

**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	MANDATORY
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.
- 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; additionally, with a webcam (if necessary).

ON THE PART OF THE STUDENTS: computer connected to internet; additionally, with a webcam (if necessary).



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.

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 some Christian prayers and 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.

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. PLEASE, note that, despite this timetable may show four hours a week for this module, it actually has only three hours a week, as the fourth one will be grouped on Fridays to allow the development of seminars and visits. Considering this, lessons will take place weekly on Monday (12), Wednesday (9 am), and Thursday (1 pm).

Seminars (code S) based on the book *Gothic Art: Glorious Visions* by Michael Camille (Abrams, New York, 1996). In this instance this book, which makes possible a different approach to the subject of the module, has to be read in its entirety. Two seminar sessions will be scheduled 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. Upon finishing each session, visits to Gothic monuments in the city of Valladolid will be scheduled. These visits are not mandatory, but they are offered as a way of enhancing your learning by means of direct contact with works of art of the Gothic era.

6. Module hours distribution

ON-SITE OR REMOTE ACTIVITIES PERFORMED OR SUPERVISED BY THE PROFESSOR	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

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, as part of the final exams that will take place according to the schedule approved by the Facultad de Filosofía y Letras. Continuous assessment will include at least exercises 5 and 6 explained below. Due to their nature, these exercises will not be included in the first/ordinary final exam: they could be substituted by oral exams only in the second/extraordinary final exam and exclusively for those students who didn't them in proper time.

During the final exams, which will consist in written tests for exercises 1 to 4, those exercises that were not previously made during the continuous assessment will be done. Students will be permitted to make those exercises 1 to 4 they didn't as part of the continuous assessment or to repeat those exercises 1 to 4 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 that of the final exam, which could be lesser than that previously obtained 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 ranging from 0 to 6 will be transformed into the final grade 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 grade 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
Exercises 1 and 2: classification and commentary of two works of art analysed during the semester	33,33% (2 points, 1 point each)	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. 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.
Exercise 3: classification and commentary of a work of art not analysed during the semester	16,66% (1 point)	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). Commentary (0,7 points) will adhere to the model proposed for exercises 1 and 2.
Exercise 4: essay	16,66% (1 point)	Written test. 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. If there are local students from the course in Art History registered in this module, exercise 5 could be different for them.
Exercise 5: terminology (written test to be done during the	16,66%	Explanation of four technical concepts that are usually employed in the study of



semester)	(1 point)	Gothic art and architecture. Each explanation must be accompanied by the mention of a concrete example.
Exercise 6: active and significant contributions to the seminar sessions based on Michael Camille's book (oral test to be done during the semester)	16,66% (1 point)	The professor will register the quantity and quality of students' contributions to the different sessions.

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 exercises for exercises 5 and 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 alternative exercises for exercise 5 and 6. They will consist in oral exams about terminology and about the contents of the Michael Camille's seminars.

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

8. Final remarks

