

**COURSE DATA****Data Subject**

Code	33881
Name	History of Gothic art
Cycle	Grade
ECTS Credits	6.0
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	2	Second term
1902 - Formación para la cualificación específica en Geografía, Historia de España	Faculty of Geography and History	1	Second term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	14 - History of medieval art	Obligatory
1902 - Formación para la cualificación específica en Geografía, Historia de España	4 - Historia del Arte	Optional

Coordination

Name	Department
IZQUIERDO ARANDA, MARIA TERESA	230 - Art History
MOCHOLI MARTINEZ, MARIA ELVIRA	230 - Art History
SERRA DESFILIS, AMADEO	230 - Art History

SUMMARY

A Survey on art and architecture from 12th to 16th centuries in Western Europe in the context of new urban culture and great political and religious powers. Beginning and development of gothic architecture in northern France and its diffusion. Mediterranean gothic and late gothic architecture. Arts of colour: stained glass, painting and manuscript illumination. Gothic sculpture and its types. Italian gothic painting and its diffusion. International gothic and late gothic in figurative arts. Images for devotion, retables and decorative arts. Gothic art in the Spanish kingdoms.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

Conocimientos básicos de historia del arte.

Conocimientos básicos de la historia de Europa en la Edad Media.

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

1006 - Degree in History of Art

- Have critical knowledge of the space-time coordinates of art history.
- Have a general diachronic view of the history of universal art.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.
- Be acquainted with medieval art.
- Conocimiento de la bibliografía actualizada, análisis crítico de la misma, y capacidad para realizar una síntesis a partir de un posicionamiento crítico.
- Saber aplicar una metodología científica para cualquier tipo de actuación y de decisión en relación con los conocimientos de Historia del Arte.
- Saber utilizar los conocimientos adquiridos en la formulación de hipótesis, realización de síntesis y formulación ordenada de conclusiones.
- Saber aplicar los conocimientos instrumentales aplicados a la Historia del Arte para interpretar y manejar gráficos, fotografías, imagen en movimiento, informática y materiales de la obra de arte.
- Tomar contacto directo con las obras artísticas mediante visitas a los monumentos históricos, museos y exposiciones que muestran al público este tipo de obras.
- Saber aplicar los conocimientos comprensivos de idiomas modernos, incidiendo en el vocabulario técnico.
- Capacidad para reunir e interpretar datos relevantes y emitir juicios que incluyan una reflexión sobre aspectos de la producción artística en sus diferentes facetas.

LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

Students must be able to apply their learning to the study of art and architecture from 12th to 16th centuries in Western Europe within the context of new urban culture and great political and religious powers.



DESCRIPTION OF CONTENTS

1. 1. THE BEGINNING OF GOTHIC AND ITS EXPANSION (1150-1270).

A Europe of towns and cathedrals. Western kingdoms and the rise of Capetian France. Art and power: Church, monarchies and urban society. Gothic architecture: a new form of building. The gothic cathedral and opus francigenum. Diffusion of French gothic model in Europe. Early gothic sculpture: stylistic and iconographic changes. Humanizing plastic image. Great sculptured portals. French sculpture and its diffusion in Europe. Arts of colour: stained glass; French royal illumination and diffusion of French models in painting and illuminated manuscripts.

2. 2. TRECENTO ITALIAN ART AND GOTHIC DIVERSITY IN EUROPE (1280-1350).

European art and architecture from 1280 until 1350. Italy in 13th century, between Papacy and Empire. The strength of cities: urban pride and artistic workshops. Saint Francis and the mendicant movement. Ancient legacy and its reception. New Italian artistic culture and French gothic. Architecture: ancient Mediterranean legacy versus opus francigenum. New civic architecture in Italy. Mediterranean gothic architecture. Sculpture: Antiquity and gothic models in Italian Trecento. New sculpture types: pulpits, funerary monuments and civic sculpture. Arts of colour: maniera greca and Italian gothic painting. Renewal of painting in Rome, Assisi and Tuscany (1280-1350).

3. 3. LATE GOTHIC (1360-1440). EUROPE FROM 1350 UNTIL 1440

Europe from 1350 until 1440: crisis and social mobility. Market and artistic production: urban workshops. Art of European courts. Late gothic architecture: technical innovation and architectural decoration. New building types: funerary chapels, mendicants churches, palaces. Late gothic sculpture: the last great portals. Funerary sculpture. Retables and wood carving. Sculpture in lesser formats and metalwork. From International gothic painting to Flemish ars nova. Book illumination and panel painting. Other arts of colour.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	10,00	0
Development of individual work	20,00	0
Study and independent work	50,00	0
Readings supplementary material	10,00	0
TOTAL	150,00	



TEACHING METHODOLOGY

A. Three classroom hours per week that may be theoretical or practical.

These 45 hours will be distributed as follows:

- 1) Theoretical classes given by the professors in which the professors will explain to the students the essential aspects of the subject, they will try to systematize the contents and will provide and facilitate bibliography for the preparation of the exam.
- 2) Practical classes in which practical exercises will be carried out aimed at applying the learning contents of the subject.

They will take place throughout the established classrooms classes. The objective is to help students in the exercise of reading, analysis and understanding of the texts and published works that are provided in the reference bibliography.

B. Attendance to seminars or complementary activities

These activities are proposed with the dual objective of delving into the learning content as well as working on the specific skills of the subject.

Various methodological possibilities are included in this section, such as attendance at specific monographic conferences or seminars, visits outside the classroom to a city, to an environment or significant historical and artistic monumental complex, to a museum with its own artistic collection. Attendance at this type of activity should serve the purpose of socializing students and teachers, to deepen some knowledge and to facilitate the exchange of opinions and experiences from direct contact with the works of art, also valuing their state of conservation and their conditions of visibility and appreciation by the public.

For these reasons, student attendance at the various scheduled activities is mandatory. In order for the activity to be valued, you must submit a report on the activity carried out. The characteristics and structure of the report will be communicated to the students prior to carrying out the activity.

C. Attendance to unscheduled tutoring

The student can attend the hours of attention that the faculty has established in order to make inquiries about any aspect or doubt related to the subject.

D. Attendance to scheduled tutoring

The student will be able to attend tutoring scheduled by the teaching staff in order to broaden theoretical and practical aspects, in sessions scheduled outside of teaching hours.



EVALUATION

It will be assessed:

1. Attendance to lectures and practical sessions. It will be controlled through exercises and text discussions in practical sessions, considering student's participation in debate as well as papers (individual short essays) delivered to professors.
2. Attendance to seminars and complementary activities, from which papers must be delivered for final assessment. Tests on recommended readings will be included in this issue.
3. Final examination including assessment of theoretical knowledge and practical application.

Depending on the type of activities planned, the percentage that each of these aspects represents in the final grade is established according to the following range:

Written end of term exam:	60-50%
Reading test and complementary activities:	30-20%
Assessment of individual papers:	30-10%
TOTAL:	100%

For the second test, professors will necessarily take into account marks obtained along the academic year in several papers and activities apart from written exams. However, marks got in lectures, reading tests, papers and complementary activities only will be considered in the first two terms of each academic year. In case no activities or papers would have been delivered during the course, these items will be considered "not delivered". For second round, no papers, nor second chance reading tests will be admitted, since students could only take end of term exams. A minimum score of 4 out of 10 is required in the written exam to average the qualifications.

REFERENCES

Basic

- ALEGRE CARVAJAL, E. y otros (2014), El arte de la Baja Edad Media occidental: arquitectura, escultura y pintura, Madrid, Editorial Universitaria Ramón Areces - UNED.
- CAMILLE, M. (2005): Arte gótico. Visiones gloriosas, Madrid, Akal.
- CASTELNUOVO, E., SERGI, G. (2009 - 2016): Arte e historia en la Edad Media, 3 vols. Madrid, Akal.



- CASTELNUOVO, E. (1999): "El artista", en LE GOFF, J.: El hombre medieval, Madrid, Alianza.
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- PIVA, P. (ed.) (2008): El alma de la piedra: Arquitectura medieval, Barcelona, Lunverg.
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- YARZA, J.; MELERO, M., (1996): Arte Medieval II, Madrid, Historia 16.

Additional

- BANGO, I., (1990): El monasterio medieval, Madrid, Anaya.
- BARAGLI, S. (2006) El siglo XIV, Madrid, Electa.
- BIALOSTOCKI, J., (1998): El arte del siglo XV. De Parler a Durero, Madrid, Istmo.
- CAMILLE, M., (2000): El ídolo gótico. Ideología y creación de imágenes en el Occidente medieval, Madrid, Akal.
- CHERRY, J., (1999): Las artes decorativas medievales. Madrid, Akal.
- ERLANDE-BRANDENBURG, A., (1993): La catedral, Madrid, Akal.
- ESPAÑOL BERTRAN, F. (2002): El gòtic català, Manresa, Àmbit.
- JACQUES PI, J., (2003): La estética del románico y el gótico. Madrid, Antonio Machado.
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- PANOFKY, E. (ed.) (2004), Abad Suger. Sobre la Abadía de Saint Denis y sus tesoros artísticos, Madrid, Cátedra.
- PAOLETTI, J. T.; RADKE, G. M., (2002): El arte en la Italia del Renacimiento, Madrid, Akal, capítulos 1, 2, y 3.
- SÁNCHEZ AMEIJERAS, R. (2014): Los rostros de las palabras. Imágenes y teoría literaria en el Occidente medieval, Madrid, Akal.
- WHITE, J. (1989): Arte y arquitectura en Italia, 1250-1400, Madrid, Cátedra.
- WILLIAMSON, P. (1997): Escultura Gótica, 1140-1300, Madrid, Cátedra.
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