

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

<b>Code</b>	33882
<b>Name</b>	History of Byzantine and Islamic art
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2022 - 2023

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	2	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	14 - History of medieval art	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
BENITO GOERLICH, DANIEL	230 - Art History
CHIVA BELTRAN, JUAN	230 - Art History
SERRA DESFILIS, AMADEO	230 - Art History

**SUMMARY**

Analysis and comprehension of the art developed by the two civilizations that shared the Medieval and Modern Mediterranean with the Christian Occident: Byzantium and the Islam.

**PREVIOUS KNOWLEDGE****Relationship to other subjects of the same degree**

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



### Other requirements

General knowledge of art history.

## OUTCOMES

### 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.

## LEARNING OUTCOMES

Understanding of the historical, cultural and artistic processes that constitute the foundations of two nearby and at the same time little-known civilizations, such as Byzantine/Orthodox and Islamic.

## DESCRIPTION OF CONTENTS

### 1. Introduction to Byzantine culture

### 2. Byzantine art from Justiniano to the iconoclastic conflict

### 3. The art of the Macedonians and Komnenos

### 4. The Autumn of Byzantium

### 5. Introduction to Islamic culture

**6. The formation of Islamic Art****7. Islamic art after the disintegration of the Caliphate.****8. The art of late medieval and modern Islam****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	10,00	0
Study and independent work	20,00	0
Readings supplementary material	20,00	0
Preparing lectures	30,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY****A. Three hours per week of in-class (face-to-face class), distributed as follows:**

- 1.- Theoretical classes given by university lecturers (30 hours/course)

These classes will last two hours per week, in which teachers will expose the main aspects of the subject, systematizing contents and providing bibliographical references in order to prepare the final exam.

- 2.- Experience-based classes (15 hours/course).

To undertake practical exercises, which will take place within the scheduled in-classes. The aim is to assist students on reading, understanding, and analysis of texts and academic articles provided in the reference bibliography.

**B. To attend to workshops and complementary activities.**

Compulsory attendance to an activity organized by the lecturer, such as museum, collection or monument visits, conferences or monographic seminars. To evaluate this section, a report must be submitted, according to the features and the structure provided by the lecturer prior to the activity. A portfolio must be submitted with all the activities within and outside the classroom for the final evaluation.

**C. Non-scheduled tutor sessions.**

Students may attend to tutor sessions on the hours designated by the lecturer for resolving doubts and queries related to the subject.

**D. Scheduled tutoring**

Students may attend to tutor sessions scheduled outside lecture hours for gaining theory & practice knowledge.

**EVALUATION**

Evaluation will be based on the following items:

- 1.- Follow-up of theory and practice that will be monitored through case studies and reading assessments, as well as analysis of artworks conducted in the classroom. In-class participation and individual written exercises will be also evaluated.
- 2.- Attendance to seminars or complementary activities, requiring submission of a report for final course mark.evaluation. This section will be supplemented with reading assessments, specifically those recommended for the preparation of in-class hours.
- 3.- Final test, where knowledge of both theory and practice will be assessed.

This sections will comprise the following percentages of the final course mark:

Written test: exam	60%
Reading asessments and supplementary	20%
Evaluation of memories and individual easies	20%
Total	100%

At the end of the academic year, each professor will let students know the exact percentage for each of the aforementioned sections.

Marks for theory & practice follow-up evaluations, reading assessments and complementary activities will only be considered during the first academic year. The minimum grade required to assess the exam with the assignments, readings and activities, will be 4 out of 10.



If no activities have been submitted during the course no marks will thereof be added for the final mark.

### **For the second call:**

The second call will not evaluate again those activities that, due to their nature and design, are considered continuous training and are evaluated throughout the course, such as complementary activities. These activities will maintain the qualification obtained during the course. As in the first call, it will be necessary to achieve a grade of 4 in the exam to make effective the average qualification. In the extension of the guide that the teaching team of each group will deliver at the beginning of the classes, the recoverable or non-recoverable nature of each of the activities will be explained in detail.

## **REFERENCES**

### **Basic**

- BECKWITH, J., *Arte paleocristiano y bizantino*, Madrid, Cátedra, 1997.
- BERMÚDEZ LÓPEZ, J., *La Alhambra y el Generalife. Guía oficial*, Madrid, 2010.
- BLAIR, S. y BLOOM, J., *Arte y Arquitectura del Islam 650-1250*, Madrid, Cátedra, 1999.
- CAMERON, A. *Cuestiones bizantinas*, Bellaterra, Universitat Autònoma de Barcelona, 2017.
- GRABAR A., *La iconoclastia bizantina*, Madrid, Akal, 1998.
- GRABAR, O., *La formación del arte islámico*, Madrid, Cátedra, 1979.
- KRAUTHEIMER, R., *Arquitectura paleocristiana y bizantina*, Madrid, Cátedra, 1984.
- RUNCIMAN, S., *Bizancio. Estilo y civilización*, Madrid, Xarait, 1988.
- STERLING, H., *El Islam desde Bagdad a Córdoba*, Singapur, Taschen, 2002.
- STERLING, H., *Turquía desde los selyúcidas a los otomanos*, Singapur, Taschen, 2002.
- VELMANS, T. (ed.), *El mundo del icono*, Madrid, San Pablo, 2003.
- ZIBAWI, M., *Iconos. Sentido e historia*, Madrid, Libsa, 1999.

### **Additional**

- BARRUNCAND, M. y BEDNORZ A., *Arquitectura islámica en Andalucía*, Colonia, Taschen, 1992.
- BORRÁS, G., *El Islam de Córdoba al mudéjar*, Madrid, Sílex, 1990.
- CAVALLO, G., *El hombre bizantino*, Madrid, Alianza, 1994.
- GARCÍA MARSILLA, J. V., *Història de l'Art Medieval*, Valencia, PUV, 2002.
- HALLSTEIN, M. y DELIUS, P., *El Islam. Arte y arquitectura*, Barcelona, Könemann, 2001.



- HERRIN, J., Mujeres en púrpura. Soberanas del medievo bizantino, Madrid, Taurus, 2002.
- HERRIN, J., Bizancio. El imperio que hizo posible la Europa moderna, Madrid, Debate, 2009.
- HOURANI, A., Historia de los pueblos árabes, Barcelona, Ariel, 1993.
- MALPICA, A., La Alhambra de Granada. Estudio arqueológico, Granada, Universidad de Granada, 2002.
- NORWICH, J.J., Breve historia de Bizancio, Madrid, Cátedra, 2000.