian Architecture

5.7. Late Renaissance and Painting
- 5.7.1. The Venetian School of Painting
- 5.7.2. Giorgione
- 5.7.3. Veronese
- 5.7.4. Tintoretto
- 5.7.5. Tiziano
- 5.7.6. Tiziano's Last Years

5.8. Renaissance in Spain and France
- 5.8.1. Introduction and Architecture
- 5.8.2. Sculpture in the Spanish Renaissance
- 5.8.3. Painting in the Spanish Renaissance

5.8.4. El Greco's Importance
5.8.4.1. El Greco
5.8.4.2. Venetian Painters and Influence
5.8.4.3. El Greco in Spain
5.8.4.4. El Greco and Toledo
5.8.5. French Renaissance
5.8.6. Jean Goujon
5.8.7. Italian Dye Painting and the School of Fontainebleau
5.9. 16th Century Flemish and Dutch Painting
5.9.1. Introduction and Painting
5.9.2. El Bosco
5.9.3. Italian Painting Principles
5.9.4. Pieter Brueghel the Elder
5.10. Central Europe Renaissance
5.10.1. Introduction and Architecture
5.10.2. Painting
5.10.3. Lucas Cranach
5.10.4. Other Painters from the German Reformation School
5.10.5. Swiss Painters and a Taster for the Gothic
5.10.6. Alberto Durero
5.10.6.1. Alberto Durero
5.10.6.2. Contact with Italian Art
5.10.6.3. Durero and the Theory of Art
5.10.6.4. The Art of Printmaking
5.10.6.5. Great Altarpieces
5.10.6.6. Imperial Assignments
5.10.6.7. A Taste for Portraits
5.10.6.8. Durero's Humanist Thought
5.10.6.9. The End of His Life

Module 6. Art in the Modern Age II

6.1. Baroque Italian Architecture
6.1.1. Historical Context
6.1.2. The Origins
6.1.3. Palaces and Villas
6.1.4. The Italian Architects
6.2. The Arts in Baroque Rome
6.2.1. Baroque Sources in Rome
6.2.2. Painting
6.2.3. Bernini and Sculpture
6.3. Caravaggio
6.3.1. Caravaggio and Caravaggism
6.3.2. Tenebrism and Realism
6.3.3. The Painter's Last Years
6.3.4. The Artist's Style
6.3.5. Caravaggio's Followers
6.4. The Baroque Period in Spain
6.4.1. Introduction
6.4.2. Baroque Architecture
6.4.3. Baroque Imagery
6.5. Spanish Baroque Painting
6.5.1. Realism
6.5.2. Murillo's Immaculates
6.5.3. Other Spanish Baroque Painters
6.6. Velázquez: Part I
6.6.1. Velázquez's Genius
6.6.2. Seville Period
6.6.3. First Madrid Period
6.7. Velázquez: Part II
6.7.1. Second Madrid Period
6.7.2. Departure to Italy

6.7.3. The Importance of His Venus in the Mirror
6.7.4. The Last Period
6.8. The Great French Century
6.8.1. Introduction
6.8.2. Palace of Versailles
6.8.3. Sculptural Work
6.8.4. Painting
6.9. The Baroque Period in Flanders and Holland
6.9.1. Introduction and Architecture
6.9.2. The Painting of Flemish Artists
6.9.3. 17th Century Dutch Painters
6.10. Three Greats: Rubens, Rembrandt and Vermeer
6.10.1. Rubens, The Painter of Women
6.10.2. Rembrandt
6.10.3. Johannes Vermeer

Module 7. Contemporary Art

7.1. Rococo Art
7.1.1. Introduction
7.1.2. An Exuberant Art
7.1.3. Porcelain
7.2. 18th Century French Painting and Sculpture
7.2.1. Introduction
7.2.2. Juan-Antoine Watteau
7.2.3. French Portraits and Landscapes
7.2.4. Jean-Honoré Fragonard
7.3. 18th Century Italian and French Painting
7.3.1. 18th Century French Genre Painting and Sculpture
7.3.2. 18th Century Italian Painting
7.3.3. The Venetian School
7.4. The English School of Painting
7.4.1. Realism in the Work of Hogarth and Reynolds
7.4.2. Gainsborough's English Style
7.4.3. Other Portrait Artists
7.4.4. Landscape Painting: John Constable and William Turner
7.5. Enlightenment Art in Spain
7.5.1. Architecture
7.5.2. Applied Arts
7.5.3. Sculpture and Painting
7.6. Francisco de Goya
7.6.1. Francisco de Goya and Lucientes
7.6.2. Painter for the Crown
7.6.3. Goya's Maturity
7.6.4. Quinta del Sordo or Quinta de Goya
7.6.5. Goya's Years in Exile
7.7. Neoclassical I
7.7.1. Rediscovering Antiquity: France, England and the United States
7.7.2. Neoclassical Sculpture
7.7.3. Jaques-Louis David, The Neoclassical Painter
7.8. Neoclassical II and Introduction to Romantic Painting
7.8.1. Ingres' Academicism
7.8.2. Applied Arts
7.8.3. Introduction to Romantic Painting
7.9. Romantic Painting
7.9.1. Eugène Delacroix
7.9.2. German Romanticism
7.9.3. The Nazarenes and the Darkness of Johann Heinrich Füssli and William Blake
7.10. Postromantic English Painting
7.10.1. Introduction
7.10.2. The Pre-Raphaelites
7.10.3. William Morris and *Arts & Crafts*

Module 8. Contemporary Art II

8.1. Postromantic French Painting
- 8.1.1. Introduction: The Barbizon School
- 8.1.2. Jean-François Millet and His Work on The Gleaners
- 8.1.3. Camille Corot, The Landscaper
- 8.1.4. Honoré Daumier
- 8.1.5. Gustave Courbet and Realism
- 8.1.6. Academic Painting

8.2. Realist and Naturalist Sculpture
- 8.2.1. Introduction
- 8.2.2. Naturalism and Funerary Sculpture
- 8.2.3. Portrait and Realism

8.3. 19th Century Architecture
- 8.3.1. Historicism and Eclecticism
- 8.3.2. The Industrial Revolution and Architecture
- 8.3.3. Modern Esthetic in Architecture
- 8.3.4. Chicago School
- 8.3.5. Louis Henry Sullivan
- 8.3.6. The Modern City: The Cerdá Plan

8.4. Impressionism I
- 8.4.1. Introduction
- 8.4.2. Édouard Manet
- 8.4.3. Claude Monet
- 8.4.4. Pierre-Auguste Renoir

8.5. Impressionism II
- 8.5.1. Alfred Sisley and Landscapes: Camille Pissarro and The Urban
- 8.5.3. Edgar Degas
- 8.5.4. Impressionism in Spain
- 8.5.5. Auguste Rodin, The Impressionist Sculptor

8.6. Postimpressionism and Neoimpressionism I
- 8.6.1. Introduction
- 8.6.2. The Pointillism of Georges Pierre Seurat and Paul Signac
- 8.6.3. Paul Cézanne

8.7. Postimpressionism and Neoimpressionism II
- 8.7.1. Vincent van Gogh
- 8.7.2. Henri de Toulouse-Lautrec
- 8.7.3. Paul Gauguin

8.8. Symbolism, Naïf Painting and the Nabis
- 8.8.1. Symbolism: Gustave Moreau and Pierre Puvis de Chavannes
- 8.8.3. Odilon Redon
- 8.8.4. Gustav Klimt
- 8.8.5. Naïf Painting: Henri Rousseau
- 8.8.6. The Nabis

8.9. The Vanguards I
- 8.9.1. Fauvism
- 8.9.2. Cubism
- 8.9.3. Pre-expressionism
- 8.9.4. Expressionism

8.10. The Vanguards II
- 8.10.1. Futurism
- 8.10.2. Dadaism
- 8.10.3. Surrealism

Module 9. Art in the Americas I

9.1. Hispano-American Art
- 9.1.1. Terminological Problems
- 9.1.2. Differences between European and American: The Indigenous Contribution as Differentiation
- 9.1.3. Cultured Art and Popular Art
- 9.1.4. Style and Chronology Problems
- 9.1.5. Specific and Particular Features
- 9.1.6. Environmental Conditions and Adapting to Surroundings
- 9.1.7. Mining

9.2. A Clash of Cultures: Art and Conquest
- 9.2.1. Icon and Conquest
- 9.2.2. Adaptation and Modification of Christian Iconography

9.2.3. The European Vision of the Conquest and the Conquest in Fine Arts in the Americas
9.2.3.1. The Conquest of Mexico: Colonial Paintings and Codices
9.2.3.2. The Conquest of Peru: Iconography and Myth
9.2.4. Guamán Poma de Ayala
9.2.5. The Extirpation of Idolatries and the Reflection in Art
9.2.6. Sculpture and the Idolatrous Survival of the Idols
9.3. Urbanization and Territorial Domination
9.3.1. The Strong City
9.3.2. Cities Superimposed on Indigenous Settlements: Mexico-Tenochtitlan
9.3.3. Cities Superimposed on Indigenous Settlements: Cuzco
9.3.4. Urbanism and Evangelism
9.4. Art and Evangelism
9.4.1. The Religious Image as an Instrument of Catechization
9.4.2. Evangelism and Artistic Expression
9.4.3. The Peruvian Viceroyalty
9.5. Vasco de Quiroga's Utopia
9.5.1. Introduction: The Village-Hospitals and Vasco de Quiroga in Michoacán
9.5.2. The Radiocentric Cathedral of Patzcuaro
9.5.3 The Jesuit Reductions of Paraguay
9.6. The Religious Orders and the Great 16th Century Mexican Convents
9.6.1. Introduction
9.6.2. Evangelizing Orders
9.6.3. The Convent-Fortress
9.6.4. Mural Painting
9.6.5. The Franciscan Missions in New Mexico, Texas and California
9.7. Artistic Crossbreeding
9.7.1. Crossbreeding as Artistic Phenomenon
9.7.2. Caste Charts
9.7.3. Iconography and Indigenous Myths
9.7.4. The Dynamic of the Symbols
9.7.5. Coincidences
9.7.6. Substitution
9.7.7. Survival
9.7.8. Crossbreeding in Fine Arts
9.7.9. Sculpture
9.8. The Antilles and Caribbean Lowlands
9.8.1. Domestic Architecture
9.8.2. The Urban House
9.8.3. Religious Architecture
9.8.4. Military Architecture
9.8.5. Fortified Maritime and Commercial Cities
9.8.6. Santo Domingo
9.8.7. Painting and Sculpture
9.8.8. Applied Arts
9.9. The Mexican Highlands and the Highlands of Central America
9.9.1. Mexican Art
9.9.2. Mexico City
9.9.3. Puebla and Its School
9.9.4. Art in the Guatemalan Kingdom
9.9.5. Fine arts and Silverware
9.10. The Coast and The Highlands
9.10.1. Colombian and Ecuadorian Highlands
9.10.2. Quiteño Art
9.10.3. Sculpture
9.10.4. Lima and the Peruvian Coast
9.10.5. The Mestizo Baroque
9.10.6. The Mestizo Style and Architectural Decoration in the Andean Baroque Period
9.10.7. Cuzco
9.10.8. The Cuzco School, Indian Painters and Mestizo Painting
9.10.9. El Collao, Arequipa and Colca Valley

Module 10. Art in the Americas II

10.1. Enlightenment and the Academic Spirit
- 10.1.1. Historical Context
- 10.1.2. Academia
- 10.1.3. Manuel Tolsá
- 10.1.4. Francisco Eduardo Tresguerras
- 10.1.5. Guatemalan Neoclassicism
- 10.1.6. Painting: Rafael Ximeno and Planes y Pedro Patiño Ixtolinque

10.2. The Early Years of Independent America
- 10.2.1. The Consequences
- 10.2.2. Martín Tovar and Tovar
- 10.2.3. José Gil de Castro

10.3. Scientific Expeditions
- 10.3.1. Introduction
- 10.3.2. The Traveler Artist
- 10.3.3. Johannes Moritz Rugendas
- 10.3.4. The Traveler Photographers

10.4. Under the Sign of Academia
- 10.4.1. Stages
- 10.4.2. Pelegrín Clavé, Manuel Vilar and Juan Cordero
- 10.4.3. The Different Painting Genres

10.5. Architecture and Sculpture
- 10.5.1. Two Directions after Independence
- 10.5.2. Architectural Typologies
- 10.5.3. Iron Architecture
- 10.5.4. Sculpture

10.6. Popular Painting
- 10.6.1. Introduction
- 10.6.2. The Votive Offerings and the Ritual Art of the Child Death
- 10.6.3. Painting Typologies
- 10.6.4. José Guadalupe Posada

10.7. The Irruption of the Vanguard
- 10.7.1. Introduction and Some Artists
- 10.7.2. The Hipano-American Vanguard
- 10.7.3. The Brazilian Vanguard
- 10.7.4. The Cuban Vanguard
- 10.7.5. Indigenism

10.8. Muralism
- 10.8.1. Introduction
- 10.8.2. Diego Rivera
- 10.8.3. David Alfaro Siqueiros
- 10.8.4. José Clemente Orozco

10.9. Surrealism and Constructivism I
- 10.9.1. Introduction
- 10.9.2. Frida Kahlo
- 10.9.3. Remedios Varo

10.10. Surrealism and Constructivism II
- 10.10.1. Leonora Carrington
- 10.10.2. María Izquierdo
- 10.10.3. Wifredo Lam

05

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

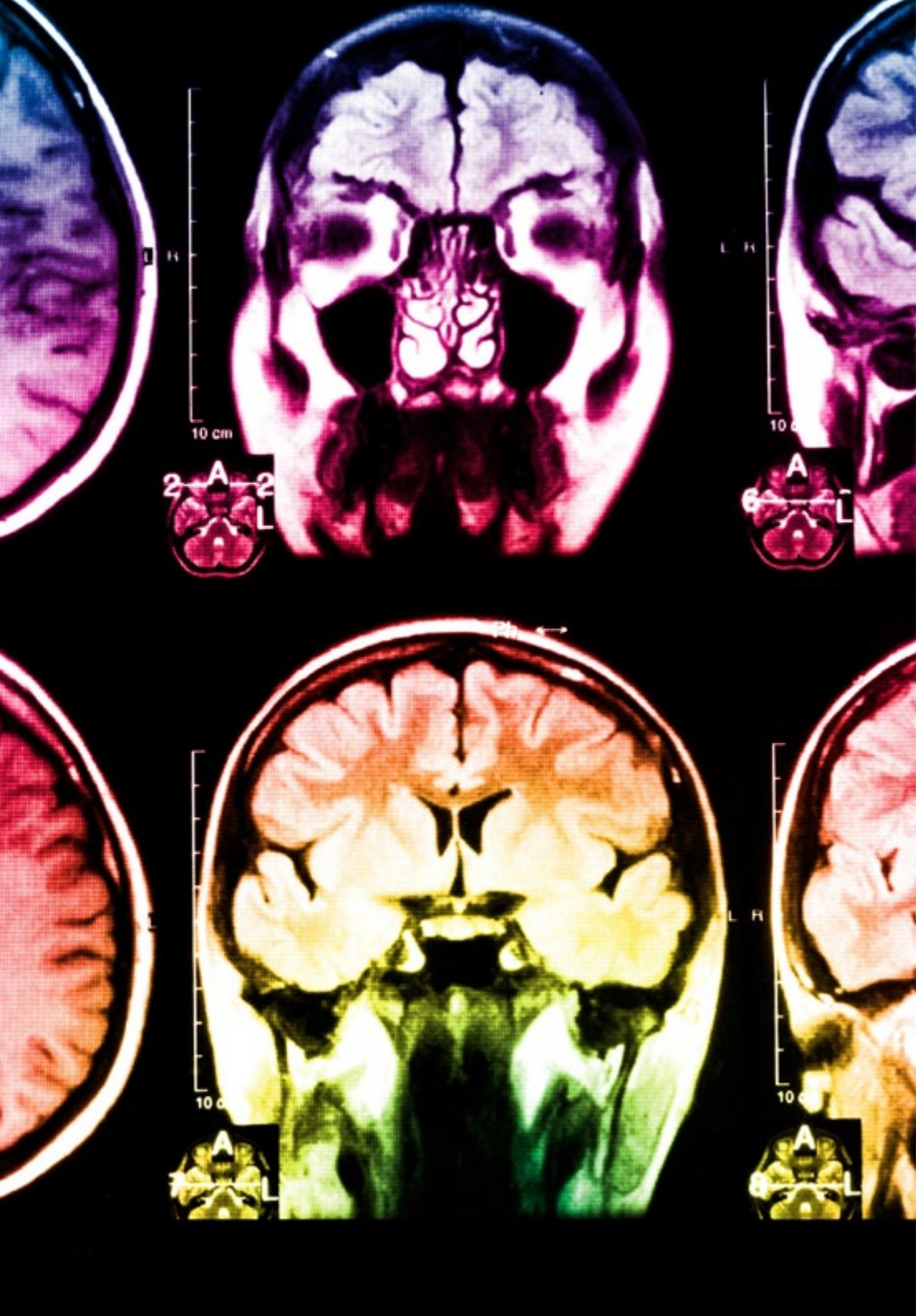
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

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.

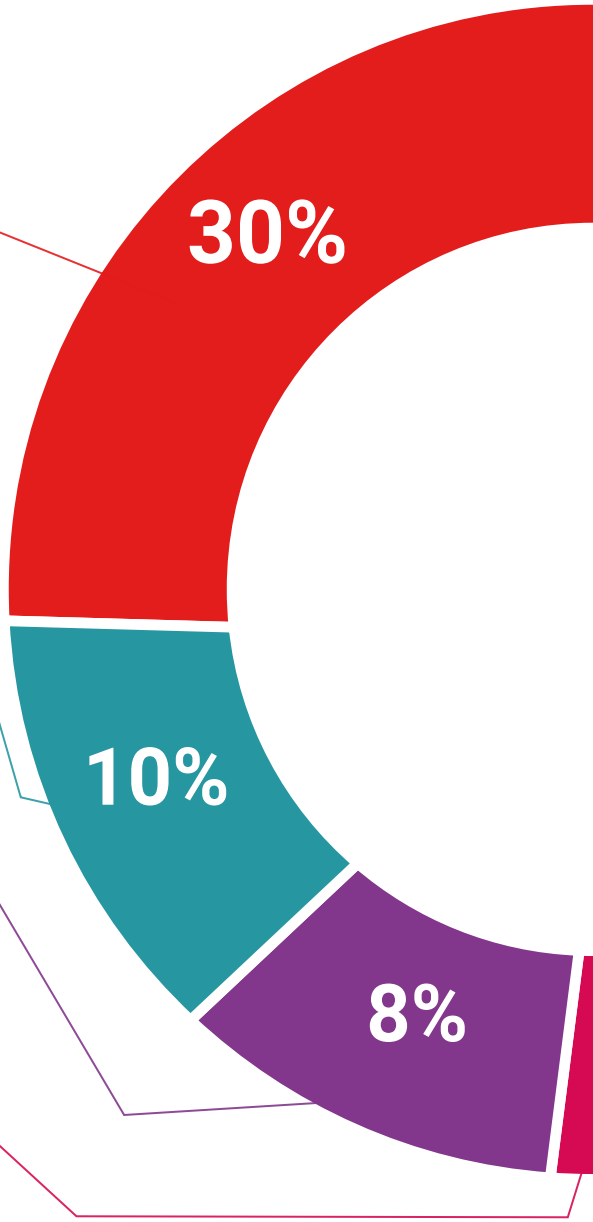
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

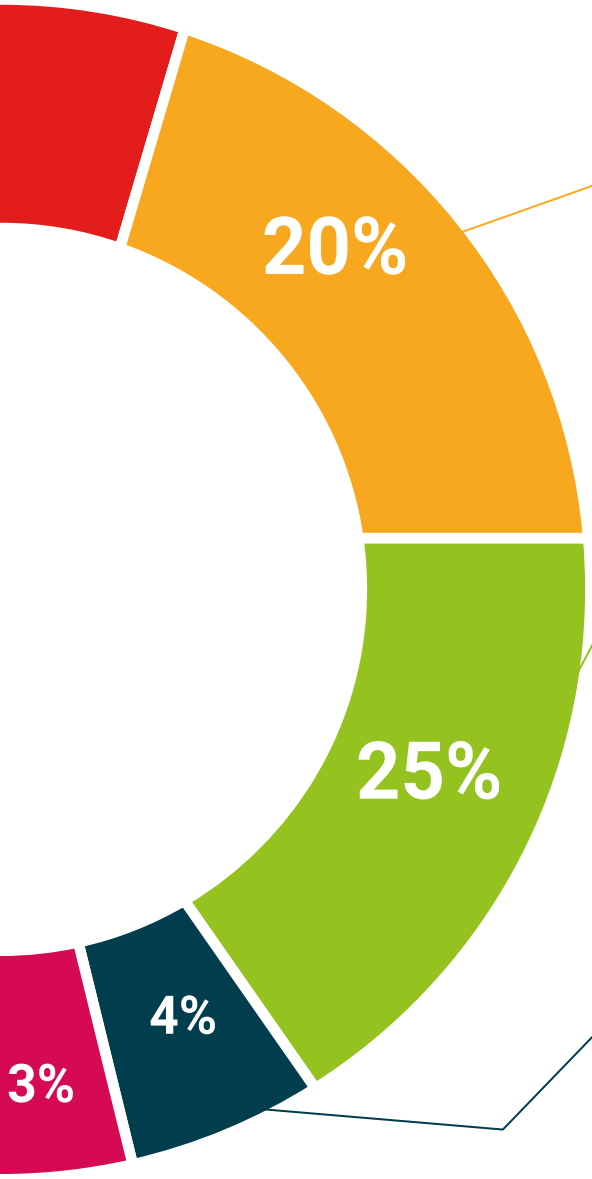
Practising Skills and Abilities

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 Professional Master's Degree in Art History guarantees, in addition to the most rigorous and up to date training, access to a qualification issued by TECH Technological University.

Successfully complete this program and receive your university degree without travel or cumbersome paperwork”

This **Professional Master's Degree in Art History** contains the most complete and up to date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** diploma issued by **TECH Technological University** via tracked delivery*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by job exchanges, competitive examinations and professional career evaluation committees.

Title: **Professional Master's Degree in Art History**
Official Nº of hours: **1,500 h.**

tech technological university

Awards the following

DIPLOMA

to

Mr./Ms. _____, with identification number _____.
For having successfully passed and accredited the following program

PROFESSIONAL MASTER'S DEGREE
in

Art History

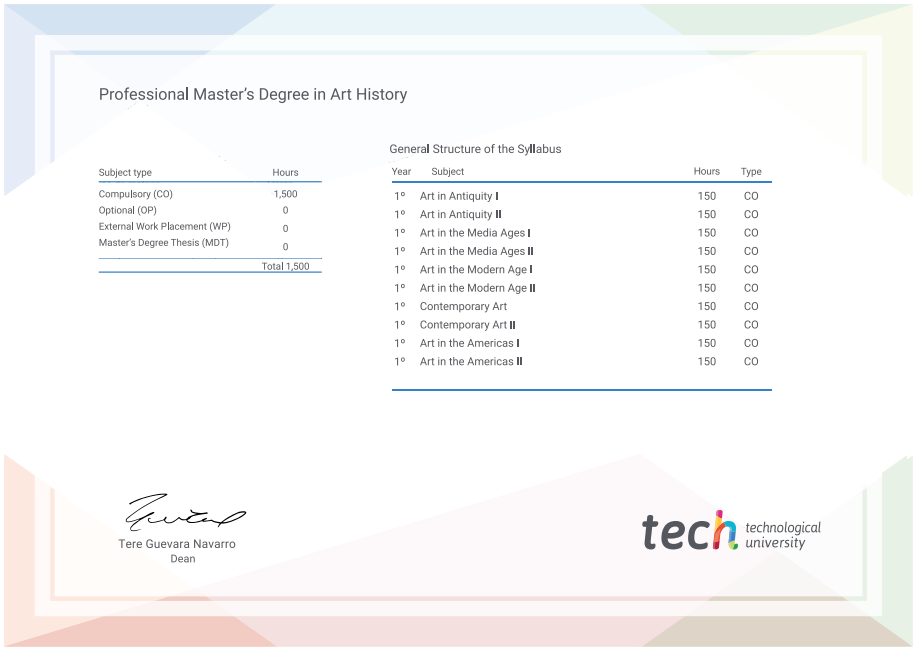
This is a qualification awarded by this University, equivalent to 1,500 hours, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH is a Private Institution of Higher Education recognized by the Ministry of Public Education as of June 28, 2018.

June 17, 2020

Tere Guevara Navarro
Dean

This qualification must always be accompanied by the university degree issued by the competent authority to practice professionally in each country. Unique TECH Code: AFWORD23S techtitute.com/certificates


Professional Master's Degree in Art History

Subject type	Hours
Compulsory (CO)	1,500
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 1,500

General Structure of the Syllabus

Year	Subject	Hours	Type
1º	Art in Antiquity I	150	CO
1º	Art in Antiquity II	150	CO
1º	Art in the Media Ages I	150	CO
1º	Art in the Media Ages II	150	CO
1º	Art in the Modern Age I	150	CO
1º	Art in the Modern Age II	150	CO
1º	Contemporary Art	150	CO
1º	Contemporary Art II	150	CO
1º	Art in the Americas I	150	CO
1º	Art in the Americas II	150	CO

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

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Professional Master's Degree
Art History

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

Professional Master's Degree

Art History

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