

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

<b>Code</b>	33902
<b>Name</b>	History of Medieval Hispanic Art
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**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	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	7 - Art and territory	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
MOCHOLI MARTINEZ, MARIA ELVIRA	230 - Art History
VILAPLANA ZURITA, DAVID M.	230 - Art History

**SUMMARY**

By studying the "History of Medieval Hispanic Art" is to analyze a set of artistic phenomena of great diversity. The territorial and chronological approach to these manifestations requires combining cultures and very different artistic techniques, worldviews and forms of communication that responded to imaginary very rich and varied, sometimes conflicting or presented as antagonists. To this must be added the historical problem caused by the mobility of borders and the constant evolution of conceptions of power, to understand how the "Hispanic" designation is intended to state the complex multicultural perspective and kaleidoscopic historical reality in which the works are inserted the vast most significant between the VI and XVI period. To promote understanding of this immense heritage as the subject group the different periods into two large blocks adjusted to the two great cultural and religious frameworks for the Christian world and the Islamic and coexisted in time.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

They are not needed.

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to present management and dissemination projects in all fields of art history, both orally and in writing.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- Have critical knowledge of the space-time coordinates of art history.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.

## LEARNING OUTCOMES

Students should acquire an understanding of the artistic heritage represented by the most significant authors and movements pertaining to the great cultural patterns of their eras. These are arranged within a chronological and geographical structure that enables us to establish the relevant historical relationships and to showcase the works of these periods within the collective heritage as expressions of ideologies and volition.



## DESCRIPTION OF CONTENTS

### 1. Medieval Hispanic art in the territories of Christian culture

- 1.1. The art of the Middle Ages under the Visigothic rule and Asturian kingdom.
- 1.2. The formation and extension of the Romanesque style in the Iberian peninsula during the feudal period.
- 1.3. The variety and evolution of Gothic art in the Middle Ages in the Hispanic kingdoms.

### 2. Medieval art of Islamic influence

- 2.1. Islamic art from the Moorish Caliphate to the Nasrid dynasty.
- 2.2. Islamic influence in Christian art: indigenous phenomena Mozarabism and Mudejarism.

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	5,00	0
Development of individual work	25,00	0
Study and independent work	25,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	5,00	0
<b>TOTAL</b>	<b>150,00</b>	

## TEACHING METHODOLOGY

The course is structured as follows:

a) Three hours a week of theoretical and practical lessons taught orally through visual presentations, documentaries and readings of historical sources to showcase the subject's essential aspects. In order to better follow these classes and participate more actively in them, students should read and prepare materials previously set by the teacher. This reading and preparation may be evaluated, as may the student's attendance and participation. The practical component, which will be conducted during these classes, may consist of comments and analyses of texts or images. These classes will be organized in two chronologically parallel blocks: the western tradition of art in the Christian territories (taught on Mondays); and art in the Islamic territories and the strong Islamic influence in the Christian territories (taught on Fridays).



b) Guided tours of exhibitions and heritage centres, plus possible attendance at seminars and other events that are always intended to enrich the student's experience and introduce a variety of activities.

Attendance may be compulsory for these events. The nature of these activities will depend on the number of students in the group as well as on organizational and financial conditions.

c) Attendance at tutorials. Students may attend office hours at times set by the teacher in order to submit any queries on matters pertaining to the subject. The teacher may also arrange scheduled tutoring sessions when appropriate.

## EVALUATION

1. A final written theoretical and practical exam divided into two parts corresponding to the two main areas of content. To be able to apply the average of the scores for the various categories, a minimum score of 4 out of 10 is needed on each part of the exam.

2. Readings recommended by the teachers of the course. Evaluation of the individual practical assignments set during the course. These may include commentaries on specific aspects pertaining to works of art and reports on student activities.

3. In summary:

Written test: 60 %

Readings: 30 %

Practical work or report: 10 %

NOTE: Work conducted by students on readings and practical work must be submitted during the course. The same requirements as for the first exam call will apply to the second exam call. The grades awarded to students for their readings and practical work will carry over to the second call.

## REFERENCES

### Basic

- YARZA LUACES, J.: *Arte y arquitectura en España 500-1250*, Madrid, 1979.
- YARZA LUACES, J.: *Introducción al arte español. Baja Edad Media: Los siglos del gótico*, Madrid, 1992.

### Additional

- AA.VV.: *El mensaje simbólico del imaginario románico*, Aguilar de Campoo, 2007.



- AA.VV.: Imágenes y promotores en el arte medieval: Miscelánea homenaje a Joaquín Yarza Luaces, Barcelona 2001.
- AA.VV.: La Edad de Oro del Arte Valenciano, Valencia, 2009.
- AZCÁRATE, J.M.: El arte gótico en España, Madrid, Alianza, 1990.
- BANGO TORVISO, I.G.: Alta Edad Media: de la tradición hispanogoda al románico, Madrid, 1994.
- BANGO TORVISO, I. G.: Arte prerrománico hispano : el arte en la España cristiana de los siglos VI al XI, Madrid 2001.
- BARRAL I ALTET, X.: Lart pre-romànic a Catalunya, Barcelona. 1981.
- BONET CORREA, A.: Arte prerrománico asturiano, Barcelona 1967.
- CID PRIEGO, C.: El arte prerrománico de la monarquía asturiana, Oviedo, 1995
- DODDS, J.: Architecture and Ideology in Early Medieval Spain, Londres, 1989.
- DODDS, J. D. (ed.): The Art of medieval Spain, 500-1200, Nueva York, 1993.
- FERNANDEZ ARENAS, J.: Arquitectura mozárabe, Barcelona, 1972.
- FONTAINE, J.: El prerrománico, Madrid, 1978.
- LACARRA DUCAY, M.C.(co.): La pintura gótica en el siglo XV en tierras de Aragón y en otros territorios peninsulares, Zaragoza, 2007.
- LAMBERT, E.: El arte gótico en España en los siglos XII y XIII, Madrid, 1990.
- MENTRÉ, M.: El estilo Mozárabe, Madrid, 1994.
- NIETO ALCAIDE, V.: Arte prerrománico asturiano, Salinas, 1989.
- NUÑEZ RODRIGUEZ, M.: Arquitectura prerrománica, Santiago de Compostela, 1978.
- OLAGUER-FELIÚ, F.: El arte medieval hasta el año mil: desde el establecimiento de los visigodos a la conformación del románico, Madrid, 1998.
- OLAGUER-FELIÚ, F.: El arte románico español, Madrid, 2003.
- PALOL, P de.: Early Medieval Art in Spain, Londres, 1967.
- SUREDA, J.: La pintura gòtica catalana del segle XIV, Barcelona, 1989.
- SUREDA, J.: La pintura románica en Cataluña, Madrid, 1981.

## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

## **PRESENTIAL / SEMI-PRESENTIAL TEACHING**





## **1. Contents**

The contents initially included in the teaching guide are maintained.

## **2. Workload and time schedule**

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. If the capacity of the classrooms derived from the sanitary conditions does not allow 100% attendance, the theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups. Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

If the sanitary situation changes and no access to the University facilities is possible, all teaching activities will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **3. Teaching Methodology**

Theory and practice classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups (if the capacity of the classrooms derived from the sanitary conditions doesn't allow 100% attendance) which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or similar. They will be complemented with different types of materials and activities in the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **4. Evaluation**



The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **5. Bibliographic references**

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.