



Universitat de Lleida

DEGREE CURRICULUM **GOTHIC ART**

Coordination: PLANAS BADENAS, JOSEFINA

Academic year 2023-24

Subject's general information

Subject name	GOTHIC ART			
Code	100141			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	2	4	
	Number of groups	1	1	
Coordination	PLANAS BADENAS, JOSEFINA			
Department	GEOGRAPHY, HISTORY AND HISTORY OF ART			
Teaching load distribution between lectures and independent student work	Face-to-face class/semi face-to-face: 22,5 hours. Student's autonomus work: 127,5 hours.			
Important information on data processing	Consult this link for more information.			
Language	Catalan.			
Distribution of credits	Face-to-face class/ semi face-to-face: 22,5 hours. Student's autonomus work: 127,5 hours.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
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Subject's extra information

The subject analyzes the artistic manifestations that took place in the different kingdoms and states between the middle of the 12th century, with the appearance of proto-Gothic and the Cistercian reform, until the 15th century. These chronological limits can not be applied strictly. In the first place, while certain regions of France are at the forefront of artistic creation, other places still reproduce inertially forms anchored in ancient languages. A phenomenon of similar characteristics is observed when determining the final limits of the late Gothic period: while cities like Florence are imbued with Renaissance forms around 1430, other places, such as the South Netherlands, continued with the Gothic forms until the end of the 15th century. The subject arises regardless of the existing hierarchies between the artistic disciplines to give prominence to plots of the figurative arts that were protagonists during the Gothic centuries.

Learning objectives

- Learn the general diachronic of the universal history of art.
- Systematically learn the means, procedures, materials and techniques of artistic production throughout history.
- Learning to have a critical awareness of spatial / temporal coordinates and of the synchronic and diachronic interrelations of the fundamental facts of the history of art.
- Apply consciously the scientific methods used for the analysis of a work of art.
- Correct use of the contents for the analysis of an artistic work.
- Direct reading of the most important sources of art history.

Competences

- Ability to gather and interpret relevant data (normally within their area of study) in order to make judgements that include reflection on relevant social, scientific or ethical issues.
- Working in interdisciplinary teams, with leadership and decision-making skills. Develop group tasks with common objectives.
- Manage bibliographic references and handle search tools for general and specific bibliographic resources, including Internet access.
- Plan and manage time for decision making and development of individual tasks and in team work environments.
- Value the importance of diversity and multiculturalism.
- Develop a general diachronic vision of general and/or universal Art History.
- Critically recognise the spatial-temporal coordinates (diachrony and synchrony) and the geographical and cultural limits and interrelations of Art History.

- Identify and recognise the different regional and global diachronic visions of territorial artistic phenomena, as well as the relations between centre and periphery.
- Acquire an adequate oral and written comprehension and expression of Catalan and Spanish.

Subject contents

1. **The Cister.** Spiritual reform and artistic aspects. Esthetic rigor of San Bernardo. Monastery: typology and organization.
2. **Protothotic.** Nomenclature problems Formal components Suger of Saint-Denis, Peter the Venerable and Saint Bernard of Clairvaux. The problem of the ribbed vault. Aesthetics and mysticism of light.
3. **Gothic. General introduction.** Chronological extension. Nomenclature problems Periodization. The city and the bourgeoisie. Cathedral. The stained glass and the light in the Gothic building: the transfigured space. Mendicant orders.
4. **Gothic. From the 13th century to the crisis of the 14th century. French dominance.** Architecture and sculpture. Organization of the cathedral. Villard d'Honnecourt. The great cathedrals and the evolution of the covers. The southern zone.
5. **Gothic. From the 13th century to the crisis of the 14th century. French dominance.** Painting and miniature. Style 1200. Artists and lay clients. New books, new demand Paris and artistic primacy. The fourteenth century: Jean Pucelle. Stained glass. The big sets.
6. **Gothic. From the 13th century to the crisis of the 14th century. England.** Architecture. English gothic personality. The great cathedrals. Painting and miniature. Style 1200 Apocalypse. The great psalters. Stained glass.
7. **Gothic. From the 13th century to the crisis of the 14th century. Germany.** Architecture. Sculpture. Painting and miniature.
8. **Gothic. From the 13th century to the crisis of the 14th century. Italy.** City-state and the bourgeoisie. Architecture: anti-romanticism and classicism. Sculpture: the classicism of Nicola Pisano and the gothicism of Giovanni Pisano. Painting: Tuscany and Rome. Miniature.
9. **Gothic. From the 13th century to the crisis of the 14th century. The Hispanic kingdoms.** Architecture and sculpture. The great Castilian cathedrals. Sculpture and iconography. Painting. The linear Gothic. Miniature. The alphonso manuscripts.
10. **Mudejar** Ethnic minorities. Hispanic kingdoms.
11. **Gothic. End of the Middle Ages. France and the Netherlands.** The great princes and the artistic commissions. Architecture. The sculpture and its independence with respect to architecture. Sculpture: Nordic naturalism. Painting and miniature. The court of the Duke of Berry and other teachers. Flemish painting: Jan van Eyck and Robert Campin. The last generations.
12. **Gothic. End of the Middle Ages. The Empire.** Architecture. The apogee of the late Gothic sculpture. Painting of the international gothic. International business in Bohemia.
13. **Gothic. End of the Middle Ages. Peninsular kingdoms.** Architecture: the last cathedrals. Sculpture: the Burgundian presence. Painting: the northern influence Chronology.

Methodology

Activity	CODIFICATION / Description / typology TPD	O*	G*	HP*	HNP*
Master class (M)	See units and schedule		1	15	65
Seminars (S)	Methodolgy workshop			15	
Practices (P)	P1, P2, P3, P4, P5, P6, P7, P8 I P9 (All correspond to practices carried out in the classroom. They include text commentaries, analysis of specific topics and an audiovisual)			9	27
Assignments (T)					
Tutorial (Tut)	5 Scheduled tutorials. 2 referred to M and 3 referred to P.			5 + 4	
Other activities (AA)				7	
Evaluation (AV)*	See the evaluation table	1		3	
TOTAL				58	92

O: Objective. G: number of groups implied in the activity. HP: classroom hours for the student. HNP: hours of work at home for the student.

Development plan

As a guide, we can say that we will dedicate approximately one week to each topic. The nine classroom practices will be articulated over ten weeks, approximately.

Evaluation

Evaluation mechanisms	CODIFICATION / Description - criteria / observations typology TPD	O*	activity	%*
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Attendance and participation (As)	As1: extra credit according to a self-assessment and a report of participation by the teacher (can not penalize).	O.1	All those face-to-face.	
Attendance, participation in seminar, and completing a report.	As2: -Reports.	O.2	Attendance, participation in the seminar, and completing a report.	10
Evaluation workshop (TA) (Exam)	TA: Three midterm exams of the whole of the subject taught in M / written tests. Each examen 25%	O.1	Master classes	75
Report (In) / Assignments (T)	Practice report. Methodology workshop			10+5
Other (A)				
TOTAL				100

O: Objective %: percentage in the final grade.

The evaluation is continuous. Students who combine their studies with a part-time or full-time job have the right to request an alternative evaluation within five days of the beginning of the semester. For more information, you can send an email to academic@lletres.udl.cat or you can contact the Secretary of the Faculty of Arts. If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.

Bibliography

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Estas obras se pueden consultar en la Biblioteca de Letras de la Universitat de Lleida o solicitarlas a través de la red informática de las Universidades Catalanas.