

**Technical description of the module**

Module	GOTHIC ART AND ARCHITECTURE (MODULE BELONGS ORIGINALLY TO THE DEGREE IN ART HISTORY)		
Topic	AN OVERVIEW OF THE HISTORY OF WESTERN ART (TOPIC 3 OF THE DEGREE IN ART HISTORY)		
Course	INTERNATIONAL SEMESTER IN HUMANITIES		
Programme	908	Code	75116
Scheduled dates	SECOND SEMESTER	Type	COMPULSORY
Level/Cycle	UNDERGRADUATE	Year	1 ST (THIS COURSE IS DEVELOPED IN A SINGLE YEAR)
ECTS Credits	6		
Language	ENGLISH		
Professor	FERNANDO GUTIÉRREZ BAÑOS		
Contact details	OFFICE 12 OF THE DEPARTMENT OF ART HISTORY (2 ND STOREY OF THE FACULTAD DE FILOSOFÍA Y LETRAS) E-MAIL: fbanos@uva.es PHONE NUMBER: 983.423.000 OR 983.423.159, EXTENSION 6611		
Department	ART HISTORY		



1. Description and background information

1.1 Description

This module provides an overview of the art and architecture produced in the Medieval West between the mid-twelfth century and the early-sixteenth century. This was a period of great creativity, when patrons, artists and ideas circulated throughout Europe making possible an international art above the distinctive features of each territory. This art fascinated the intellectuals of the eighteenth and nineteenth centuries, at the time modern European nationalities were definitively defined, and is today a landmark of the world heritage.

N.B.: Please, note that Spanish art and architecture of this period are not considered within this module, as they are thoroughly studied in a specific module of the Degree in Art History.

1.2 Relation with other modules

This module has no specific relation with the remaining modules of the International Semester in Humanities, as this course is intended to offer international students the opportunity of studying some subjects of the wide range of subjects in the field of Humanities offered by the Facultad de Filosofía y Letras in order to become aware of their possibilities. This is why the remaining modules belong to such areas as Philosophy, Music, English Studies or Journalism.

This module will also be offered to local students from the course in Art History willing to enhance their international opportunities.

1.3 Requirements

There are no specific requirements, but students will be asked about their cultural background to adequate the lessons to their personal circumstances. Usually a deep knowledge of Christianity, comprising its theological and everyday life implications, is necessary to understand Gothic art and architecture, but this will be provided by the professor when necessary.



2. Learning outcomes (2. Competences; 3. Aims)

Students successfully completing the module are expected to:

- have developed a detailed knowledge and understanding of certain key or 'canonical' works produced during the Gothic era.
- have developed skills of visual analysis of works of art.
- have gained familiarity with a range of key ideas concepts and terms that art historians routinely employ to describe and interpret works of art.
- have acquired skills to communicate their knowledge to both a specialised and a non-specialised audience.
- have acquired skills to work autonomously.





4. Contents

- Introduction. What does 'Gothic' mean? Contemporary and modern appreciations. The historical frame. The origins of Gothic art and architecture.
- Gothic architecture and sculpture in France in the 13th and 14th centuries.
- Gothic architecture and sculpture in England and the Holy Roman Empire in the 13th and 14th centuries.
- Painting and related techniques in the 13th and 14th centuries.
- The Italian point of view: architecture and art in the *Duecento* and *Trecento*.
- The Late Gothic period.

Permanent link to Leganto, the website of the library of the University of Valladolid where the relevant material for this module is collected:

https://buc-uva.alma.exlibrisgroup.com/leganto/public/34BUC_UVA/lists/5251107300005774?auth=SAML

g.1 Core bibliography

- CAMILLE, Michael: *Gothic Art: Glorious Visions*, Abrams, New York, 1996. BC 29492.
- COLDSTREAM, Nicola: *Medieval Architecture (Oxford History of Art)*, Oxford University Press, Oxford and New York, 2002. BC 29412 and BC 29413 (two different copies).
- FRANKL, Paul: *Gothic Architecture (The Pelican History of Art)*, revised ed. by Paul Crossley, Yale University Press, New Haven and London, 2000.
- HARBISON, Craig: *The Art of the Northern Renaissance*, Laurence King Publishing, London, 1995.
- MARTINDALE, Andrew: *Gothic Art*, Thames & Hudson, London, 1967. BC 29491.
- NASH, Susie: *Northern Renaissance Art (Oxford History of Art)*, Oxford University Press, Oxford and New York, 2008. BC 26549 and BC 26550 (two different copies).
- SEKULES, Veronica: *Medieval Art (Oxford History of Art)*, Oxford University Press, Oxford and New York, 2001. BC 26547 and BC 26548 (two different copies).
- SMITH, Jeffrey Chipps: *The Northern Renaissance*, Phaidon Press, Londres y Nueva York, 2004.
- TOMAN, Rolf (ed.): *Gothic Age: Architecture, Sculpture, Painting*, Könemann, Cologne, 1999. BC 29438.
- WHITE, John: *Art and Architecture in Italy, 1250-1400 (The Pelican History of Art)*, 3rd ed., Yale University Press, New Haven and London, 1993. BC 29414 and BC 29415 (two different copies).
- WILLIAMSON, Paul: *Gothic Sculpture, 1140-1300 (The Pelican History of Art)*, Yale University Press, New Haven and London, 1995.
- WILSON, Christopher: *The Gothic Cathedral: The Architecture of the Great Church, 1130-1530*, revised ed., Thames & Hudson, London, 2000. BC 29410 and 29411 (two different copies).

g.2 Subsidiary bibliography

- BINSKI, Paul: *Medieval Craftsmen: Painters*, British Museum Press, London, c. 1991. BC 29738 and HA 18265.
- BROWN, Sarah y O'CONNOR, David: *Medieval Craftsmen: Glass-painters*, British Museum Press, London, c. 1991. BC 29443.
- CHERRY, John: *Medieval Craftsmen: Goldsmiths*, British Museum Press, London, c. 1992. HA 18624.
- CLARKE, Michael: *The Concise Oxford Dictionary of Art Terms*, Oxford University Press, Oxford and New York, 2001. IN 12643.
- COLDSTREAM, Nicola: *Medieval Craftsmen: Masons and Sculptors*, British Museum Press, London, c. 1991. HA 15850. HA 15850.
- DE HAMEL, Christopher: *Medieval Craftsmen: Scribes and Illuminators*, British Museum Press, London, c. 1992. HA 15849.
- FRANKL, Paul: *The Gothic: Literary Sources and Interpretations through Eight Centuries*, Princeton University Press, Princeton, 1960. HA 3606.
- FRISCH, Teresa G.: *Gothic Art, 1140-c. 1450: Sources and Documents (Medieval Academy Reprints for Teaching, 20)*, University of Toronto Press and Medieval Academy of America, Toronto, Buffalo and London, 1987.
- KAHSNITZ, Rainer: *Carved Altarpieces: Masterpieces of the Late Gothic*, Thames & Hudson, Londres, 2006. HA 15332.



- LE POGAM, Pierre-Yves y JUGIE, Sophie: *La sculpture gothique 1140-1430*, Éditions Hazan, n. p., 2020. HA Grande 60.
- LUCIE-SMITH, Edward: *Dictionary of Art Terms*, new edition, Thames & Hudson, Londres, 2003. Ha 18623.
- POESCHKE, Joachim: *Italian Frescoes: The Age of Giotto, 1280-1400*, Abbeville Press, Nueva York y Londres, 2005.
- SAUERLÄNDER, Willibald: *Gothic Sculpture in France 1140-1270*, Harry N. Abrams, New York, n. d. [1972]. French edition available: BC 730.033F SAUscu
- STANILAND, Kay: *Medieval Craftsmen: Embroiderers*, British Museum Press, London, c. 1991. BC 29444.
- VON SIMSON, Otto: *The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order*, 3rd ed., Princeton University Press, Princeton, 1988. HA 3592.

g.3 Internet resources

- <http://www.gotik-romanik.de/> (thousands of photographs of Romanesque and Gothic buildings searchable through the German name of the city where they are located).
- <http://mappinggothic.org/> (thousands of photographs and related material of significant Gothic buildings searchable through a map).
- <http://projects.mcah.columbia.edu/ha/html/medieval.html> (360° views of selected Gothic buildings).
- <https://www.wga.hu/index1.html> (thousands of photographs of works of art from all the periods searchable through a database; specially important for figurative arts).
- <http://clostovaneyck.kikirpa.be/> (a website dedicated monographically to the work of the early 15th century brothers Van Eyck).
- <https://www.metmuseum.org/art/metpublications/titles-with-full-text-online> (a website that allows full access and download of many publications by the Metropolitan Museum of Art of New York, which includes many books and exhibition catalogues that are basic for the study of Medieval Art, including Gothic Art).
- <http://www.drbo.org/> (a website providing access to the Douai-Rheims English version of the Catholic Bible, which is the English reference version).

Other electronic resources: if necessary, they will be uploaded by the professor to the virtual campus of the module.

h. Technical requirements

ON THE PART OF THE UNIVERSITY: classroom with a computer connected to internet and a projector; also, with a webcam if what is named 'bimodal' learning has to be implemented.

ON THE PART OF THE STUDENTS: computer connected to internet; also, with a webcam if what is named 'bimodal' learning has to be implemented.



5. Teaching methods

Lectures (code T), supported by the projection of images, intended to provide to the students the core contents of the module. Students are encouraged to contribute to these lessons at any time through relevant questions and doubts:

- If the number of registered students makes possible to keep a safety distance, lectures will take place at the assigned classroom of the Facultad de Filosofía y Letras.
- If keeping a safety distance is not possible, lectures will take place according to what is named 'bimodal' learning (50% of students will be in the classroom, while the remaining 50% of students will be at their homes attending the lessons from the distance through streaming; groups will alternate).

Commentaries of texts of the period studied (code A), intended to facilitate to the students familiarity with texts from the Gothic era. Texts will include at least significant paragraphs from St Bernard of Clairvaux and abbot Suger of Saint-Denis. Texts will be provided by the professor and students should work on them following the indications given by the professor, so that during the lessons students will have the main role. This teaching method will alternate with the preceding one:

- If the number of registered students makes possible to keep a safety distance, commentaries will take place at the assigned classroom of the Facultad de Filosofía y Letras.
- If keeping a safety distance is not possible, commentaries will take place online, as in this instance the presence of all the students in the very same space, real or virtual, is required, given the main role they have.

Both lectures (T) and commentaries of texts of the period studied (A) will take place according to the academic calendar and timetable approved by the Facultad de Filosofía y Letras, either if they take place inside a classroom or in a 'bimodal' or even online scenario.

Seminars (code S) based on the book *Gothic Art: Glorious Visions* by Michael Camille (Abrams, New York, 1996). In this instance this book, that makes possible a different approach to the subject of the module, should be read in its entirety. Two seminar sessions will be scheduled, preferably on Fridays. The maximum length of each session will be of four hours. Before each session, the professor will indicate the pages to be read and the topics to be discussed:

- If the number of registered students makes possible to keep a safety distance, commentaries will take place at the assigned classroom of the Facultad de Filosofía y Letras.
- If keeping a safety distance is not possible, seminars will take place online, as in this instance the presence of all the students in the very same space, real or virtual, is required, given the main role they have.

Additionally, Field trip (code PC), if conditions allow, a field trip to the city of Burgos will take place to explore significant monuments of the period studied, paying special attention to those features that are more closely related to the European art of their age. These monuments include the Carthusian monastery of Miraflores, the Cathedral and the female Cistercian monastery of las Huelgas. Usually, the bus is funded by the University, but the tickets to enter the monuments are not. Eventually, this field trip will take place a Friday in March and will be done together with the first-year students of the Degree in Art History. If conditions don't allow, some visits in the city of Valladolid will be scheduled.

The field trip or the visits in the city of Valladolid are not mandatory, as the learning activities of the module will be complete with the lectures, the commentaries of texts of the period studied and the seminars, but they are offered as a way of enhancing your learning by means of direct contact with works of art of the period

6. Module hours distribution

ON-SITE OR REMOTE ACTIVITIES PERFORMED OR SUPERVISED BY THE PROFESSOR ⁽¹⁾	HOURS	ACTIVITIES PERFORMED INDIVIDUALLY BY THE STUDENTS	HOURS
Lectures	30	Autonomous work by the students	90
Commentaries of text of the period studied	15		
Seminars	15		
Total on-site or remote	60	Total at home or at any library	90
TOTAL on site or remote + at home or at any library			150

(1) Remote activities are those when, e.g., part of a group attends through videoconferencing the lessons delivered by the professor to the part of the group that is in the classroom.

7. Assessment

Assessment of the module will be carried out on the basis of **six exercises** that could be done either during the semester, adhering to a continuous assessment method, or at the end of the semester, during the final exams that will take place following the schedule approved by the Facultad de Filosofía y Letras. Continuous assessment will not include necessarily all six exercises.

During the final exams, which will consist in written tests, will be done those exercises that were not made previously as part of the continuous assessment (with the exception of exercise 6 explained below, which, due to its nature, is not eligible for such a type of test and could be substituted by an oral test only in the second/extraordinary final exam). During the final exams, moreover, students will be permitted to make those exercises they couldn't do as part of the continuous assessment in proper time or to repeat those exercises they did, but whose mark they want to improve (N.B.: in this instance the mark that will be assumed for the final grade will be the one of the final exam, which could be lesser than the mark obtained previously during the continuous assessment).

Each exercise will be marked between 0 and 1. The module as a whole will be marked between 0 and 6. Final mark will be transformed into a mark ranging from 0 to 10 according to the following table:

0,1	0,2	1,1	1,8	2,1	3,5	3,1	5,2	4,1	7,2	5,1	9,1
0,2	0,3	1,2	2	2,2	3,7	3,2	5,4	4,2	7,4	5,2	9,2
0,3	0,5	1,3	2,2	2,3	3,8	3,3	5,6	4,3	7,6	5,3	9,3
0,4	0,7	1,4	2,3	2,4	4	3,4	5,8	4,4	7,8	5,4	9,4
0,5	0,8	1,5	2,5	2,5	4,2	3,5	6	4,5	8	5,5	9,5
0,6	1	1,6	2,7	2,6	4,3	3,6	6,2	4,6	8,2	5,6	9,6
0,7	1,2	1,7	2,8	2,7	4,5	3,7	6,4	4,7	8,4	5,7	9,7
0,8	1,3	1,8	3	2,8	4,7	3,8	6,6	4,8	8,6	5,8	9,8
0,9	1,5	1,9	3,2	2,9	4,8	3,9	6,8	4,9	8,8	5,9	9,9
1	1,7	2	3,3	3	5	4	7	5	9	6	10

The module is passed if the final mark ranging from 0 to 10 is 5 or higher.



Details about the exercises are gathered in the table below.

EXERCISE/S	PERCENTAGE IN FINAL GRADE	COMMENTS
Exercise 1, 2 and 3: classification and commentary of three works of art analysed during the semester	50% (3 points, 1 point each)	<p>Classification (0,3 points each) must include the following items: 1.- identification of the work, with a brief description occupying no more than a line; 2.- author of the work (given he or she is known); 3.- region in which of for which the work was created (at the level of present-day countries; note that in the case of France, further specification is required by indicating if it corresponds to the north, to the west, to the south or to the east/Burgundy, unless it is a work from the Late Gothic period); 4.- period in which the work was created considering the development of Gothic art and architecture in the territory to which the work has been ascribed; 5.- chronology of the aforementioned period. If any of the items 3, 4 or 5 is erroneous or incomplete, the exercise as a whole will be marked with 0.</p> <p>Commentary (0.7 points each) does not consist in a mere description of the work. It must consist in a typological, iconographic, technical and stylistic analysis of the work, putting it in context within the particular period to which it belongs and within the general frame of the evolution of Gothic art and architecture.</p>
Exercise 4: classification and commentary of a work of art not analysed during the semester	16,66% (1 point)	<p>Classification (0,3 points) will adhere to the model proposed for exercises 1, 2 and 3, but in this instance neither the identification of the work nor its author are required (however, the brief description occupying no more than a line is still required).</p> <p>Commentary (0,7 points) will adhere to the model proposed for exercises 1, 2 and 3.</p>
Exercise 5: essay	16,66% (1 point)	<p>Essay of no more than 2000 words about some of the topics analysed in the module. Essay can be based either on the lectures or on the commentaries of texts of the period studied. Essay must denote a good knowledge of the subject, the ability of putting different ideas in contact and the ability of using properly the specific terminology of Gothic art and architecture.</p> <p>If there are local students from the course in Art History registered in this module, exercise 5 could be different for them.</p>
Exercise 6: active and significant contributions to the seminars	16,66%	The professor will register the quantity and quality of students' contributions to



based on Michael Camille's book.	(1 point)	the different sessions.
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The order and numbering of the exercises as presented in the table above do not necessarily reflect the order in which they will be done during the continuous assessment or during the final exams.

CRITERIA FOR GRADING
<ul style="list-style-type: none">• First / ordinary final exam:<ul style="list-style-type: none">○ Those specified in the table above; in the first / ordinary final exam there will be no alternative for exercise 6, which must have been completed during the semester.• Second / extraordinary final exam:<ul style="list-style-type: none">○ Those specified in the table above; in the second / extraordinary final exam there will be an alternative exercise for exercise 6. It will consist in an oral exam about the contents of the Michael Camille's seminars.

Exercises and final exams will be done at a proper classroom in the Facultad de Filosofía y Letras.

8. Final remarks

