

**Syllabus**  
**A thousand years of art and symbolism**

**A. General Information**

<b>1. Academic Unit</b>	VICERRECTORÍA DE PREGRADO					
<b>2. Program</b>	TRACK HUMANIDADES					
<b>3. Code</b>	TRH 440					
<b>4. Location in the curriculum</b>	I, 2021					
<b>5. Credits</b>	8					
<b>6. Type of course</b>	Mandatory		Elective	X	Optional	
<b>7. Duration</b>	Bimonthly		Semi-annual	X	Annual	
<b>8. Modules per week</b>	Theoretical	2	Practical	0	T.A.	0
<b>9. Class hours</b>	Classes	68	Teaching Assistance			
<b>10. Prerequisites</b>	None					

**B. Contribution to the Graduate’s Profile**

Bearing in mind the changes in the job market, mainly because of the global environment, diversity and interdisciplinary view, Universidad del Desarrollo has proposed to educate its students through an educational project that will develop new skills, competencies and knowledge in students. Students will receive a solid education in their branch of knowledge, consistent with the needs of the working world so that they can successfully enter their profession at the end of their undergraduate education. Track courses have thus been designed in the aim of helping students gain more enriching learning experiences through extra-disciplinary education that will prepare them for the changing working world.

A thousand years of art and symbolism, is part of the Humanities Track and aims for students to get closer to a culture of the past, through its objects through an interdisciplinary journey that impresses, due to its mastery, beauty and content, allowing to enter into contact with a bygone era in all its dimensions. In this way, the student will analyze and reflect on artistic production that is the fruit of spirit and creativity and allows us to better understand the human being and our own culture. Taxing generic competences UDD Future of global vision and Critical Thinking.

### C. General Competencies and Learning Outcomes from the Course

Generic Competencies	General Learning Outcomes
Global Vision  Critical Thinking.	<ul style="list-style-type: none"> <li>- Appreciate human production and artistic creativity by means of group activities.</li> <li>- Generate sensibility towards art and its intrinsic value for the formation of the senses through infographics.</li> <li>- Describe the historical context integrating all dimensions involved in object crafting by oral presentations.</li> <li>- Analyse symbolic and iconographic interpretation by means of infographics.</li> <li>- Formulate an interdisciplinary attitude to study the complexities of past and present phenomena through group work.</li> <li>- Contrast the reality of the material culture of the Middle Ages with prejudice about this period through readings.</li> </ul>

### D. Units, Content and Learning Outcomes

Units and Content	Competency	Learning Outcomes
Unidad 1. Objects as windows the past <ul style="list-style-type: none"> <li>• Introduction to course program</li> <li>• Objects, culture and society</li> <li>• Medieval iconography and symbolism</li> </ul>	Global Vision Critical Thinking.	Describes objects as a reflection of a society, through group discussion.
Unidad 2. The Sutton Hoo military helmet <ul style="list-style-type: none"> <li>• Anglosaxon England</li> <li>• Material and symbolic analysis of the helmet</li> <li>• Cultures present in the object</li> </ul>	Global Vision Critical Thinking.	Analyses the society and culture of Anglosaxon England from a 7th-century war artifact, through bibliographic review
Unidad 3. The Celtic book of Kells <ul style="list-style-type: none"> <li>• Monastic Ireland in the Middle Ages</li> <li>• Material and symbolic analysis of the codex</li> <li>• Celtic and Christian aspects in the object</li> </ul>	Global Vision	Explains the characteristics of Irish monasticism and art of present in an 8th-century codex, through oral presentations.  Values the Viking contribution to naval culture from two 9th-

<p>Unidad 4. The Gokstad and Oseberg Viking ships</p> <ul style="list-style-type: none"> <li>• The Vikings and seafaring</li> <li>• Scandinavian shipbuilding</li> <li>• Material and symbolic analysis of the boats</li> </ul>	<p>Global Vision Critical Thinking.</p>	<p>century ships, through group work.</p>
<p>Unidad 5. The Danish Jelling runestone</p> <ul style="list-style-type: none"> <li>• Runestones in Scandinavia</li> <li>• The conversion of the Danes to Christianity</li> <li>• Material and symbolic analysis of the memorial</li> </ul>	<p>Global Vision</p>	<p>Analyses a process of religious conversion carved into a 10th-century memorial stone, through an oral presentation.</p>
<p>Unidad 6. The Crown of the Holy Roman Empire</p> <ul style="list-style-type: none"> <li>• History of the Holy Roman Empire</li> <li>• Material and symbolic analysis of the crown</li> <li>• The crown's aftermath</li> </ul>	<p>Global Vision</p>	<p>Describes the political and religious symbolism of a 10th-century German crown, through readings.</p>
<p>Unidad 7. The Norman Bayeux Tapestry</p> <ul style="list-style-type: none"> <li>• The Normans and the conquest of England</li> <li>• Material and symbolic analysis of the embroidery</li> <li>• Modern uses of the Tapestry</li> </ul>	<p>Global Vision</p>	<p>Identifies the history of the Norman conquest of England from the study of an 11th-century embroidery, through oral presentation.</p>
<p>Unidad 8. The Leonese Chalice of Lady Urraca</p> <ul style="list-style-type: none"> <li>• The lordship of Urraca of Zamora</li> <li>• Material and symbolic analysis of the chalice</li> <li>• The chalice and the search for the Holy Grial</li> </ul>	<p>Critical Thinking.</p>	<p>Analyses the position of the noble women in León and its relationship with the history of the Holy Grail studying a 12th-century liturgical object by means of infographics.</p>
<p>Unidad 9. The Nordic Lewis Chesspiece</p> <ul style="list-style-type: none"> <li>• The history of chess and the discovery at Lewis</li> <li>• Material and symbolic analysis of the chessboard</li> <li>• The chesspiece nowadays</li> </ul>	<p>Critical Thinking.</p>	<p>Recognises the combination of Viking and Christian elements in a 12th-century Nordic object, using infographics.</p>

<p>Unidad 10. The coronation mantle of Roger II of Sicily</p> <ul style="list-style-type: none"> <li>• Norman Sicily</li> <li>• Cultural integration in the reign of Roger II</li> <li>• Material and symbolic analysis of the mantle</li> </ul>	<p>Global Vision Critical Thinking.</p>	<p>Explains the cultural integration in the reign of Rogelio II of Sicily, through group discussion.</p>
<p>Unidad 11. The Chartres stained glass windows</p> <ul style="list-style-type: none"> <li>• French Gothic and the theology of light</li> <li>• Material and symbolic analysis of the windows</li> <li>• Modern uses of the medieval stained glass</li> </ul>	<p>Critical Thinking.</p>	<p>Appreciates the mastery, symbolism and beauty of the luminous essence of the Gothic style in 13th-century France through group work.</p>
<p>Unidad 12. The Cantigas de Santa Maria of Alfonso X the Wise</p> <ul style="list-style-type: none"> <li>• Cultural integration in medieval Spain</li> <li>• The court of the Wise King and music</li> <li>• Material and symbolic analysis of the codex</li> </ul>	<p>Global Vision Critical Thinking.</p>	<p>Describes everyday life, devotion and musical creation in a 13th-century Spanish musical codex through group work.</p>
<p>Unidad 13. The English Wilton Dyptich</p> <ul style="list-style-type: none"> <li>• England and the reign of Richard II</li> <li>• Material and symbolic analysis of the painting</li> <li>• Transition from Gothic to Renaissance painting</li> </ul>	<p>Global Vision Critical Thinking.</p>	<p>Recognises the political content and dynastic message in a 14th-century English painting, through readings.</p>

### E. Teaching Methods

Learning in this course is evaluated through readings, the production of interactive educational material such as infographics and videos, an oral presentation and a multidisciplinary work in groups as a final exam.

### F. Evaluation

1. Readings
2. Oral presentations

3. Group video
4. Exam

### **Attendance requirement**

"The course and/or activity include a mandatory attendance requirement, which implies that students who fail to meet this requirement will not be eligible to take the Final Exam for the subject, as stated in the Academic Regulations for Regular Students. The number of allowable absences will be specified in the respective calendars of each course and/or academic activity, and this information will be provided at the beginning of the school period for each of them."

### **G. Learning Resources**

#### Bibliography

#### Compulsory

- Gertsman, Elina y Rosenwein Barbara H. (eds), *The Middle Ages in 50 Objects*, 2018.
- Rosenthal, Joel (ed), *Understanding Medieval Primary Sources*, 2012.

#### Complementary

- Cerda, José Manuel (ed), *Occidente. Historia y Cultura*, tomo 1, 2014.
- Cordez, Philippe, *Treasure, Memory, and Nature. Church objects in the Middle Ages*, 2020.
- Kessler, Herbert, *Experiencing Medieval Art*, 2019.
- Eco, Umberto, *Art and Beauty in the Middle Ages*, 2002.
- Le Goff, Jacques, *Una Edad Media en imágenes*, 2009.