



DEGREE CURRICULUM

# ART AND CULTURE OF THE MIDDLE AGES

Coordination: FITE LLEVOT, FRANCESC

Academic year 2022-23

## Subject's general information

<b>Subject name</b>	ART AND CULTURE OF THE MIDDLE AGES			
<b>Code</b>	100131			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON/CORE	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA	TEORIA	
	<b>Number of credits</b>	2	4	
	<b>Number of groups</b>	1	1	
<b>Coordination</b>	FITE LLEVOT, FRANCESC			
<b>Department</b>	ART HISTORY AND SOCIAL HISTORY			
<b>Teaching load distribution between lectures and independent student work</b>	Third part magistracy class and the other tow parts the work of the student			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan			
<b>Distribution of credits</b>	Four credsis theoretical and tow credits practice lecture room			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
FITE LLEVOT, FRANCESC	francesc.fite@udl.cat	5,5	
LORES OTZET, IMMACULADA	imma.lores@udl.cat	,5	

## Subject's extra information

The aim of the subject is to offer a broad and interdisciplinary vision of medieval art in the context of medieval culture, as an expression of an era and above all as a means of communication, in a similar way to that of language, through which they have expressed themselves beliefs and spirituality, but also the mentality and values of society. A long period to be traveled that fills a fundamental space between the ancient and modern times, which undoubtedly laid the foundations of its development.

## Learning objectives

- 1 - Learn to comment, analyze and interpret the most significant artistic works of medieval times
- 2 - Learn to analyze the concept and meaning of the architectural space and to establish the different typologies of buildings and their evolution.
- 3 - Know the historical and social framework of medieval art in its cultural context.
- 4 - Learn to recognize the great themes of medieval art.
- 5 - Achieve the mastery of medieval language in a global way

## Competences

Basics (Anexo I section 3.3 del Real Decreto 861/2010) (*)	Generals	Specifics	Transverse (according to UdL)
<p><b>CB1</b> The aim of the subject is to offer a broad and interdisciplinary vision of medieval art in the context of medieval culture, as an expression of an era and above all as a means of communication, in a similar way to that of language, through which they have expressed themselves beliefs and spirituality, but also the mentality and values of society. A long period to be traveled that fills a fundamental space between the ancient and modern times, which undoubtedly laid the foundations of its development.</p>	<p>CG1 Analyze, synthesize, organize and plan information</p>	<p>CE1 Develop a critical vision of the basic processes of scientific methodology in History of Art</p>	<p>CT1 Acquiring adequate comprehension and oral and written expression of Catalan and Spanish</p>
<p><b>CB2</b> Apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study</p>	<p>CG2 Develop critical reasoning</p>	<p>CE2 Develop instrumental skills applied to the History of Art</p>	<p>CT2 Acquire a significant command of a foreign language, especially English</p>
<p><b>CB3</b> Ability to gather and interpret relevant data (normally within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues G3 Search, find and manage information</p>	<p>CG3 Search, find and manage information</p>	<p>CE3 Develop a general diachronic vision of the history of general and / or universal art</p>	<p>CT3 Acquire training in the use of new technologies and information and communication technologies</p>
<p><b>CB4</b> Power transmetre informació, idees, problemes i solucions a un públic tant especialitzat com a no especialitzat</p>	<p>CG4 Treballar in equipments of interdisciplinary character, amb capacitat de lideratge and of prey of decisions. Desenvolupar tasques en grup amb objectius comuns.</p>	<p>CE4 Reconjixer in a critical way the spatial - temporal coordinates (diachronic and synchronic) and of the limits and geographic and cultural interrelations of the History of the Art</p>	<p>CT4 Acquire coneixements bàsics d'emprenedoria i dels entorns professionals</p>
<p><b>CB5</b> Know how to develop those habilitats d'aprenentatge necessàries per a undertake later studies with an alt grau d'autonomia</p>	<p>CG5 Manage bibliographic referències and use of research resources of general and specific bibliographic resources, inclòs l'accés via Internet</p>	<p>CE5 Identify and reconnect the different diachronic visions regional and global dels fenòmens artístics territorials, així com relacions entre centrare i perifèria</p>	<p>CT5 Acquire essencials notions of scientific thinking</p>
	<p>CG6 Planning and managing the temps per a the dam of decisions and desenvolupament of individual tasks and in teams of team treball.</p>	<p>CE6 Acquiring a systematic and integrative coneixement of the fetish art: distints llenguatges, procediments i tècniques of artistic production al llarg de la història, així with the theory i pensament estètic</p>	

	CG7 Assess the importance of diversity and multiculturalitat	CE7 Identify, distinguish and evaluate or evaluate the principal literary and documentary fonts of the History of Art	
	CG8 Recognize and be sensitive to the promotion of Human Rights and the values of a culture of peace and democratic values	CE8 Develop and handle basic concepts about iconography, as a key for the interpretation of images	
	CG9 Recognize the principles and implications of professional ethics	CE9 Identify, distinguish and evaluate or assess the current problems of conservation, criteria for restoration and management of historical - artistic and cultural heritage	
	CG 10 Recognize and be sensitive to the promotion of fundamental rights of equality between men and women	CE10 Identify and recognize the critical awareness of heritage and its value in today's society	
		CE11 Develop and handle basic concepts of Museology and Museography	
		CE12 Develop and handle basic concepts about documentation, composition of materials and techniques of movable and immovable artistic property	
		CE13 Recognize critically the dialogue between the different methodologies of approaching the H <sup>a</sup> of Art and its historical evolution (Historiography of Art)	

## Subject contents

Topic 1: Introduction to the medieval world. Civilization versus medieval culture. The great historical stages and their cultural vision. The appearance and development of a culture of its own. For a medieval art (J. von Schlosser): genesis and configuration.

Topic 2: Genesis of medieval art: Early Christian art and its birth in the late-antiquity period. The passage from the ancient era to the medieval one. The new Rome: Constantinople. Birth of Byzantine art.

The art of the Europe of the Invasions. The installation of the barbarian peoples (5th-7th centuries) and the crisis of the Roman world. Romans and barbarians (Germanic): the European barbarian art and subantiquous art. European panorama:

2-II Insular Art. Architecture, miniature, goldsmithing.

2-III Anglo-Saxon Art. The art of northumbria and the southern zone. Architecture, sculpture, goldsmithing and miniature.

2-IV Merovingian Art. Architecture, sculpture, miniature and goldsmiths.

2-V Ostrogodo art (Ravenna) and Longobardo. Architecture, sculpture (Pavia, Benevento), painting and miniature and goldsmithing.

Topic 3: Hispanic art from the Visigothic period. Architecture, sculpture, sumptuary arts (treasures of Guarrazar and Torredonjimeno).

Topic 4: Islamic art. Introduction.

4-1 Omeya period (670-750) The hypostyle mosque (Damascus, Jerusalem) Palaces of the desert The new ornamental and figurative language Abbasida (750-950), Architecture and urbanism (Baghdad, Samarra) : yeresias .Tuluni i Fatimí period art (X-XI century) Religious architecture (Cairo, al-Qayrawan).

4-II Spanish-Muslim art. The emiral and califal art (VIII-X century). The Cordoba's mosque. Taifa art (11th century). The Aljafería of Zaragoza and the Hudson palace of Balaguer. Almoravid art (1056-1147). Arte Almohade (1130-1269). Seville. Art Nazarí (XIII-XV century). The Alhambra of Granada.

Topic V. Carolingian Art. Attempt of Germanic organization: The "Renovatio Imperii". Architecture. Miniature and sumptuary arts.

Topic VI: Asturian Art. Architecture and sculpture. Painting. Sumptuary arts.

Topic VII. Ottonian art. The Europe of the year one thousand. The Holy Germanic Empire. Architecture and sculpture. Miniature and sumptuary arts.

VII-II França: Post-Carolingi Art. Architecture and sculpture. Miniature.

VII-III Anglo-Saxon world. Architecture and sculpture. Miniature and sumptuary arts.

Topic VIII. Hispanic art of the Repopulation era (Mozarabic?). Architecture and sculpture. Sumptuary and miniature arts (Bíblías i Blessed).

VIII-1 Catalan county art. Architecture and sculpture. Sumptuary arts.

Topic IX. First Romanesque Art (Puig i Cadafalch). Lombardy and Catalunya. Current vision Architecture.

Topic X. Full or Second Romanesque, or International Romanesque Art. The Compostelano road. The Crusades. Urban development Architecture (France, Italy, England, Germany, Reynss Hispanos). Romanesque sculpture (France, Italy, England, Hispanic Reynos ...). Romanesque painting, panoramic. Sumptuary arts.

X-I Late Romanesque art or 1200 style. Architecture. Sculpture. Painting and miniature. Sumptuary arts.

Topic XI. The Cister. Spiritual reform and artistic aspects. Esthetic rigor of San Bernardo. Monastery: typology and organization.

Topic XII. Protogótico. Nomenclature problems Formal components Suger de Saint-Denis, Pedro the Venerable and San Bernardo de Claravall. The problem of the ribbed vault. Aesthetics and mysticism of light.

Topic XIII. Gothic. General introduction. Chronological extension. Nomenclature problems Periodization. The city and the bourgeoisie. Cathedral. The window and the light in the Gothic building: the transfigured space. French dominance. Architecture and sculpture. Organization of the cathedral. Villard d'Honnecourt. The great cathedrals and the evolution of the covers. The southern zone.

Topic XIV. Gothic. From the 13th century to the crisis of the 14th century. French dominance. Painting and miniature. Artists and lay clients. New books, new demand. Paris and artistic primacy. The fourteenth century: Jean Pucelle. Window. The big sets. England. Architecture. English gothic personality. The great cathedrals. Painting and miniature. The apocalypse. The great psalters. Window. Germany. Architecture. Sculpture. Painting and miniature.

Topic XV Gothic. From the 13th century to the crisis of the 14th century. Italy. Ciudades-estado and the bourgeoisie. Architecture: antigoticismo i classicism. Sculpture: the classicism of Nicola Pisano and the gothicism of Giovanni Pisano. Painting: Tuscany and Rome. Miniature.

Topic XVI. Gothic. From the 13th century to the crisis of the 14th century. The Hispanic Reynos. Architecture and sculpture. The great Castilian cathedrals. Sculpture and iconography. Painting. The linear Gothic. Miniature. The alfonsies manuscripts.

Topic XVII. Mudejar Ethnic Minorities Hispanic Reynos.

Topic XVIII. Gothic. End of the Middle Ages. France and the Netherlands. The great princepes and the artistic commissions. Architecture. The sculpture and its independence from the arch

## Methodology

03

activity	CODE / description / typologie TPD	o*	G*	HP*	HNP*
<b>Magistral class (M)</b>	See topic contained	0.1 0.2 0.3	1	15	20
<b>Seminar (S)</b>					
<b>Practices (P)</b>	Class-room practices and departure, visit Museum (P1, P2)	02 03 04	1	18	43
<b>Works (T)</b>	An monographic work (T1)	0.3 0.4	Ind.	2	40
<b>Visit guardians (Tut)</b>				2	
<b>Others (AA)</b>					
<b>Evaluation (AV)</b>				2	
<b>ALL</b>	150 (6 ETCS)			47	103

O: Objective. G: number of implicate groups in the activity. HP: presential hours of student. HNP: no presential hours of student.

## Development plan

(M) i (P)

28 classes, between

theoretical classes and practices of ther class-room

Hours: Monday and tuesday 11,30 a 13 aula 1.16

(P)

Work in the field: tow departures: to islamic Balaguer

to the Museum of Lleida (medieval part)

(T)

Work: a monography

(AV)

One exam about the topics

## Evaluation

The evaluation is continued. The students who combine their studies with a female student at the same time have to apply for an alternative assessment within 5 days of the semester commendation. For more information, send an electronic mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or [adreceu-vos](mailto:adreceu-vos) to the Secretary of the Facultat de Lletres.

Mechanism of evaluation	code / description-criterion / typologie TPD	observations	O*	Activities	%*	Attendance and participation (As)	Obligation to give the token	Attendance participation in presential activities	10	Evaluation's workshop (TA) (Exam)	Write test, commentary of transparencies and topics (E1, E2)	Exame	50	Report (In) / Works (T)	Memory of pràctics (In) Monographic work work (T1)	lwrite (0.10 Monc work 35)
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## Bibliography

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