

# Professional Master's Degree Museology and Artistic Heritage





## Professional Master's Degree Museology and Artistic Heritage

- » 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-museology-artistic-heritage](http://www.techtitute.com/us/humanities/professional-master-degree/master-museology-artistic-heritage)

# Index

01

Introduction

---

*p. 4*

02

Objectives

---

*p. 8*

03

Skills

---

*p. 14*

04

Structure and Content

---

*p. 18*

05

Methodology

---

*p. 30*

06

Certificate

---

*p. 38*

# 01

# Introduction

Rome is inconceivable without the Colosseum and the Sistine Chapel. Barcelona cannot be imagined without the Sagrada Familia. Nor China without its Great Wall. These are examples of artistic and architectural works that have shaped the identity of their countries to the present day. Nor is it possible to imagine Madrid without El Prado or New York without the MoMA. The heritage housed in these museums has also contributed to the preservation of artistic expressions from different periods of humanity that have enriched millions of people. Museology and heritage conservation are thus fundamental in this regard, and this degree offers students all the necessary knowledge to make a great contribution to contemporary society by disseminating all kinds of artistic production while working for the best museums in the world.





“

*You will work at the Louvre in Paris,  
the Metropolitan in New York or the  
National Gallery in London thanks to  
this Professional Master's Degree”*

Societies around the world strive to preserve their artistic heritage, as it is a fundamental part of their identities and history. Although art has often been seen as something trivial and superficial, it is an essential cultural element involved in many social activities that influences millions of people. It is therefore not surprising that extremely ancient art is still considerably significant today.

Different pieces of art, spaces and architectural works from different periods are often the most distinctive features of a given region. The Duomo is one of the places that define Milan, the Eiffel Tower is a symbol of Paris and France, and works such as La Gioconda or the frescoes of the Sistine Chapel define Italy artistically. These works have become part of physical space, and of our the collective imagination of these places. Such is the importance of art.

However, for any of this to be possible, works or art must be properly preserved, a task that requires specialists who know how to care for and classify these pieces of artistic heritage. In this sense, museology is a fundamental discipline, since it is responsible for ensuring works of art find an adequate space for their preservation and dissemination. This Professional Master's Degree in Museology and Artistic Heritage offers students the possibility of accessing numerous professional opportunities in the world of art, thanks to the great amount of knowledge and competencies they will acquire during the program.

Moreover, it is imparted following an innovative 100% online teaching methodology based on a practical approach and uses, among other elements, case studies so students enjoy a dynamic learning experience. It is also a flexible in that it adapts to the circumstances of each student, so they can balance their professional careers with their studies.

This **Professional Master's Degree in Museology and Artistic Heritage** contains the most complete and up-to-date academic program on the market. Its most notable features are:

- ♦ Practical cases presented by experts in Art History, Museology and Heritage Conservation
- ♦ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where the self-assessment process can be carried out 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



*You will be a great artistic heritage curator. Enroll now”*

“

*The best museums in the world are looking for specialists like you. Don't miss the opportunity and enroll in this Professional Master's Degree”*

*This is the qualification you were looking for. Enroll and devote yourself to your passion.*

*You will be able to work with the artistic works you admire. Specialize now and go far in the field of museology and heritage conservation.*

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 specialization programmed to learn 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 throughout the program. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.



# 02 Objectives

The main objective of this Professional Master's Degree in Museology and Artistic Heritage is to provide students with the necessary knowledge and skills to be able to devote themselves to their passion: history, art and conservation. Thus, all the elements of this program are focused on this goal: students enrolled in the program will have all the necessary tools to be able to work in art and museology areas once they complete it.







“

*Your goal is to work in a great museum and with this Professional Master's Degree you will achieve precisely that”*



## General Objectives

---

- ♦ Possess a level of knowledge necessary to master all aspects of Art History and its influence on the present
- ♦ Develop critical thinking with respect to the different artistic movements and stages.
- ♦ Gain in-depth knowledge of the influence of Classical and Christian Iconographies and their projection in contemporary times
- ♦ Know how to identify reliable historical and artistic sources
- ♦ Integrate the conceptual foundations of Art History in the areas of Museology and Heritage Conservation
- ♦ Identify the most relevant Figures and Iconographies in universal and Christian history





## Specific Objectives

---

### Module 1. Introduction to Art History I

- ♦ Ascertain the characteristics, functions and basic lines of Art History in its different manifestations
- ♦ Analyze, appreciate and situate artistic works in their context
- ♦ Know the great themes in the arts and the interaction between them and across borders, thus adopting a perspective for intercultural dialogue

### Module 2. Introduction to Art History II

- ♦ Become familiar with the contributions made in 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 3. Christian Archeology

- ♦ Facilitate an approach to Christian life in the first centuries of the Church, from the vestiges of the artistic expression of their beliefs, rites and customs that we have inherited
- ♦ Establish a dialog with the culture of the time, according to the rites and funerary monuments, cult buildings and iconic expressions of the faith of the Church

#### Module 4. Artistic Techniques

- ♦ Acquire knowledge about the different materials and artistic techniques used
- ♦ Understand conservation difficulties due to the nature of the materials and their use
- ♦ Learn the evolution of artistic techniques throughout Art History
- ♦ Gain knowledge about the different materials and artistic techniques

#### Module 5. Classical Iconography

- ♦ Identify the scenes represented in sculpture or painting thanks to iconographic elements
- ♦ Identify artistic periods based on iconographic elements
- ♦ Recognize classical mythology characters in plastic art work using iconography
- ♦ Become familiar with the iconographic elements used in identifying works of art

#### Module 6. Christian Iconography

- ♦ Acquire Critical Awareness of the religious fact
- ♦ Know how to distinguish Saints on the Saint Calendar thanks to iconographic elements
- ♦ Discover the essence of Christianity
- ♦ Analyze historical contexts
- ♦ Learn the most significant sources in Christian iconography

#### Module 7. Sources in Art History

- ♦ Develop a critical sense from a historiographic standpoint
- ♦ Handle information gathering instruments
- ♦ Know how to work with the different types of historical sources
- ♦ Use accepted terminology and techniques in the science and practice of historiography



**Module 8. Museology and Heritage**

- ♦ Distinguish between museography and museology
- ♦ Recognize some of the most relevant museums in Art History
- ♦ Understand the problems museums have to face and the inconveniences that can arise during the assembly of an exhibition
- ♦ Become acquainted with the different types of exhibitions and how they differ

**Module 9. Urbanism**

- ♦ Attain the necessary level of knowledge to master geography, at the physical and human level, from a global perspective, with special emphasis on the European context, and a vision of the urban organization of the territory
- ♦ Know the conceptual foundations of Geography
- ♦ Manage the main techniques and tools to obtain and process geographic information
- ♦ Understand the interrelation between geographic phenomena at different levels of analysis
- ♦ Understand the formation and evolution of geographic thought within the framework of scientific knowledge
- ♦ Become familiar with the basic aspects of humanized space

**Module 10. Contemporary Architecture**

- ♦ Analyze the different types of construction materials in contemporary times
- ♦ Approach and understand the ideology of great contemporary thinkers
- ♦ Analyze the different architectural theories that coexist in the contemporary historical context

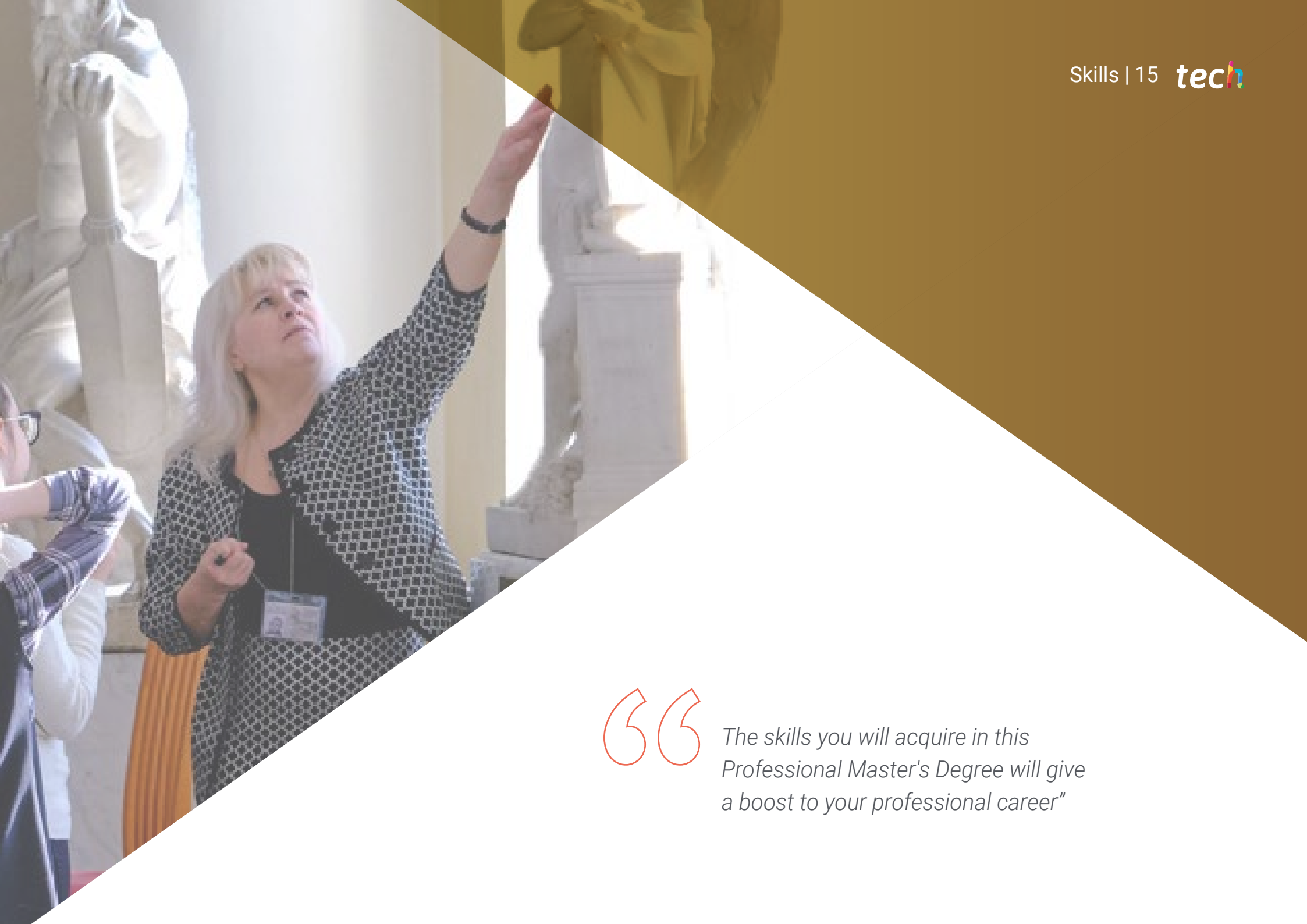


*This program is what you need if you want to advance professionally in the art and heritage world"*

# 03 Skills

Students who complete this Professional Master's Degree in Museology and Artistic Heritage will have acquired a series of competencies aimed at becoming experts in these disciplines, so they can advance professionally and work in areas such as museums, art galleries or the evaluation of cultural assets. Thanks to this program, they will be able to access the exciting world of art, taking art history as a reference to evaluate the current importance of artistic heritage.





“

*The skills you will acquire in this Professional Master's Degree will give a boost to your professional career”*



## General Skills

---

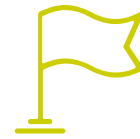
- ♦ Understand the importance of artistic heritage at a social level
- ♦ Acquire the tools to adequately present artistic heritage to society
- ♦ Understand the role of museology and museums in the contemporary era
- ♦ Incorporate current artistic techniques into works of the past
- ♦ Approach different historical perspectives from an artistic and museological standpoint
- ♦ Acquire skills and attitudes to practice as a museologist and heritage conservator

“

*Learn everything you need  
to become a great expert  
in museology”*







## Specific Skills

---

- ◆ Know the Art History in depth
- ◆ Apply the knowledge of Art History to correctly manage artistic heritage
- ◆ Understand the influence of Christian iconographies in the study of history
- ◆ Actively participate in developing museum networks as spaces for artistic heritage conservation
- ◆ Master the area of museums and understand their role as cultural and historical backbones of society
- ◆ Learn to interpret, analyze and record different artistic works according to their historical context
- ◆ Correctly associate architecture and urban planning with historical heritage, understanding the close relationship between them

# 04

# Structure and Content

The contents of this Professional Master's Degree in Museology and Artistic Heritage have been carefully compiled by leading experts in these disciplines, who ensure the syllabus is focused on turning students into true specialists. The curriculum covers issues such as art history, artistic techniques, iconography or the role of architecture and urbanism in art and society. Thus, students will have undergone a complete and deep training in the subject.





“

*This syllabus will make you a great expert  
in Museology and Artistic Heritage”*

## Module 1. Introduction to Art History I

- 1.1. Art in Prehistory
  - 1.1.1. First Artistic Expressions
  - 1.1.2. Portable Art
  - 1.1.3. Parietal or Cave Art
  - 1.1.4. Megalithic Art
- 1.2. Mesopotamian and Egyptian Art
  - 1.2.1. Mesopotamia: Historical Framework
  - 1.2.2. Sumerian and Akkadian Art
  - 1.2.3. Assyrian and Neo-Babylonian Art
  - 1.2.4. Egypt: Historical Framework
  - 1.2.5. Architecture
  - 1.2.6. Sculpture and Painting
- 1.3. Eastern Art: India and China
  - 1.3.1. India: Historical Framework
  - 1.3.2. Architecture
  - 1.3.3. Sculpture and Painting
  - 1.3.4. China: Historical Framework
  - 1.3.5. Architecture
  - 1.3.6. Sculpture and Painting
- 1.4. Ancient American Art: The Olmecs, Maya and Chavín
  - 1.4.1. The Olmecs: Historical Framework
  - 1.4.2. Architecture and Sculpture
  - 1.4.3. The Mayan: Historical Framework
  - 1.4.4. Architecture and Sculpture
  - 1.4.5. The Chavín: Historical Framework
  - 1.4.6. Architecture and Sculpture
- 1.5. Art in Ancient Greece and Rome
  - 1.5.1. Ancient Greece: Historical Framework
  - 1.5.2. Sculpture: from Archaism to Hellenism
  - 1.5.3. Ancient Rome: Historical Framework
  - 1.5.4. Architecture and Urbanism
  - 1.5.5. Mural Painting
- 1.6. Paleochristian Art
  - 1.6.1. Historical Framework
  - 1.6.2. Catacombs Paintings
  - 1.6.3. The Basilica and New Christian Iconography
- 1.7. Byzantine Art
  - 1.7.1. Historical Framework
  - 1.7.2. Architecture
  - 1.7.3. Painting: Mosaics and Icons
- 1.8. Islamic Art
  - 1.8.1. Historical Framework
  - 1.8.2. Architectural Typologies
  - 1.8.3. Mudejar Art
- 1.9. Romanesque Art
  - 1.9.1. Historical Framework
  - 1.9.2. Pre-Romanesque Background
  - 1.9.3. Architecture. Romanesque Art in Europe
  - 1.9.4. Sculpture.
  - 1.9.5. Painting
- 1.10. Gothic Art
  - 1.10.1. Historical Framework
  - 1.10.2. Architecture
  - 1.10.3. Sculpture
  - 1.10.4. Painting

## Module 2. Introduction to Art History II

- 2.1. Renaissance Art
  - 2.1.1. Historical Framework
  - 2.1.2. The Italian Renaissance: Architecture, Sculpture and Painting
  - 2.1.3. The Renaissance Greats: Concept of Genius
- 2.2. The Spread of the Renaissance in Europe and America
  - 2.2.1. The Renaissance in Spain, France and the Netherlands
  - 2.2.2. The Renaissance in Hispanic America
  - 2.2.3. The Renaissance in the Netherlands
- 2.3. Baroque Art
  - 2.3.1. Historical Framework
  - 2.3.2. The Baroque in Italy and France
  - 2.3.3. Baroque Painting in Flanders and Holland
- 2.4. Neoclassic Art
  - 2.4.1. Historical Framework
  - 2.4.2. France and Spain: Art Academies
  - 2.4.3. Art Academies in Mexico and America
- 2.5. XIX Century
  - 2.5.1. Romanticism
  - 2.5.2. Realism
  - 2.5.3. Impressionism
  - 2.5.4. Post-Impressionism
- 2.6. The Beginning of Modern Art
  - 2.6.1. Cubism
  - 2.6.2. Fauvism
  - 2.6.3. German Expressionism
- 2.7. Historical Vanguards I
  - 2.7.1. Concept of Avant-Garde
  - 2.7.2. Artistic Manifestos
  - 2.7.3. Italian Futurism

- 2.8. Historical Vanguards II
  - 2.8.1. Dadaism
  - 2.8.2. Surrealism
  - 2.8.3. Mexican Muralism
  - 2.8.4. Brazilian Anthropophagous
- 2.9. Bauhaus
  - 2.9.1. What Was the Bauhaus Movement?
  - 2.9.2. Walter Gropius, Hannes Meyer and Ludwig Mies van der Rohe
  - 2.9.3. Workshop Structure
  - 2.9.4. Architecture and the Matter of Social Housing
- 2.10. Art in the Second Half of the 20th Century
  - 2.10.1. Historical Framework
  - 2.10.2. Abstract Expressionism
  - 2.10.3. Pop Art
  - 2.10.4. Minimalism
  - 2.10.5. Conceptual Art

## Module 3. Christian Archeology

- 3.1. Introduction
  - 3.1.1. Definition
  - 3.1.2. Object of Study
  - 3.1.3. Sources
  - 3.1.4. History
  - 3.1.5. Auxiliary Science in Church History
  - 3.1.6. Theological Sites
- 3.2. Paleo-Christian Burials
  - 3.2.1. Rites and Beliefs Surrounding Death
  - 3.2.2. The Sepulcher of the Martyrs
  - 3.2.3. Legal Ownership
  - 3.2.4. Open Air Cemeteries

- 3.3. Catacombs
  - 3.3.1. Sites
  - 3.3.2. Christian Catacombs
  - 3.3.3. Administration.
  - 3.3.4. Catacomb Elements
  - 3.3.5. Localisation
- 3.4. Roman Catacombs
  - 3.4.1. San Calixto Cemetery
  - 3.4.2. Crypt of the Popes
  - 3.4.3. Sacrament Chapels
  - 3.4.4. Priscila Cemetery
  - 3.4.5. The Greek Chapel
  - 3.4.6. The Sand Reckoner
  - 3.4.7. Domitila Cemetery
  - 3.4.8. Martyr Basilicas
  - 3.4.9. San Sebastian Cemetery or "Ad Catacombs"
  - 3.4.10. Vatican Cemetery
  - 3.4.11. Saint Peter's Tomb
  - 3.4.12. Saint Paul's Tomb
- 3.5. Catacomb Painting
  - 3.5.1. Features
  - 3.5.2. General Themes
  - 3.5.3. Procedures. Symbolism
  - 3.5.4. Cryptograms
  - 3.5.5. Iconography
- 3.6. Christian Buildings
  - 3.6.1. Buildings prior to the Peace of the Church
  - 3.6.2. Domus Ecclesiae
  - 3.6.3. Titles
  - 3.6.4. Buildings for Cultural Purposes
  - 3.6.5. Baptistries
  - 3.6.6. Deaconries
  - 3.6.7. Description of the Apocalypse
  - 3.6.8. Archaeological Remains
- 3.7. Christian Basilicas
  - 3.7.1. Functional Reason
  - 3.7.2. Origins
  - 3.7.3. Elements
  - 3.7.4. Constantinian Basilicas (St. John Lateran and St. Peter of the Vatican)
  - 3.7.5. Cemetery Basilicas
  - 3.7.6. Palestinian Basilicas
  - 3.7.7. Other Imperial Basilicas
  - 3.7.8. Some Peculiarities of 4th Century Basilicas
- 3.8. 5th and 6th Century Christian Basilica Evolution
  - 3.8.1. Apogee of Basilica Architecture during the 5th Century
  - 3.8.2. Vaults and Domes in the 6th century
  - 3.8.3. Architectonic Elements
  - 3.8.4. Centralized Floor Plan
  - 3.8.5. Great Dome Temples
  - 3.8.6. Saint Peter of the Vatican's Reformation
  - 3.8.7. Other 6th Century Buildings
- 3.9. Byzantine-Paleochristian Art
  - 3.9.1. Features
  - 3.9.2. Architecture
  - 3.9.3. Mosaics
  - 3.9.4. Constantinople
  - 3.9.5. Ravenna
- 3.10. Painting and Sculpture
  - 3.10.1. 5th and 6th Centuries Painting and Mosaics
  - 3.10.2. Distancing from Catacombic Types
  - 3.10.3. Painting and Mosaics
  - 3.10.4. Sarcophagus
  - 3.10.5. Ivory
  - 3.10.6. Freestanding Sculptures
  - 3.10.7. Iconography
- 3.11. Brief Notions of Paleography
  - 3.11.1. Grapheme Classification
  - 3.11.2. Abbreviations

## Module 4. Artistic Techniques

- 4.1. Sculpture
  - 4.1.1. Wood Sculptures
    - 4.1.1.1. Materials and Tools
    - 4.1.1.2. Conservation and Restoration
  - 4.1.2. Stone Sculptures
    - 4.1.2.1. Materials and Tools
    - 4.1.2.2. Techniques
  - 4.1.3. Ivory Sculptures
  - 4.1.4. Metal Sculptures
    - 4.1.4.1. Introduction
    - 4.1.4.2. Metals Used
    - 4.1.4.3. Metal Working Techniques
    - 4.1.4.4. Bronze Restoration and Conservation
- 4.2. Glyptics and Other Works
  - 4.2.1. Introduction
  - 4.2.2. Incision, Stamps and Cameos
  - 4.2.3. Chemical Incision, Cutting and Diamonds
  - 4.2.4. Rock Crystals, Jades, Amber, Ivory and Coral
- 4.3. Ceramics
  - 4.3.1. Introduction
  - 4.3.2. Terracotta and Ceramic Tiling
  - 4.3.3. Porcelain
  - 4.3.4. Stoneware, Earthenware and Stucco
- 4.4. Glass
  - 4.4.1. The Origins of Glass
  - 4.4.2. Ancient Techniques in Glass Object Manufacturing
  - 4.4.3. Glassblowing
- 4.5. Drawing
  - 4.5.1. First Graphic Expressions
  - 4.5.2. Drawing on Parchment and Paper
  - 4.5.3. Pastel
- 4.6. Engraving and Stamping
  - 4.6.1. Introduction
  - 4.6.2. Woodcutting and Lithography
  - 4.6.3. Copper Engraving
    - 4.6.3.1. Copper Engraving Techniques
  - 4.6.4. Direct Engraving on Sheet Metal
  - 4.6.5. Indirect Engraving on Sheet Metal with Etchants
  - 4.6.6. Lithography and Other Techniques
- 4.7. Painting
  - 4.7.1. Ancient Mural Painting
  - 4.7.2. Frescos
    - 4.7.2.1. Introduction
    - 4.7.2.2. Fresco Restoration
  - 4.7.3. Temples
  - 4.7.4. Miniatures
  - 4.7.5. Oil Painting
  - 4.7.6. Watercolor and Gouache
- 4.8. Mosaics and Inlays
  - 4.8.1. Lithostrate
  - 4.8.2. Glass Paste Mosaics
  - 4.8.3. Inlaying
- 4.9. Stained Glass
  - 4.9.1. General Problems and Processing Techniques
  - 4.9.2. Color, Grisaille and Silver Yellow
  - 4.9.3. Lighting Problems
- 4.10. Textiles
  - 4.10.1. Textiles and Fabrics
  - 4.10.2. Upholstery
  - 4.10.3. Rugs and Carpets

## Module 5. Classical Iconography

- 5.1. Studying Figurative Art Images
  - 5.1.1. Different Studies
  - 5.1.2. Iconography
  - 5.1.3. Iconographic Sources
- 5.2. Iconographic Repertoire I
  - 5.2.1. Zeus
  - 5.2.2. Hera
  - 5.2.3. Poseidon
- 5.3. Iconographic Repertoire II
  - 5.3.1. Aphrodite
  - 5.3.2. Eros
  - 5.3.3. Hephaestus
- 5.4. Iconographic Repertoire III
  - 5.4.1. Ares
  - 5.4.2. Athena
  - 5.4.3. Apollo
- 5.5. Iconographic Repertoire IV
  - 5.5.1. Artemis
  - 5.5.2. Hermes
  - 5.5.3. Dionysus
- 5.6. Iconographic Repertoire V
  - 5.6.1. Demeter
  - 5.6.2. Hades and Persephone
  - 5.6.3. Hecate
- 5.7. Zeus' Wives
  - 5.7.1. Metis
  - 5.7.2. Temis
  - 5.7.3. Mnemosyne
- 5.8. Zeus' Descendants
  - 5.8.1. Moiras
  - 5.8.2. Horae or Hours
  - 5.8.3. Charites or Graces
  - 5.8.4. Muses





- 5.9. Myths in Art
  - 5.9.1. Ancient Greek Mythology
  - 5.9.2. Venus and Adonis
  - 5.9.3. Cephalus and Procris
- 5.10. Representation in Art
  - 5.10.1. Genre Pictures, Medieval Calendars and Flemish Primitives
  - 5.10.2. Quentin Metsys and Brueghel the Elder
  - 5.10.3. Dutch Painters and Landscape Paintings
  - 5.10.4. Joachim Patinir, Brueghel the Elder, Meindert Hobbema, Jacob Van Ruisdael and Caspar David Friedrich

## Module 6. Christian Iconography

- 6.1. Iconographic Cycles
  - 6.1.1. Joachim and Anne's Cycle
  - 6.1.2. Mary's Childhood Cycle
  - 6.1.3. Choice of Husband and Betrothal
- 6.2. Importance of the Annunciation Cycle
  - 6.2.1. Annunciation to the Blessed Virgin Mary Cycle
  - 6.2.2. The Annunciation in the East
  - 6.2.3. The Annunciation in West
- 6.3. Liturgical Iconography
  - 6.3.1. Holy Vessels
    - 6.3.1.1. Types of Vessels
    - 6.3.1.2. Secondary
  - 6.3.2. Interior Liturgical Cladding
  - 6.3.3. Exterior Liturgical Cladding
  - 6.3.4. Add-Ons
- 6.4. Liturgical Colors and Insignias
  - 6.4.1. Liturgical Colors
  - 6.4.2. Major Liturgical Insignias
  - 6.4.3. Minor Liturgical Insignias



- 6.5. Symbolism
  - 6.5.1. Iconographic Symbols
  - 6.5.2. Life of the Virgen Cycle
  - 6.5.3. Pentecostal
- 6.6. Saint Calendar I
  - 6.6.1. Saint Catherine of Alexandria
  - 6.6.2. Saint Barbara
  - 6.6.3. Saint Cecilia
  - 6.6.4. Saint Christopher
- 6.7. Saint Calendar II
  - 6.7.1. Saint Lawrence Deacon
  - 6.7.2. Saint Anthony the Abbot
  - 6.7.3. Santiago the Apostle
  - 6.7.4. Saint Michael the Archangel
- 6.8. Saint Calendar III
  - 6.8.1. Saint Blaise
  - 6.8.2. San Sebastián
  - 6.8.3. Saint Roch
  - 6.8.4. Saint Lazarus
- 6.9. Saint Calendar IV
  - 6.9.1. Saint Lucy
  - 6.9.2. Saint Agatha of Sicily
  - 6.9.3. Saint Agnes of Rome
  - 6.9.4. Saint Isidore the Farm Labourer
- 6.10. Saint Calendar V
  - 6.10.1. Saint John of Nepomuk
  - 6.10.2. Saint Helena
  - 6.10.3. Saint Ferdinand III of Castile
  - 6.10.4. Louis IX the Saint, King of France
  - 6.10.5. Saint Nicholas of Myra (aka Nicholas of Bari)

## Module 7. Sources in Art History

- 7.1. Historical Sources
  - 7.1.1. Historical Sources: Epistemology
  - 7.1.2. Historical Sources: Classification
  - 7.1.3. Historical Sources: Location
- 7.2. Handling Sources
  - 7.2.1. Source Gathering and Critique
  - 7.2.2. Contrasting Sources
  - 7.2.3. Data Capture and Information Management
- 7.3. Historical Archives
  - 7.3.1. The Need for Archives
  - 7.3.2. Archives in the Modern Age
  - 7.3.3. Digital Archives
- 7.4. Archivists Today
  - 7.4.1. Archivists: Role
  - 7.4.2. Archivists: Social Status
  - 7.4.3. Importance of the Archivist in Administrative Records Management
- 7.5. The Social and Political Community as Source Creators
  - 7.5.1. Parish Archives
  - 7.5.2. Municipal Archives
  - 7.5.3. Notary Archives
  - 7.5.4. Judicial / Court Archives
  - 7.5.5. Family Archives
- 7.6. Large Archival Repositories in Mexico
  - 7.6.1. General National Archive
  - 7.6.2. Archiepiscopal Archives
  - 7.6.3. National Newspaper Archive
  - 7.6.4. State Archives
- 7.7. National Libraries
  - 7.7.1. National Library of Mexico
  - 7.7.2. Mexico City's Biblioteca Vasconcelos (Vasconcelos Library)
  - 7.7.3. Puebla's City Biblioteca Palafoxiana Library

- 7.8. Public Libraries
  - 7.8.1. Public Libraries
  - 7.8.2. Mexican Association of Private Archives and Libraries AC
- 7.9. Main Historical Documents in the Modern Age
  - 7.9.1. Main Historical Documents in the Modern Age
  - 7.9.2. Actual Documentation in the Modern Age
- 7.10. Typefaces Used in the Modern Age
  - 7.10.1. Humanistic Writing
  - 7.10.2. The Crisis of Gothic Writing
  - 7.10.3. Types of Modern Writing

## Module 8. Museology and Heritage

- 8.1. The Origins of Museums
  - 8.1.1. Near East
  - 8.1.2. Far East
  - 8.1.3. Greece
  - 8.1.4. Rome
  - 8.1.5. The Middle Ages
  - 8.1.6. Renaissance, Mannerism and Baroque
  - 8.1.7. XVI Century
  - 8.1.8. XVII Century
  - 8.1.9. XVIII Century
- 8.2. Exhibitions
  - 8.2.1. Introduction
  - 8.2.2. Exhibition Limitations and Intricacies
  - 8.2.3. Types of Exhibition
  - 8.2.4. Processions
- 8.3. Heritage
  - 8.3.1. Ecclesiastical Heritage
  - 8.3.2. Institutional Frameworks, Cultural Identification Sectors and Cultural Policies
  - 8.3.3. Cultural Assets and Cultural Management

- 8.4. French Museums
  - 8.4.1. Old System
  - 8.4.2. The Enlightenment
  - 8.4.3. The National Assembly
  - 8.4.4. French Museums before and after the Revolution
- 8.5. Museum Typologies Promoted by the French National Constituent Assembly
  - 8.5.1. The French National Museum of Natural History
  - 8.5.2. The Musée des Monuments Français
  - 8.5.3. The Louvre
  - 8.5.4. Luxembourg Palace
- 8.6. From Napoleon I to the Second World War
  - 8.6.1. Napoleon I or Napoleon Bonaparte
  - 8.6.2. Covered Passages
  - 8.6.3. Palace of Versailles
  - 8.6.4. The 19th Century
  - 8.6.5. The 20th Century
  - 8.6.6. Germany, Italy, Russia and the United States
  - 8.6.7. The Second World War Disruption
- 8.7. Museology and Museography
  - 8.7.1. Museology and Museography
  - 8.7.2. New Museology
  - 8.7.3. Expanding the Concept of Museum
  - 8.7.4. Museum Strategies
    - 8.7.4.1. Anglo-Saxon Strategy
    - 8.7.4.2. Mediterranean Strategy
- 8.8. North American Museums
  - 8.8.1. Features of North American Museums
  - 8.8.2. Funding System
  - 8.8.3. Trust-Forming Museums

- 8.9. Museums and Relevant Figures
  - 8.9.1. Whitney Museum of American Art
  - 8.9.2. Isabella Stewart Gardner Museum
  - 8.9.3. Albright-Knox Art Gallery
  - 8.9.4. Key Sponsorship Figures
    - 8.9.4.1. Gertrude Stein
- 8.10. Museums in History
  - 8.10.1. Ancient Art Museums
  - 8.10.2. Middle Ages Art Museums
  - 8.10.3. Modern Age Art Museums
  - 8.10.4. Contemporary Art Museums

## Module 9. Urbanism

- 9.1. Introduction
  - 9.1.1. What Is Urbanism?
  - 9.1.2. Cities in History
  - 9.1.3. Urbanization Process
- 9.2. Cities and Lands
  - 9.2.1. Geographical Conditions
  - 9.2.2. Cultural Situation
  - 9.2.3. Results: Cultural Identity and Land
- 9.3. Urban Morphology
  - 9.3.1. Urban Morphology Analysis
  - 9.3.2. Plans
  - 9.3.3. Urban Construction
  - 9.3.4. Land Use
- 9.4. Urban Interventions
  - 9.4.1. Urban Regeneration and Rehabilitation
  - 9.4.2. Urban Renewal and Redevelopment
  - 9.4.3. Other Concepts
- 9.5. Urban Areas
  - 9.5.1. Concept of Urban Area
  - 9.5.2. Characteristic Features of Urban Spaces
  - 9.5.3. Types of Urban Areas

- 9.6. Population and Urban Economic Activity
  - 9.6.1. Urban Populations
  - 9.6.2. Urban Economic Activity
  - 9.6.3. Urban Economic Strategies
- 9.7. Internal City Structure Models
  - 9.7.1. Urban Morphology and Internal City Structures
  - 9.7.2. Classical Theories on Urban Structures
  - 9.7.3. Recent Theories on Urban Structures
- 9.8. Urban Planning
  - 9.8.1. Introduction
  - 9.8.2. Municipal Urban Planning: Plans and Programs
  - 9.8.3. Planning City Expansion Areas
- 9.9. Climate Change.
  - 9.9.1. What Is Climate Change?
  - 9.9.2. Urban Phenomenon and Climate Change
  - 9.9.3. Local Sphere: Towns and Cities against Climate Change
- 9.10. Sustainable Urbanism
  - 9.10.1. Environmental Sustainability
  - 9.10.2. Economic Sustainability
  - 9.10.3. Social Sustainability

## Module 10. Contemporary Architecture

- 10.1. Technological and Sociological Foundations
  - 10.1.1. Introduction and Historical Context
  - 10.1.2. Fundamental Materials and Elements
  - 10.1.3. Georges-Eugène Haussmann, Camillo Sitte and Urbanism
- 10.2. Utopian Architecture
  - 10.2.1. Introduction
  - 10.2.2. Étienne-Louis Boullée
  - 10.2.3. Claude-Nicolas Ledoux
- 10.3. The Chicago School
  - 10.3.1. Introduction
  - 10.3.2. William Le Baron Jenney and Louis Henry Sullivan
    - 10.3.2.1. Adler & Sullivan
  - 10.3.3. Frank Lloyd Wright

- 10.4. Architectural Modernism
  - 10.4.1. Introduction
  - 10.4.2. Belgium: Víctor Horta and Henry van de Velde
  - 10.4.3. France: Hector Guimard
  - 10.4.4. Great Britain: Charles Rennie Mackintosh
  - 10.4.5. Secession: Otto Wagner and Josef Hoffmann
- 10.5. Protorationalism and Architectural Expressionism
  - 10.5.1. Introduction
  - 10.5.2. Deutsche Werkbund: Peter Behrens and Walter Gropius
  - 10.5.3. Adolf Loss and Gottfried Semper
  - 10.5.4. Expressionist Architecture
    - 10.5.4.1. Introduction
    - 10.5.4.2. Rudolf Steiner, Bruno Taut and Erich Mendelsohn
- 10.6. Bauhaus
  - 10.6.1. Introduction
  - 10.6.2. Bauhaus Phases
    - 10.6.2.1. Initial or Mystical Phase
    - 10.6.2.2. Second or Technical Phase
    - 10.6.2.3. Marxist Phase
    - 10.6.2.4. Final or Survival Phase
  - 10.6.3. Key Figures
    - 10.6.3.1. Walter Gropius
- 10.7. Avant-garde Architectures
  - 10.7.1. Influential Figures
    - 10.7.1.1. Ludwig Mies van der Rohe
    - 10.7.1.2. Tony Garnier
    - 10.7.1.3. Auguste Perret
  - 10.7.2. Russian Constructivism
  - 10.7.3. Italian Futurism
  - 10.7.4. Dutch Neoplasticism

- 10.8. International Style
  - 10.8.1. Le Corbusier
  - 10.8.2. Giuseppe Terragni, Heinrich Tessenow and Albert Speer
  - 10.8.3. Alvar Aalto
- 10.9. Theory of Modernity in Architecture I
  - 10.9.1. Life and Thought of John Ruskin
  - 10.9.2. Life and Thought of William Morris
  - 10.9.3. The Arts & Crafts Movement
- 10.10. Theory of Modernity in Architecture II
  - 10.10.1. Life and Thought of Oscar Wilde
  - 10.10.2. Life and Thought of Eugène Viollet-le-Duc
  - 10.10.3. Life and Thought of Gottfried Semper



*You love art, and the contents of this Professional Master's Degree will turn you into great expert"*

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 Museology and Artistic Heritage guarantees you, in addition to the most rigorous and updated training, access to a Professional Master's Degree issued by TECH Technological University.





“

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

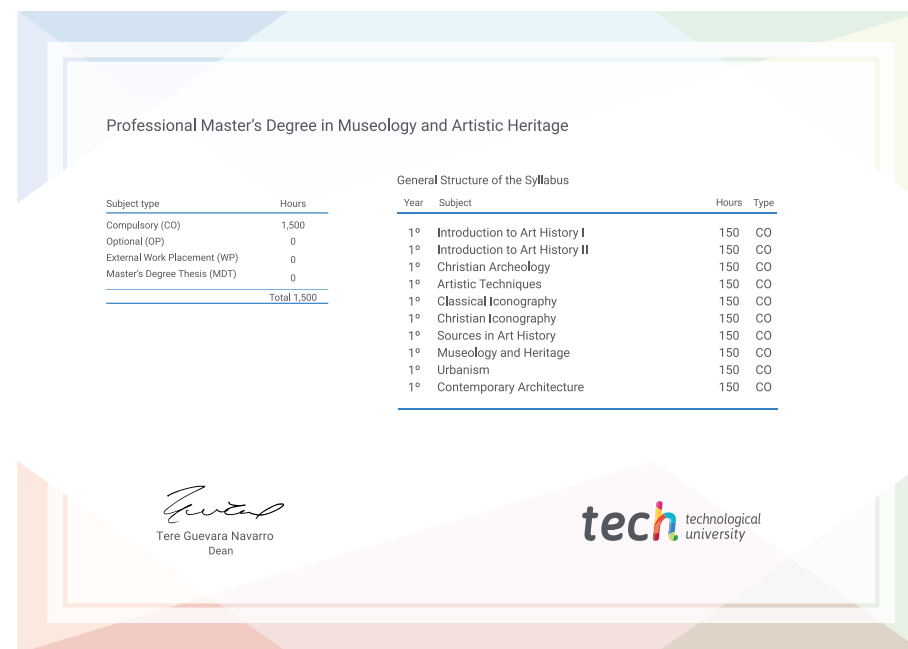
This **Professional Master's Degree in Museology and Artistic Heritage** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** 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 labor exchanges, competitive examinations and professional career evaluation committees.

Title: **Professional Master's Degree in Museology and Artistic Heritage**

Official N° of hours: **1,500 h.**



\*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.



future  
confidence people  
health education information tutors  
guarantee accreditation teaching  
institutions technology learning  
community commitment



## Professional Master's Degree Museology and Artistic Heritage

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

# Professional Master's Degree Museology and Artistic Heritage

