



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## **Art History and Aesthetics**

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING  
COURSE 2026/2027



Universidad  
Rey Juan Carlos

## Course data

|                 |                 |
|-----------------|-----------------|
| <i>Duration</i> | Annual          |
| <i>Credits</i>  | 6 ECTS          |
| <i>Modality</i> | In-person       |
| <i>Language</i> | English         |
| <i>Faculty</i>  | Performing Arts |
| <i>Teacher</i>  | Jesús Eguia     |

## Course presentation

History of art and the main aesthetic ideas through time, in a theoretical-practical approach with some emphasis on the theatrical and scenographic event. Lecture content focused on artistic practice, styles and specific creations; practical content focused on different creative exercises built on major concepts related to the theoretical reflection on artistic activity throughout history. Connection to contemporary issues.

## Student competencies

|      |                                                                                                                                                                                                                                                      |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CG01 | Manage information from different sources and apply it to the area of stage and screen acting.                                                                                                                                                       |
| CG02 | Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.                                                                                                        |
| CG03 | Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.                                                                              |
| CG06 | Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.                                                                                                                    |
| CG07 | Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.                                                                            |
| CG08 | Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language. |
| CG09 | Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.                                                        |
| CG10 | Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.                                                                                                             |
| CE01 | Acquire a comprehensive, critical vision of the history of the performing arts, its relationship to audiovisual culture, and the most influential trends in the artistic disciplines.                                                                |

## Learning outcomes

Upon completion of this course, each student must be able to:

1. Apply their own independent thought to the aesthetic experience they are acquiring.
2. Discussion ideas on the basis of demonstrable and well-argued facts.
3. Develop a constructive critical spirit towards others and towards one's self.
4. Understand, assimilate a range of aesthetic concepts.
5. Defend their own artistic ideas.
6. Apply analytical, reflective and active reading to philosophical texts, applying these readings to their daily life.
7. Join in a group opinion.
8. Clearly and understandably explain a priori abstract concepts.

## Teaching methodology

|     |                                               |
|-----|-----------------------------------------------|
| MD1 | Participatory lecture.                        |
| MD2 | Case studies and debate.                      |
| MD3 | Problem resolution and discussion of results. |
| MD5 | Cooperative and collaborative learning.       |
| MD6 | Tutorials and guidance.                       |

## Contents

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content | <p>MODULE I: Art History</p> <ol style="list-style-type: none"> <li>1. How the arts are organized: artistic systems and their dissolution.</li> <li>2. The historical avant-gardes as end and beginning.</li> <li>3. The history of representation as world history and as the history of theatre.</li> <li>4. The incursion of industry as a philosophical and anti-philosophical idea.</li> <li>5. Characters: uses inside and outside the theatre. Characters and masks.</li> <li>6. The new tragic hero.</li> </ol> |
|         | <p>MODULE II: Aesthetics</p> <ol style="list-style-type: none"> <li>1. Brief history of aesthetic ideas.</li> <li>2. Art and aesthetics.</li> <li>3. Ethics and morality.</li> <li>4. Art as a field (of play and of battle): the rules of art.</li> <li>5. The world as theatre: social representation. The ones and the others.</li> <li>6. Rhetoric as the creation of the common.</li> <li>7. The public and the emergence of public opinion.</li> <li>8. The spectacle and the participating audience.</li> </ol>  |

|  |                               |
|--|-------------------------------|
|  | 9. The function of criticism. |
|--|-------------------------------|

## Learning activities

|     |                                                                                                                                       |          |
|-----|---------------------------------------------------------------------------------------------------------------------------------------|----------|
| AF1 | Theoretical and practical classes.                                                                                                    | 30 hours |
| AF2 | Classroom/laboratory exercises and practicals.                                                                                        | 15 hours |
| AF4 | Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.                    | 12 hours |
| AF5 | Research activities: research and selection of documentation, reading of supporting material and bibliographic and visual references. | 40 hours |
| AF7 | Evaluation.                                                                                                                           | 3 hours  |
| AF8 | Self-study of theoretical content and independent preparation of practical work and activities.                                       | 80 hours |

*\* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

## Assessment

### GENERAL ASSESSMENT CRITERIA

#### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

## UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

| <i>Assessment task (*)</i>                                                                             | <i>Reevaluable/non-reevaluable</i>                                            | <i>Minimum mark yes/no</i>            | <i>% of final mark</i>          |
|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|---------------------------------------|---------------------------------|
| SE1<br>In-class tests and examinations<br>(oral and/or written).                                       | MODULE I:<br><i>Reevaluable</i><br>MODULE II:<br><i>Reevaluable</i>           | MODULE I:<br>Yes<br>MODULE II:<br>Yes | MODULE I: 20%<br>MODULE II: 20% |
| SE2<br>Assignments and projects.                                                                       | MODULE I:<br><i>Reevaluable</i><br>MODULE II:<br><i>Reevaluable</i>           | MODULE I:<br>Yes<br>MODULE II:<br>Yes | MODULE I: 15%<br>MODULE II: 15% |
| SE3<br>Continuous assessment: weekly<br>tasks and homework, periodical<br>reports, problem resolution. | MODULE I: Non-<br><i>Reevaluable</i><br>MODULE II: Non-<br><i>Reevaluable</i> | MODULE I: No<br>MODULE II:<br>No      | MODULE I: 10%<br>MODULE II: 10% |
| SE5<br>Attitude and participation.                                                                     | MODULE I: Non-<br><i>Reevaluable</i><br>MODULE II: Non-<br><i>Reevaluable</i> | MODULE I: No<br>MODULE II:<br>No      | MODULE I: 5%<br>MODULE II: 5%   |
| 100%                                                                                                   |                                                                               |                                       |                                 |

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## Resources

### REQUIRED BIBLIOGRAPHY

- Arendt, H. (1973). *The origins of totalitarianism* (New ed.). Harcourt Brace Jovanovich.
- Berenguer, Á. (n.d.). *Motivos y estrategias: Introducción a una teoría de los lenguajes escénicos contemporáneos* [Motives and strategies: Introduction to a theory of contemporary scenic languages].
- Goldberg, E. (2001). *The executive brain: Frontal lobes and the civilized mind*. Oxford University Press.
- Goldmann, L. (1964). *The hidden god: A study of tragic vision in the Pensées of Pascal and the tragedies of Racine* (P. Thody, Trans.). Routledge & Kegan Paul.
- Klein, R. (1979). *Form and meaning: Essays on the Renaissance and modern art* (M. Jay & L. Wieselstier, Trans.). Princeton University Press.
- Marcuse, H. (1964). *One-dimensional man: Studies in the ideology of advanced industrial society*. Beacon Press.
- Miller, A. I. (2001). *Einstein, Picasso: Space, time, and the beauty that causes havoc*. Basic Books.
- Popper, K. R. (1945). *The open society and its enemies*. Routledge.
- Rizzolatti, G., & Sinigaglia, C. (2008). *Mirrors in the brain: How our minds share actions and emotions* (F. Anderson, Trans.). Oxford University Press.

### RECOMMENDED BIBLIOGRAPHY

- Berenguer, Á. (n.d.). *El teatro en el siglo XX (hasta 1936)* [The theatre in the 20th century (until 1936)].
- Berenguer, Á. (n.d.). *Teoría y crítica del teatro* [Theory and criticism of the theatre].
- Bourdieu, P. (1996). *The rules of art: Genesis and structure of the literary field* (S. Emanuel, Trans.). Stanford University Press.
- Carlson, M. (1993). *Theories of the theatre: A historical and critical survey, from the Greeks to the present* (Expanded ed.). Cornell University Press.
- Duvignaud, J. (1972). *The sociology of the theatre* (C. Dyer, Trans.). Harper & Row.
- Esslin, M. (1961). *The theatre of the absurd*. Anchor Books.
- Giddens, A. (1973). *The class structure of the advanced societies*. Hutchinson.
- Gombrich, E. H. (1960). *Art and illusion: A study in the psychology of pictorial representation*. Princeton University Press.
- Kuhn, T. S. (1962). *The structure of scientific revolutions*. University of Chicago Press.
- Marcuse, H. (1964). *One-dimensional man: Studies in the ideology of advanced industrial society*. Beacon Press.
- Panofsky, E. (1939). *Studies in iconology: Humanistic themes in the art of the Renaissance*. Oxford University Press.
- Ramachandran, V. S. (2003). *The emerging mind*. Profile Books.
- Warburg, A. (1999). *The renewal of pagan antiquity: Contributions to the cultural history of the European Renaissance* (D. Britt, Trans.). Getty Research Institute.

### REQUIRED FILMOGRAPHY

- Buñuel, L. (Director). (1929). *Un chien andalou* [An Andalusian dog] [Film]. Les Grands Films Classiques.
- Eisenstein, S. (Director). (1925–1938). *Selected montage sequences* [Film excerpts]. Goskino; Mosfilm.
- Cousins, M. (Director). (2011). *The story of film: An odyssey* [TV docuseries]. Hopscotch Films.

Godard, J.-L. (Director). (1982). *Passion* [Film]. Film Futures; JLG Films.  
Serra, A. (Director). (2006). *Honor de cavalleria* [Honor of the knights] [Film]. Andergraun Films.

### RECOMMENDED FILMOGRAPHY

Godard, J.-L. (Director). (1988–1998). *Histoire(s) du cinéma* [History(ies) of cinema] [Video series]. Canal+; Gaumont.  
Kubrick, S. (Director). (1968). *2001: A Space Odyssey* [Film]. Metro-Goldwyn-Mayer.  
Trier, L. von. (Director). (2003). *Dogville* [Film]. Zentropa Entertainments.  
Abramović, M. (1974–present). *Selected performances* [Performance art corpus].  
Artaud, A. (1920–1948). *Selected texts and visual references* [Archival materials].  
Berg, A., Schönberg, A., Webern, A., Shostakovich, D., & Ligeti, G. *Selected musical works* [Audio recordings]. Second Viennese School and 20th-Century Avant-Garde Repertoire.  
Goya, F. (1746–1828). *Selected paintings and prints* [Visual artworks].  
Grotowski, J. (1959–1999). *Selected documentation* [Theatre archive and audiovisual records].  
Liddell, A. (2000–present). *Selected scenes and visual material* [Theatrical repertoire].

### RECOMMENDED WEBSITES

Students are encouraged to use institutional and academic websites as complementary resources for the course. Recommended websites include Museo Nacional del Prado, Museo Reina Sofía, Museo Nacional Thyssen-Bornemisza and Filmoteca Española for direct access to collections, exhibitions, screenings and audiovisual heritage in Madrid. For broader art-historical research, students may also use Smarthistory, The Metropolitan Museum of Art's Heilbrunn Timeline of Art History, Tate Art Terms and Google Arts & Culture. These websites will be used to support visual analysis, historical contextualisation, aesthetic vocabulary and the study of artistic strategies across different periods and media.

### REQUIRED MATERIALS FOR THE COURSE

Required Readings.