

KINGSBOROUGH COMMUNITY COLLEGE  
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: Art Date: March 14, 2018

Title Of Course Or Degree: ART 2200 Medieval Art

Change(s) Initiated: (Please check)

- |   |   |
|---|---|
| <input type="checkbox"/> Closing of Degree        | <input type="checkbox"/> Change in Degree or Certificate Requirements         |
| <input type="checkbox"/> Closing of Certificate   | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite                           |
| <input type="checkbox"/> New Degree Proposal      | <input type="checkbox"/> Change in Course Designation                         |
| <input checked="" type="checkbox"/> New Course    | <input type="checkbox"/> Change in Course Description                         |
| <input type="checkbox"/> New 82 Course            | <input type="checkbox"/> Change in Course Title, Numbers Credit and/or Hour   |
| <input type="checkbox"/> Deletion of Course       | <input type="checkbox"/> Change in Academic Policy                            |
|   | <input type="checkbox"/> Pathways Submission:                                 |
|   | <input type="checkbox"/> Life and Physical Science                            |
|   | <input type="checkbox"/> Math and Quantitative Reasoning                      |
|   | <input type="checkbox"/> A. World Cultures and Global Issues                  |
|   | <input type="checkbox"/> B. U.S. Experience in its Diversity                  |
|   | <input type="checkbox"/> C. Creative Expression                               |
|   | <input type="checkbox"/> D. Individual and Society                            |
|   | <input type="checkbox"/> E. Scientific World                                  |

Other (please describe): \_\_\_\_\_

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: \_\_\_\_\_ Signature, Committee Chairperson: \_\_\_\_\_

I have reviewed the attached material/proposal


Signature, Department Chairperson: 

**KINGSBOROUGH COMMUNITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK**

2001 Oriental Boulevard  
Brooklyn, New York 11235

Art Department - Arts & Sciences Building  
(718) 368-5718 fax (718) 368-4872

To: Curriculum Committee

From: John Descarfino   
Art Department Chairperson

Date: March 16, 2018

Subject: New Course. Medieval Art. Art # 2200

The Department of Art is submitting a proposal to create *Medieval Art* (Art 3350) as a real art history course after it ran successfully as a pilot for two terms.

*Medieval Art* will cover the art of medieval Europe and Islamic cultures from c. 300 CE – 1300 CE. Study of this era's art is important because of the large contribution it has made to the modern world's visual vocabulary, serving as the inspiration for everything from Gothic revival cathedrals with stained glass windows like St. John the Divine in New York City as well as the famous pointed arches of the Brooklyn Bridge.

This course also addresses historical developments such as the Crusades, the growth of Christianity, and the spread and influence of Islam. Knowledge of this era is important both for a broad historical understanding and for contemporary political discourses, which frequently make reference to these events.

Medieval Art would fulfill the CUNY Common Core Category A: World Cultures and Global Issues and be transferable to many CUNY schools as it is equivalent to the following courses: Queens College (ART111 – Survey of Medieval Art), Lehman College (Art of Medieval Europe), York College (FA291 – Art of Medieval Europe), Brooklyn College (ARTD.3018 – Early Medieval Art), Hunter College (ARTH 220 – Early Medieval Art), City College (ART 27300 – Romanesque and Gothic Art of Medieval Europe), and College of Staten Island (ART 300 – Medieval and Renaissance Art).

This course would also complement the course, Renaissance Art, and expand the department's offerings before 1300. It would also complement courses throughout Kingsborough, such as History 63 (History of Religion), History 52 (Roots of the Modern World), and History 67 (Jewish History: Post-Biblical Times to the Enlightenment).

Furthermore, the nature of the class is conducive to the Writing Intensive and Honors Enrichment Component initiatives, expanding the department offerings in this area. When the class ran as a pilot during the Fall 2015 and Fall 2017, it had a 73% and 95% pass rate

respectively. It has enabled 38 students to earn WI credit and 1 student to successfully complete an HEC.

It is also conducive to future adaptation as an Open Education Resource / Zero-Cost Textbook format as there is extensive material currently available through sites like [smarthistory.org](http://smarthistory.org) and [khanacademy.org](http://khanacademy.org).

**KINGSBOROUGH COMMUNITY COLLEGE  
THE CITY UNIVERSITY OF NEW YORK**

**NEW COURSE PROPOSAL FORM FOR *MEDIEVAL ART***

**1. DEPARTMENT, COURSE NUMBER, AND TITLE (SPEAK TO ACADEMIC SCHEDULING FOR NEW COURSE NUMBER ASSIGNMENT):**

Art Department, Art 2200 *Medieval Art*

**2. DOES THIS COURSE MEET A GENERAL EDUCATION/CUNY CORE CATEGORY?**

- Life and Physical Science
- Math and Quantitative Reasoning
- A. World Cultures and Global Issues
- B. U.S. Experience in its Diversity
- C. Creative Expression
- D. Individual and Society
- E. Scientific World

**IF YES, COMPLETE AND SUBMIT WITH THIS PROPOSAL A CUNY COMMON CORE SUBMISSION FORM.**

(Please see attached CUNY Common Core Submission Form.)

**3. DESCRIBE HOW THIS COURSE TRANSFERS (REQUIRED FOR A.S. DEGREE COURSE). IF A.A.S. DEGREE COURSE AND DOES NOT TRANSFER, JUSTIFY ROLE OF COURSE, E.G. DESCRIBE OTHER LEARNING OBJECTIVES MET:**

For Kingsborough's A.S. degree majors in fine arts, this course would be an art history elective. It would be especially relevant for students doing the studio concentrations and the art history concentration. As noted above, it also fulfills the CUNY Common Core Group A requirement.

This course could also transfer to similar courses at Queens College (ART111 – Survey of Medieval Art), Lehman College (Art of Medieval Europe), York College (FA291 – Art of Medieval Europe), Brooklyn College (ARTD.3018 – Early Medieval Art), Hunter College (ARTH 220 – Early Medieval Art), City College (ART 27300 – Romanesque and Gothic Art of Medieval Europe), and College of Staten Island (ART 300 – Medieval and Renaissance Art).

**4. BULLETIN DESCRIPTION OF COURSE:**

This course is intended to introduce students to the culture of the medieval era by studying the art of the following periods: Early Christian, Jewish, Byzantine, Islamic, Carolingian, Ottonian, Romanesque, and Gothic. The course covers the material chronologically and by region and theme in an effort to create an understanding of each culture's characteristic style, connection to its historical context, and its relationships to other cultures. It also explores how artworks functioned within religious and political contexts and issues of cross-cultural interactions stemming from trade, diplomacy, pilgrimage, the crusades, migration, and other forms of contact and exchange.

5. CREDITS AND HOURS\* (PLEASE CHECK ONE APPROPRIATE BOX BELOW BASED ON CREDITS):

1-credit:	<input type="checkbox"/> 1 hour lecture
	<input type="checkbox"/> 2 hours lab/field/gym

2-credits:	<input type="checkbox"/> 2 hours lecture
	<input type="checkbox"/> 1 hour lecture, 2 hours lab/field
	<input type="checkbox"/> 4 hours lab/field

3-credits:	<input checked="" type="checkbox"/> 3 hours lecture
	<input type="checkbox"/> 2 hours lecture, 2 hours lab/field
	<input type="checkbox"/> 1 hour lecture, 4 hours lab/field
	<input type="checkbox"/> 6 hours lab/field

4-credits:	<input type="checkbox"/> 4 hours lecture
	<input type="checkbox"/> 3 hours lecture, 2 hours lab/field
	<input type="checkbox"/> 2 hours lecture, 4 hours lab/field
	<input type="checkbox"/> 1 hour lecture, 6 hours lab/field
	<input type="checkbox"/> 8 hours lab/field

More than 4-credits:	<input type="checkbox"/> Number of credits: ____ (explain mix lecture/lab below)
	____ Lecture                  ____ Lab
Explanation:	_____

**\*Hours are hours per week in a typical 12-week semester**

6. NUMBER OF EQUATED CREDITS IN ITEM #5: 3

7. COURSE PREREQUISITES AND COREQUISITES (IF NONE PLEASE INDICATE FOR EACH)

A. PREREQUISITE(S): NONE

B. COREQUISITE(S): NONE

C. PRE/COREQUISITE(S): NONE

8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:

A. ENROLLMENT SUMMARY IF PREVIOUSLY OFFERED AS AN 82 (INCLUDE COMPLETE 4-DIGIT 82 COURSE NUMBER)

This course ran as an ART 8232 twice, once in Fall 2015 (#30556) and once in Fall 2017 (#23980). It enrolled 19 students both times and had a pass rate of 73% and 95% respectively. It helped 38 students meet the WI graduation requirement and 1 student successfully completed an HEC.

**B. PROJECTED ENROLLMENT**

**C. SUGGESTED CLASS LIMITS**

When run as a WI course, it will enroll 25 students and when run without it, it will enroll 48 students. These are the current maximums and are also the suggested class limits.

**D. FREQUENCY COURSE IS LIKELY TO BE OFFERED**

The course is likely to be offered once a year, during the fall semester. This would create a particularly appropriate sequence, as Renaissance Art (ART 3800), a class which covers the next chronological period, is typically offered in the spring semester.

**E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION**

This course will expand the department's elective offerings to include art made before 1300. It will also offer fine art majors the chance to learn more about medieval art and, in turn, much of the modern world's visual vocabulary inspired by it, including everything from Gothic revival cathedrals with stained glass windows like St. John the Divine in New York City to the famous pointed arches of the Brooklyn Bridge.

This course will also offer all students who take it the opportunity to foster critical thinking skills as it addresses historical developments such as the crusades, the growth of Christianity, and the spread and influence of Islam. Knowledge of this era is important both for a broad historical understanding and for contemporary political discourses, which frequently make reference to these events.

It would also complement courses throughout Kingsborough, such as History 63 (History of Religion), History 52 (Roots of the Modern World), and History 67 (Jewish History: Post-Biblical Times to the Enlightenment).

This course would also allow the department to expand its offerings in Writing Intensive and Honor Enrichment Component courses. It is also conducive to future adaptation as an Open Education Resource / Zero-Cost Textbook format.

**9. LIST COURSE(S), IF ANY, TO BE WITHDRAWN WHEN COURSE IS ADOPTED (NOTE THIS IS NOT THE SAME AS DELETING A COURSE):**

None.

**10. IF COURSE IS AN INTERNSHIP, INDEPENDENT STUDY, OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENT WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENT EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING:**

N/A

**11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):**

TEXTBOOK: Stokstad, Marilyn. *Medieval Art*. Second Edition. Boulder, CO: Westview Press, 2004 (current approximate cost: \$70.00) and outside readings posted on blackboard consisting of the following:

- Archbishop Damianos. "The Icon as Ladder of Divine Ascent in Form and Color." In *Byzantium: Faith and Power*, ed. Helen Evans, 335-340. New Haven: Yale University Press, 2004.
- Clemens, Raymond and Timothy Graham. "Writing Supports." In *Introduction to Manuscript Studies*, 3-17. Ithaca: Cornell University Press, 2007.
- \_\_\_\_\_. "Text and Decoration." In *Introduction to Manuscript Studies*, 18-34. Ithaca: Cornell University Press, 2007.
- Corrigan, Kathleen. "Icons from the Monastery of St. Catherine at Mount Sinai." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 53-59. New Haven: Yale University Press, 2012.
- Davis-Weyer, Caecilia. "Paulinus of Nola: The Decoration of Churches." In *Early Medieval Art, 300-1150: Sources and Documents*, 17-23. Toronto: University of Toronto Press, 2009.
- Dodds, Jerrilynn. "Islam, Christianity, and the Problem of Religious Art." In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 350-366. Malden, MA: Blackwell, 2007.
- Evans, Helen. "Byzantium and Islam: Age of Transition." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 4-11. New Haven: Yale University Press, 2012.
- Fine, Steven. "Jews and Judaism between Byzantium and Islam." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 102-106. New Haven: Yale University Press, 2012.
- Flood, Finbarr. "Faith, Religion, and the Material Culture of Early Islam." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 244-257. New Haven: Yale University Press, 2012.
- \_\_\_\_\_. "Christian Mosaics in Early Islamic Jordan and Palestine: A Case of Regional Iconoclasm." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 117-121. New Haven: Yale University Press, 2012.
- Hoffman, Eva. "Pathways of Portability: Islamic and Christian Interchange from the Tenth to the Twelfth Century." In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 317-349. Malden, MA: Blackwell, 2007.
- Howard, Deborah. "Venice as Gateway to the Holy Land: Pilgrims as Agents of Transmission." In *Architecture and Pilgrimage, 1000-1500: Southern Europe and Beyond*, ed. Paul Davies, Deborah Howard, and Wendy Pullan, 87-110. Burlington, VT: Ashgate, 2013.
- King, G. R. D. "Islam, Iconoclasm, and the Declaration of Doctrine." In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 213-226. Malden, MA: Blackwell, 2007.
- Lowden, John. "The Beginnings of Biblical Illustration." In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 117-134. Malden, MA: Blackwell, 2007.
- Mathews, Thomas. "The Chariot and the Donkey." In *The Clash of Gods: A Reinterpretation of Early Christian Art*, 23-53. Princeton: Princeton University Press, 2003. (on blackboard)
- Panofsky, Erwin, trans. and ed. *The Book of Suger, Abbot of St.-Denis On What Was Done Under His Administration*. Princeton: Princeton University Press, 1979.
- Ratliff, Brandi. "Christian Communities during the Early Islamic Centuries." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 32-39. New Haven: Yale University Press, 2012.
- \_\_\_\_\_. "To Travel to the Holy." In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 86-93. New Haven: Yale University Press, 2012.
- Redford, Scott. "Byzantium and the Islamic World, 1261-1557." In *Byzantium: Faith and Power*, ed. Helen Evans, 389-396. New Haven: Yale University Press, 2004.
- Shalem, Avinoam. "The Four Faces of the Ka'ba in Mecca." In *Architecture and Pilgrimage, 1000-1500: Southern Europe and Beyond*, ed. Paul Davies, Deborah Howard, and Wendy Pullan, 39-58. Burlington, VT: Ashgate, 2013.

- Stokstad, Marilyn and Michael Cothorn. "Islamic Art." In *Art History* Vol. 1, 265-293. Boston: Pearson, 2014.
- Wharton, Annable Jane. "Good and Bad Images from the Synagogue of Dura Europos: Context, Subtexts, and Intertexts." In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 19-39. Malden, MA: Blackwell, 2007.

## 12. REQUIRED COURSE FOR MAJOR OR AREA OF CONCENTRATION?

**IF YES, COURSE IS REQUIRED, SUBMIT A SEPARATE CURRICULUM TRANSMITTAL COVER PAGE INDICATING A "CHANGE IN DEGREE OR CERTIFICATE REQUIREMENTS" AS WELL AS A PROPOSAL THAT MUST INCLUDE A RATIONALE AND THE FOLLOWING ADDITIONAL PAGES: A "CURRENT" DEGREE WITH ALL PROPOSED DELETIONS (STRIKEOUTS) AND ADDITIONS (BOLDED TEXT) CLEARLY INDICATED, AND A "PROPOSED" DEGREE, WHICH DISPLAYS THE DEGREE AS IT WILL APPEAR IN THE CATALOG (FOR A COPY OF THE MOST UP-TO-DATE DEGREE/CERTIFICATE REQUIREMENTS CONTACT AMANDA KALIN, EXT. 4611).**

**NYSED GUIDELINES OF 45 CREDITS OF LIBERAL ARTS COURSE WORK FOR AN ASSOCIATE OF ARTS DEGREE (A.A.), 30 CREDITS FOR AN ASSOCIATE OF SCIENCE DEGREE (A.S.), AND 20 CREDITS FOR AN APPLIED ASSOCIATE OF SCIENCE DEGREE (A.A.S.) MUST BE ADHERED TO FOR ALL 60 CREDIT PROGRAMS.**

This course is not required for majors and/or area of concentration.

## 13. IF OPEN ONLY TO SELECTED STUDENTS SPECIFY POPULATION:

This class is open to all students.

## 14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE:

The learning objectives for this class include the following:

**Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.

**Critical and Creative Thinking:** Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.

**Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.

**Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.

**Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.

**Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., the Middle East) across various time periods.



**Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.

**Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

**15. METHODS OF TEACHING –E.G. LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS, ETC.:**

This class will consist of lectures using powerpoint slides and media such as video clips and digital panorama views, in-class discussions, in-class writing assignments, and an assigned museum visit to view artworks in person.

**16. ASSIGNMENTS TO STUDENTS:**

The main paper assignment will require students to visit a local museum and conduct on-site observations, visual description, and historical analysis. There will be feedback given on the paper and required revision. There will also be in-class lectures, writing assignments, videos, and exams. (See attached material for examples of each.)

**17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15 - INCLUDE PERCENTAGE BREAKDOWN FOR GRADING. IF A DEVELOPMENTAL COURSE INCLUDE HOW THE NEXT LEVEL COURSE IS DETERMINED AS WELL AS NEXT LEVEL PLACEMENT.**

The formal paper, exams, and other graded assignments will be used to evaluate learning through lectures, discussions, reading, and in-class exercises. The attached supplementary material provides specific examples of these components.

Attendance, Participation, and Writing Assignments	10%
Quizzes (5 multiple choice quizzes)	20%
Midterm Exam (multiple choice, short answer, and essay questions)	20%
Final Exam (multiple choice, short answer, and essay questions)	20%
Museum Paper (requires visual and historical analysis and research)*	30%

\*Museum paper will require a visit to The Cloisters or The Metropolitan Museum of Art.

**18. TOPICAL COURSE OUTLINE FOR THE 12 WEEK SEMESTER (WHICH SHOULD BE SPECIFIC REGARDING TOPICS COVERED, LEARNING ACTIVITIES, AND ASSIGNMENTS):**

**1. Monday, Sept. 11 - Introduction to the Course**

**2. Wednesday, Sept. 13 - Overview of Ancient Art and Introduction to Medieval Art**

Readings due today:

- Stokstad, *Medieval Art*, Chapter 1, pp. 1 – 12.
- Khan Academy article, “A Brief History of Western Culture” (link on Blackboard)
- Khan Academy article, “What Maps Tell Us” (link on Blackboard)

### **3. Monday, Sept. 18 - Early Christian Art, Part I**

#### Readings due today:

- Stokstad, *Medieval Art*, Chapters 1 & 2, pp. 9 – 32.
- Khan Academy article, “Christianity, an introduction for the study of art history”

### **4. Monday, Sept. 25 - Early Christian Art, Part II and Jewish Art**

#### Readings due today:

- Stokstad, *Medieval Art*, Chapter 2, pp. 32 – 44.
- Khan Academy article, “Santa Sabina” (link on Bb)
- DUE: Decide on and submit (email and post on Bb) artwork for Papers 1 and 2

### **5. Wednesday, Sept. 27 - Byzantine Art – Part I**

#### Due today:

- Stokstad, Chapter 3, pp. 45 – 72.
- Khan Academy article, “A Beginner’s Guide to Byzantine Art” (link on Bb)

### **6. Monday, Oct. 2 – Byzantine Art – Part II**

#### Due today:

- Stokstad, Chapter 3, pp. 72-74 and Chapter 6, pp. 127-143.
- Khan Academy article, “Iconoclastic Controversies” (link on Bb)

### **7. Wednesday, Oct. 4 – Islamic Art, Part I**

#### Due today:

- Stokstad, Chapter 6, pp. 143-148.
- Khan Academy articles: “The Kaaba,” “Arts of the Islamic World,” “Introduction to Mosque Architecture,” “The Dome of the Rock,” “The Great Mosque of Cordoba” (links on Bb)

\*\* no class Monday, Oct. 9\*\*

### **8. Wednesday, Oct. 11 – Islamic Art – Part II**

#### Readings due today:

- Khan Academy articles: “Arts of the Islamic World: The Medieval Period,” “The Great Mosque,” “Folio from a Qur’an” (on Bb)
- (Watch) Khan Academy video, “Hagia Sophia as a Mosque” (on Bb)
- DUE: Questions on the video, *Islam: Empire of Faith*

### **9. Monday, Oct. 16 – Islamic Art, Part II**

#### Readings due today:

Khan Academy article, “The Alhambra” (link on Bb)  
DUE: Submit Paper 1 to Blackboard and turn in hard copy

### **10. Wednesday, Oct. 18 – Midterm Review**

### **11. Monday, Oct. 23 – \*\*\*\*MIDTERM EXAM\*\*\*\***

### **12. Wednesday, Oct. 25 – Early Medieval Art in the West**

#### Readings due today:

- Stokstad, Chapter 4, pp. 75 – 100.
- Khan Academy article, “The Lindisfarne Gospels” (on Bb)
- (Watch) Khan Academy video, “Making Manuscripts” (on Bb)

**13. Monday, Oct. 30 - Carolingian Art**

Readings due today:

- Stokstad, Chapter 5, pp. 101 – 126.
- Khan Academy article, “Matthew in the Coronation Gospels and Ebbo Gospels” (on Bb)
- DUE: Submit revised Paper 1 on Blackboard

**14: Wednesday, Nov. 1 - Art at the Millennium**

Readings due today:

- Stokstad, Chapter 7, pp. 155 – 190.
- Khan Academy article, “Ottonian Art: An Introduction” (on Bb)

**15. Monday, Nov. 6 - Romanesque Art**

Readings due today:

- Stokstad, Chapter 8, pp. 191 – 226.
- Khan Academy articles: “A Beginner’s Guide to Romanesque Art,” “A Beginners Guide to Romanesque Architecture,” “Pilgrimage Routes and the Cult of the Relic” (on Bb)

**16. Wednesday, Nov. 8 – Gothic Art Part I**

Readings due today:

- Stokstad, Chapter 9, pp. 227 – 258.
- Khan Academy video, “Birth of the Gothic” (on Bb)

**17. Monday, Nov. 13 – Gothic Art – Part II**

Readings due today:

- Stokstad, Chapter 10, pp. 259 – 302.
- Khan Academy video, “Chartres Cathedral” (on Bb)

**18. Wednesday, Nov. 15 – Gothic Art – Part III**

Readings due today:

- Stokstad, Chapter 11, pp. 303-325.
- Khan Academy article, “Saint Louis Bible” (on Bb)

**19. Monday, Nov. 20 – Gothic Art – Part IV**

Readings due today:

- Stokstad, Chapter 11, pp. 325-334.
- Khan Academy article and videos on Giotto’s Arena Chapel (on Bb)
- DUE: Submit Paper 2 on Blackboard and hand in hard copy

**20. Wednesday, Nov. 22 – Gothic Art – Part V**

Readings due today:

- Stokstad, Chapter 12, pp. 335 – 353.
- Khan Academy article on Lorenzetti’s Allegory of Good and Bad Government (on Bb)

**21. Monday, Nov. 27 – Early Modern Glass**

Readings due today:

- Material posted on blackboard under the folder, Readings for Nov. 27

**22. Wednesday, Nov. 29 – The Crusades and Student Presentations**

Readings due today:

- Khan Academy articles: “What Were the Crusades?” “How Was Crusading Justified?” “The When, Where, and Who of Crusading” “The Impact of the Crusades” (on Bb)

**23. Monday, Dec. 4 – Student Presentations**

**24. Wednesday, Dec. 6 – Final Exam Review**

**19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:**

Clemens, Raymond and Timothy Graham, eds. *Introduction to Manuscript Studies*. Ithaca: Cornell University Press, 2007.

Davies, Paul and Deborah Howard, eds. *Architecture and Pilgrimage, 1000-1500: Southern Europe and Beyond*. Burlington, VT: Ashgate, 2013.

Evans, Helen, ed. *Byzantium: Faith and Power*. New Haven: Yale University Press, 2004.

\_\_\_\_\_, ed. *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*. New Haven: Yale University Press, 2012.

Hoffman, Eva, ed. *Late Antique and Medieval Art of the Mediterranean World*. Malden, MA: Blackwell, 2007.

*Revised/Dec.2015/AK*

# CUNY Common Core

## Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	KINGSBOROUGH COMMUNITY COLLEGE
Course Number	3350
Course Title	Medieval Art
Department(s)	Art
Discipline	Art History
Subject Area	Medieval Art History
Credits	3
Contact Hours	3
Pre-requisites	none
Mode of Instruction	Select only one: <input checked="" type="radio"/> In-person    Hybrid    Fully on-line
Course Attribute	Select from the following: Freshman Seminar Honors College Quantitative Reasoning <input checked="" type="radio"/> Writing Intensive Other (specify): _____
Catalogue Description	Survey of Medieval Art of the Mediterranean region, the European continent, and the Middle East from approximately 300CE-1400CE. Study will focus on the historic, social, and artistic importance of the art and for the ways they demonstrate cross-cultural interactions.
Syllabus	Syllabus must be included with submission.
<b>Waivers for 4-credit Math and Science Courses</b>  All Common Core courses must be 3 credits and 3 hours.  Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.	
If you would like to request a waiver please check here:	
If waiver requested: Please provide a brief explanation for why the course will be 4 credits.	

<b>If waiver requested:</b> Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	
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**Indicate the status of this course being nominated:**

current course    revision of current course    a new course being proposed

**CUNY COMMON CORE Location**

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<b>Required</b> English Composition Mathematical and Quantitative Reasoning Life and Physical Sciences	<b>Flexible</b> <u>World Cultures and Global Issues</u> US Experience in its Diversity Creative Expression	Individual and Society Scientific World
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**Learning Outcomes**

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

**I. Required Core (12 credits)**

**A. English Composition: Six credits**

A course in this area must meet all the learning outcomes in the right column. A student will:

- |  |   |
|--|---|
|  | <ul style="list-style-type: none"> <li>• Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.</li> </ul>   |
|  | <ul style="list-style-type: none"> <li>• Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts.</li> </ul> |
|  | <ul style="list-style-type: none"> <li>• Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.</li> </ul>  |
|  | <ul style="list-style-type: none"> <li>• Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.</li> </ul>   |
|  | <ul style="list-style-type: none"> <li>• Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.</li> </ul>   |

**B. Mathematical and Quantitative Reasoning: Three credits**

A course in this area must meet all the learning outcomes in the right column. A student will:

- |  |   |
|--|---|
|  | <ul style="list-style-type: none"> <li>• Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables.</li> </ul>         |
|  | <ul style="list-style-type: none"> <li>• Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems.</li> </ul> |

	<ul style="list-style-type: none"> <li>• Represent quantitative problems expressed in natural language in a suitable mathematical format.</li> </ul>
	<ul style="list-style-type: none"> <li>• Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form.</li> </ul>
	<ul style="list-style-type: none"> <li>• Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation.</li> </ul>
	<ul style="list-style-type: none"> <li>• Apply mathematical methods to problems in other fields of study.</li> </ul>

<b>C. Life and Physical Sciences: Three credits</b> A course in this area <u>must meet all the learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a life or physical science.</li> </ul>
	<ul style="list-style-type: none"> <li>• Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.</li> </ul>
	<ul style="list-style-type: none"> <li>• Use the tools of a scientific discipline to carry out collaborative laboratory investigations.</li> </ul>
	<ul style="list-style-type: none"> <li>• Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.</li> </ul>
	<ul style="list-style-type: none"> <li>• Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.</li> </ul>
<b>II. Flexible Core (18 credits)</b> Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.	
<b>A. World Cultures and Global Issues</b>	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
The paper assignment for this course requires students to collect information about a specific artwork and the culture from which it comes. Students must consult information produced by the museum which owns the object as well as relevant primary and secondary scholarship on the artwork and culture in order to better understand why the artwork looks the way it does.	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
The paper assignment for this course requires students to evaluate various sources of information, such as those listed above (e.g. curatorial notes, museum exhibition catalog entries, and primary and secondary scholarship) in order to develop a thesis statement of their own.	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
The paper assignment requires students to develop a well-researched thesis and support their claim with academically appropriate evidence. The essay questions and paper also require students to effectively convey their ideas in clear, grammatically-correct writing.	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
A course in this area (II.A) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	

<p>The exams for this course require students identify and apply the fundamental principles of art historical analysis, combining historical inquiry and visual analysis. Students need to study a variety of different cultures, learning about pertinent political, economic, religious, social issues in order to accurately contextualize the artworks we study in class. This historical inquiry is combined with investigations of individual artworks using visual (or formal) analysis, requiring the students to learn and apply concepts such as line, color, shape, space, texture, etc. In-class and take-home writing assignments will help students learn the material and prepare for the exams.</p>	<ul style="list-style-type: none"> <li>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.</li> </ul>
	<ul style="list-style-type: none"> <li>Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.</li> </ul>
<p>The exams for this course require students to study and understand the historical development of medieval cultures in Europe and the development of Islamic cultures in the Middle East. In-class and take-home writing assignments will help students learn the material and prepare for the exams.</p>	<ul style="list-style-type: none"> <li>Analyze the historical development of one or more non-U.S. societies.</li> </ul>
<p>The exams require students to study and understand the impact of the development and evolution of Christianity (in terms of artistic production as well as the social, economic, and political impact) and the nature of the development of the relationship between Christian cultures and Islamic ones (e.g. the trade relationships, artistic exchanges, and conflict, such as the Crusades). In-class and take-home writing assignments will help students learn the material and prepare for the exams.</p>	<ul style="list-style-type: none"> <li>Analyze the significance of one or more major movements that have shaped the world's societies.</li> </ul>
	<ul style="list-style-type: none"> <li>Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.</li> </ul>
	<ul style="list-style-type: none"> <li>Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.</li> </ul>

**B. U.S. Experience in its Diversity**

A Flexible Core course must meet the three learning outcomes in the right column.

	<ul style="list-style-type: none"> <li>Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
	<ul style="list-style-type: none"> <li>Evaluate evidence and arguments critically or analytically.</li> </ul>
	<ul style="list-style-type: none"> <li>Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> <li>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.</li> </ul>
	<ul style="list-style-type: none"> <li>Analyze and explain one or more major themes of U.S. history from more than one informed perspective.</li> </ul>
	<ul style="list-style-type: none"> <li>Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.</li> </ul>



**Kingsborough Community College  
of the City University of New York**

*Department of Art*

**Medieval Art - Art 8232 Section 01 (#23980)**

*Syllabus*

**Professor:** Dr. Sarah Dillon  
Email: sarah.dillon@kbcc.cuny.edu  
Office: S-256, Mailbox: S-155, Phone: 718.368.5729  
Office hours (in S256):  
Mondays 10:30-11:30 & 2:00-3:00  
Wednesdays 11:30-12:30

**Class Information:** Mondays and Wednesdays 3:00-4:30 in S238.

**Course Description:** This course is intended to introduce students to the culture of the medieval era by studying the art of the following periods: Early Christian, Jewish, Byzantine, Islamic, Carolingian, Ottonian, Romanesque, and Gothic. The course covers the material chronologically and by region and theme in an effort to create an understanding of each culture's characteristic style, connection to its historical context, and its relationships to other cultures. It also explores how artworks functioned within religious and political contexts and issues of cross-cultural interactions stemming from trade, diplomacy, pilgrimage, the crusades, migration, and other forms of contact and exchange.

**Flexible Core: World Cultures and Global Issues (Group A)**

**3 Credits, 3 Hours**

**Pre-Requisites:** none

**Co-requisites:** none

**Art Department Student Learning Outcomes for Art History:**

1. **Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.
2. **Critical and Creative Thinking:** Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.

6. **Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.) across various time periods.
7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.
8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

**CUNY Pathways Student Learning Outcomes for Group A, World Cultures and Global Issues:**

1. **Gather, interpret, and assess information from a variety of sources and points of view** (reading-based field assignment)
2. **Evaluate evidence and arguments critically or analytically** (field assignment and exams)
3. **Produce well-reasoned written or oral arguments using evidence to support conclusions** (field assignment, essay questions on exams, and other in-class written and oral discussions)
4. **Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues** (study of art from Africa, Asia, Europe, Latin America, the United Kingdom and the United States)
5. **Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view** (readings and assignments on the cross-cultural impact of art from Africa, Asia, Europe, Latin America, the United Kingdom and the United States)
6. **Analyze the historical development of one or more non-U.S. societies** (study of art from Africa, Asia, Europe, Latin America, the United Kingdom and the United States)
7. **Analyze the significance of one or more major movements that have shaped the world's societies** (contextual and historical analysis)
8. **Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies** (contextual and historical analysis)
9. **Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own** (art history vocabulary, esp. where foreign language terms are used)

**Required Materials:**

**Textbook:** Marilyn. *Medieval Art*. Second Edition. Boulder, CO: Westview Press, 2004.

**Blackboard Access:** You must access blackboard regularly for important announcements and instructions. See the help desk at L-106 for assistance.

**Email Access:** You must email me from your KCC email address and check it regularly. See the help desk at L-106 for assistance.

**Grading:** Final course grade will be determined as follows (see detailed instruction sheets on Blackboard for more information):

10%	Formal Paper 1
20%	Formal Paper 2
10%	Presentation
20%	Midterm
20%	Final
10%	Participation
10 %	Informal Writing

**Attendance Policy:**

A student who has been absent 15% of the total number of instructional hours that a class meets during a term or session may be considered excessively absent by the instructor. The instructor may consider excessive absences as a factor in the assignment of a student's grade. A maximum of **5.4 hours** of absence time are allowed for art history course that meets 36 hours per semester (15% of 36 = 5.4). A student that misses more hours than is allowed by the college attendance policy will receive a grade of "WU" (unofficial withdrawal).

Whether your absence is excused or unexcused, it still counts as an absence and you are still responsible for any missed assignments, handouts, and notes. Also, if you are late more than 20 minutes, this will count as ½ an absence. Please try to refrain from frequently leaving the classroom unless it is an emergency as this can be distracting to your fellow students. Finally, I understand there are always circumstances that call for special considerations. Please notify me if you would like to discuss any problems with attendance you are having.

**Important Note Regarding Taking an Incomplete:**

You should plan on completing every component of the course. Only students missing one major item on the day of the final exam will have the opportunity to discuss the possibility of an incomplete grade. If you are missing two or more components, you will not have this option.

**Policy on Missed Exams and Assignments:**

Except in cases of documented illness or personal emergency, students will not be allowed to make up exams or hand in papers late.

**Policy on Late Work:**

The class moves very fast. It is in your best interest to keep up with the work. To encourage this, I will deduct 5 points every day an assignment is late up to one week late; no assignments will be graded that are more than one week late.

**Policy on Technology:**

Computers, cell phones, tablets, and all other electronic devices are not freely allowed in class. I know it can be difficult to "disconnect" but your participation grade reflects your engagement with the class and asks that you minimize distractions. If you have a special situation that requires access to technology during class, please see me.

**Access-ability Services:**

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. Your instructor

will make the accommodations you need once you provide documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

**Plagiarism:**

Plagiarism is the taking of someone else's words and using them in your own work as if they were your own. In certain cases, plagiarism can result in the dismissal of the offending student from the college. Copies of the CUNY Statement on Plagiarism are available on the college's website at: [http://www.kingsborough.edu/faculty\\_staff/Documents/Academic Integrity Policy.pdf](http://www.kingsborough.edu/faculty_staff/Documents/Academic_Integrity_Policy.pdf)

**Civility in the Classroom:**

Kingsborough Community College acknowledges that respect for self and others are the foundation of academic excellence. Respect for the opinions of others is very important in an academic environment. Courteous behavior and responses are expected. In the classroom, online or otherwise, any acts of harassment and/or discrimination based on race, gender, sexual orientation, religion or ability will not be tolerated. This statement can be found on the college's website at: <http://www.kbcc.cuny.edu/sub-about/Pages/Civility.aspx>

**The Bottom Line:**

Please maintain the utmost respect for yourself, each other, and our common goal of learning and this will ensure a great class for everyone.

**Course Schedule, Activities, and Assignment Due Dates:**

**1. Monday, Sept. 11 - Introduction to the Course**

**2. Wednesday, Sept. 13 - Overview of Ancient Art and Introduction to Medieval Art**

Readings due today:

- Stokstad, *Medieval Art*, Chapter 1, pp. 1 – 12.
- Khan Academy article, "A Brief History of Western Culture" (link on Blackboard)
- Khan Academy article, "What Maps Tell Us" (link on Blackboard)

**3. Monday, Sept. 18 - Early Christian Art, Part I**

Readings due today:

- Stokstad, *Medieval Art*, Chapters 1 & 2, pp. 9 – 32.
- Khan Academy article, "Christianity, an introduction for the study of art history" (link on Bb)

\*\* no class Wednesday, Sept. 20\*\*

**4. Monday, Sept. 25 - Early Christian Art, Part II and Jewish Art**

Readings due today:

- Stokstad, *Medieval Art*, Chapter 2, pp. 32 – 44.
- Khan Academy article, "Santa Sabina" (link on Bb)
- DUE: Decide on and submit (email and post on Bb) artwork for Papers 1 and 2

**5. Wednesday, Sept. 27 - Byzantine Art – Part I**

Due today:

- Stokstad, Chapter 3, pp. 45 – 72.
- Khan Academy article, "A Beginner's Guide to Byzantine Art" (link on Bb)

## 6. Monday, Oct. 2 – Byzantine Art – Part II

Due today:

- Stokstad, Chapter 3, pp. 72-74 and Chapter 6, pp. 127-143.
- Khan Academy article, “Iconoclastic Controversies” (link on Bb)
- “Iconoclasm” from [www.smarthistory.org](http://www.smarthistory.org) (on blackboard)
- Lowden, John. “The Beginnings of Biblical Illustration.” In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 117-134. Malden, MA: Blackwell, 2007.
- King, G. R. D. “Islam, Iconoclasm, and the Declaration of Doctrine.” In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 213-226. Malden, MA: Blackwell, 2007.
- Flood, Finbarr. “Christian Mosaics in Early Islamic Jordan and Palestine: A Case of Regional Iconoclasm.” In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 117-121. New Haven: Yale University Press, 2012.
- Davis-Weyer, Caecilia. “Paulinus of Nola: The Decoration of Churches.” In *Early Medieval Art, 300-1150: Sources and Documents*, 17-23. Toronto: University of Toronto Press, 2009.

## 7. Wednesday, Oct. 4 – Islamic Art, Part I

Due today:

- Stokstad, Chapter 6, pp. 143-148.
- Khan Academy articles: “The Kaaba,” “Arts of the Islamic World,” “Introduction to Mosque Architecture,” “The Dome of the Rock,” “The Great Mosque of Cordoba” (links on Bb)

\*\* no class Monday, Oct. 9\*\*

## 8. Wednesday, Oct. 11 – Islamic Art – Part II

Readings due today:

- Khan Academy articles: “Arts of the Islamic World: The Medieval Period,” “The Great Mosque,” “Folio from a Qur’an” (on Bb)
- (Watch) Khan Academy video, “Hagia Sophia as a Mosque” (on Bb)

## 9. Monday, Oct. 16 – Islamic Art, Part II

Readings due today:

Khan Academy article, “The Alhambra” (link on Bb)

DUE: Submit Paper 1 to Blackboard and turn in hard copy

## 10. Wednesday, Oct. 18 – Midterm Review

## 11. Monday, Oct. 23 – \*\*\*\*MIDTERM EXAM\*\*\*\*

## 12. Wednesday, Oct. 25 – Early Medieval Art in the West

Readings due today:

- Stokstad, Chapter 4, pp. 75 – 100.
- Khan Academy article, “The Lindisfarne Gospels” (on Bb)
- (Watch) Khan Academy video, “Making Manuscripts” (on Bb)

## 13. Monday, Oct. 30 - Carolingian Art

Readings due today:

- Stokstad, Chapter 5, pp. 101 – 126.
- Khan Academy article, “Matthew in the Coronation Gospels and Ebbo Gospels” (on Bb)

- DUE: Submit revised Paper 1 on Blackboard

**14. Wednesday, Nov. 1 - Art at the Millennium**

Readings due today:

- Stokstad, Chapter 7, pp. 155 – 190.
- Khan Academy article, “Ottonian Art: An Introduction” (on Bb)

**15. Monday, Nov. 6 - Romanesque Art**

Readings due today:

- Stokstad, Chapter 8, pp. 191 – 226.
- Khan Academy articles: “A Beginner’s Guide to Romanesque Art,” “A Beginners Guide to Romanesque Architecture,” “Pilgrimage Routes and the Cult of the Relic” (on Bb)

**16. Wednesday, Nov. 8 – Gothic Art Part I**

Readings due today:

- Stokstad, Chapter 9, pp. 227 – 258.
- Khan Academy video, “Birth of the Gothic” (on Bb)
- Various excerpts from Panofsky, Erwin, trans. and ed. *The Book of Suger, Abbot of St.-Denis On What Was Done Under His Administration*. Princeton: Princeton University Press, 1979.

**17. Monday, Nov. 13 – Gothic Art – Part II**

Readings due today:

- Stokstad, Chapter 10, pp. 259 – 302.
- Khan Academy video, “Chartres Cathedral” (on Bb)

**18. Wednesday, Nov. 15 – Gothic Art – Part III**

Readings due today:

- Stokstad, Chapter 11, pp. 303-325.
- Khan Academy article, “Saint Louis Bible” (on Bb)

**19. Monday, Nov. 20 – Gothic Art – Part IV**

Readings due today:

- Stokstad, Chapter 11, pp. 325-334.
- Khan Academy article and videos on Giotto’s Arena Chapel (on Bb)
- DUE: Submit Paper 2 on Blackboard and hand in hard copy

**20. Wednesday, Nov. 22 – Gothic Art – Part V**

Readings due today:

- Stokstad, Chapter 12, pp. 335 – 353.
- Khan Academy article on Lorenzetti’s Allegory of Good and Bad Government (on Bb)

**21. Monday, Nov. 27 – Medieval Manuscripts**

Reading due today:

- Clemens, Raymond and Timothy Graham. “Writing Supports.” In *Introduction to Manuscript Studies*, 3-17. Ithaca: Cornell University Press, 2007.
- Clemens, Raymond and Timothy Graham. “Text and Decoration.” In *Introduction to Manuscript Studies*, 18-34. Ithaca: Cornell University Press, 2007.

**22. Wednesday, Nov. 29 – The Crusades and Student Presentations**

Readings due today:

- Khan Academy articles: “What Were the Crusades?” “How Was Crusading Justified?” “The When, Where, and Who of Crusading” “The Impact of the Crusades” (on Bb)
- Redford, Scott. “Byzantium and the Islamic World, 1261-1557.” In *Byzantium: Faith and Power*, ed. Helen Evans, 389-396. New Haven: Yale University Press, 2004.
- Hoffman, Eva. “Pathways of Portability: Islamic and Christian Interchange from the Tenth to the Twelfth Century.” In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 317-349. Malden, MA: Blackwell, 2007.
- Dodds, Jerrilynn. “Islam, Christianity, and the Problem of Religious Art.” In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 350-366. Malden, MA: Blackwell, 2007.

### **23. Monday, Dec. 4 – Intersections: Connections between Christian, Islamic, and Jewish Art**

#### Reading due today:

- Stokstad, Chapter 6, pp. 127-153.
- Evans, Helen. “Byzantium and Islam: Age of Transition.” In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 4-11. New Haven: Yale University Press, 2012.
- Wharton, Annable Jane. “Good and Bad Images from the Synagogue of Dura Europos: Context, Subtexts, and Intertexts.” In *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman, 19-39. Malden, MA: Blackwell, 2007.
- Ratliff, Brandi. “Christian Communities during the Early Islamic Centuries.” In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 32-39. New Haven: Yale University Press, 2012.
- Fine, Steven. “Jews and Judaism between Byzantium and Islam.” In *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, ed. Helen Evans and Brandie Ratliff, 102-106. New Haven: Yale University Press, 2012.

### **24. Wednesday, Dec. 6 – Student Presentations**

#### **Final Exam: TBA**

(Final exams run from Dec. 12 – Dec. 18. Do not make travel plans during this period.)

## **Medieval Art - New Course Proposal Supplementary Material**

**Submitted by Sarah Dillon, Art Department, Kingsborough Community College**

This packet includes:

- Samples of Exam Questions, Paper Assignment, Writing Assignments, and Video Response Questions
- Descriptions of How these Components Meet Specific Learning Objectives

**Paper Assignment** = The paper assignment for this course requires students to collect information about a specific artwork and the culture from which it comes. Students must consult information produced by the museum which owns the object as well as relevant primary and secondary scholarship on the artwork and culture in order to better understand why the artwork looks the way it does.

The paper assignment for this course requires students to evaluate various sources of information, such as curatorial notes, museum exhibition catalog entries, and primary and secondary scholarship in order to develop a thesis statement of their own.

The paper assignment requires students to develop a well-researched thesis, support their claim with academically appropriate evidence, and effectively convey their ideas in clear, grammatically-correct writing.

**Exam Questions, Response Questions, and Writing Assignments** = The exams for this course require students identify and apply the fundamental principles of art historical analysis, combining historical inquiry and visual analysis. Students need to study a variety of different cultures, learning about pertinent political, economic, religious, social issues in order to accurately contextualize the artworks we study in class. This historical inquiry is combined with investigations of individual artworks using visual (or formal) analysis, requiring the students to learn and apply concepts such as line, color, shape, space, texture, etc.

The exams for this course require students to study and understand the historical development of medieval cultures in Europe and the development of Islamic cultures in the Middle East.

The exams require students to study and understand the impact of the development and evolution of Christianity (in terms of artistic production as well as the social, economic, and political impact) and the nature of the development of the relationship between Christian cultures and Islamic ones (e.g. the trade relationships, artistic exchanges, and conflict, such as the Crusades).

The exam essay questions also require students to effectively convey their ideas in clear, grammatically-correct writing.

Video response questions and in-class writing assignments help students prepare for exams.



## Sample Exam Questions

### Thematic Essays Question Possibilities:

We have discussed and read about the pejorative connotations of words such as “medieval” and “Gothic” please discuss the origins of these negative sentiments and explain them within a historical context. Then, select at least two artworks that challenge the negative connotation of the words.

Throughout the semester we have discussed the different stylistic approaches an artist can take. Select a work that you think best displays the stylized / abstract / symbolic mode and then another work which features the naturalistic / narrative mode and compare and contrast the two. Try to come to an understanding of why these two different stylistic choices were made. In other words, what about the work’s medium, style, and context fits well with each style?

### Compare and contrast essay:

You will be given two works of art from the list above and asked to first fully identify each artwork’s title, artist (if known), and date. Then, in essay format with full sentences, compare and contrast the artworks in terms of appearance (visual elements: style, materials, subject matter, etc.) and historical meaning (religious, historical, economic, etc. context).

### Short-answer Essays Question Possibilities:

What are the main architectural features of early Christian basilica plan churches? Why did these features develop?

Describe how the Hagia Sophia uses the symbolism of light in its architecture and (original) decoration.

Describe the innovative features of the Hagia Sophia’s architecture and how these features relate to the function of the building.

How does mosque architecture and decoration reflect the beliefs of the Islamic faith?

What are the main stylistic and functional features of early medieval art in the west? Specifically refer to the Hinged Clasp from Sutton Hoo in your answer.

Describe the various ways Christian illuminated manuscripts facilitated devotion and spread of this religion. Refer to at least one example of an illuminated manuscript in your answer.

How did Charlemagne use art to advance his political goals? Please be specific about what his goals were and how specific works of art demonstrate these.

What is a “Romanesque pilgrimage church”? What are its key features and how did they relate to pilgrims?

Describe the development and important aspects of sculpture during the Romanesque period refer to at least two sculptures in your answer.

What are the main differences between Romanesque pilgrimage churches and High Gothic cathedrals? Reference both a Romanesque and Gothic church in your answer and be as specific as possible.

St. Denis is sometimes called the birthplace of the Gothic. Describe in detail why this is so and be specific about

the types of innovations we see here.

Describe the process for making stained glass windows and at least two reasons why these windows were so important to the Gothic viewer. Please refer to at least one window in detail in your answer.

Describe in as much detail as possible how Neoplatonic ideas influenced the development and perception of stained glass and the lighting effects it produced.

What architectural features are characteristic of the High Gothic? Describe each component and their function using Chartres Cathedral as a case study. Be as specific as possible.

How is royal patronage reflected in the various components of Chartres Cathedral? Reference at least two artworks in your answer and be as specific as possible.

Describe the evolution of Romanesque and Gothic sculpture using the sculptural decoration of Chartres Cathedral and at least one example of Romanesque art as case studies. Cite both iconographic and formal differences in your answer.

Describe the stylistic influences and innovations of Nicola Pisano. Be specific and consider imagery and historical context.

Discuss two works related to the Franciscan Order in detail and explain how the works reflect the order's beliefs, devotional practices, and way of life.

Discuss the innovative aspects of Giotto's style using at least two different works as detailed case studies.

Discuss the cultural and artistic differences between French Gothic art and Italian Gothic art.

## ART 8232 SECTION 1 PAPER ASSIGNMENTS

You will need to write two papers for this class. If you cannot write these papers, please come see me immediately. You must submit both the papers to pass the class. They build on one another and there is a revised draft required so it is very important that you plan to complete all the various assignments on time.

For Paper 1, you will 1) find a medieval artwork in a New York City museum featured on the museum's webpage, 2) conduct a visual analysis and historical research, and 3) write a 3-page, thesis-driven essay. You will then receive feedback on this draft and you will revise based on feedback.

For the second paper, you will go to the museum and visit the work of art that you wrote about for Paper 1 and conduct a more detailed visual analysis and historical research, take note of the work within the context of the museum setting, note on how your perception of the work has changed since the first paper, and reflect on the meaning this work has for a modern day audience. In this second, 6-page paper, it is expected that you incorporate the lessons learned from your feedback on paper 1.

For the **due dates** and **formatting** requirements of papers, read the detailed descriptions below.

The rest of this document contains detailed instructions and grading rubrics for both papers 1 and 2.

### PAPER 1 DETAILED INSTRUCTIONS:

#### **STEP 1:**

Go to the website for the Cloisters or Metropolitan Museum of Art ([www.metmuseum.org](http://www.metmuseum.org)) and choose an artwork currently on display that belongs to the period covered by our class (so approximately 330 CE – 1400 CE) from European or Islamic cultures.

TIP: The Met's Timeline of Art History (<http://metmuseum.org/toah>) is very useful in helping you determine areas of the museum's collection that correspond to these cultures.

#### **STEP 2:**

Email me a link to the artwork's webpage on the museum's website and post it to Blackboard (under WRITING ASSIGNMENTS tab) by Wednesday, Sept. 25 for approval of your choice.

#### **STEP 3:**

Once you have approval, conduct your historical research and visual analysis based on the museum website's information and approved academic sources.

TIPS: To do this, ask yourself: Why does the artwork look the way it does? What meaning did the artwork have for the culture that made it? How has the artwork's meaning changed over time?

To answer these questions, read the information on the website and look closely at the pictures. Download the image and zoom in (if possible) to note as many details as you can and examine all the different pictures available.

You can also review the “Thesis Statement Worksheet” (available on blackboard under OTHER RESOURCES) and watch the video from Khan Academy on Visual Analysis (link available on blackboard under OTHER RESOURCES).

**STEP 4:**

Once you’ve studied the artwork and identified the most important aspects of the work, write your essay. Your essay should do the following: introduce the artwork and your thesis, describe the artwork’s visual qualities and historical context, and visually analyze the artwork.

**STEP 5:**

Closely review your essay for grammatical errors and **revise it as much as needed** for clarity of ideas.

**STEP 6:**

Make sure your paper meets the following requirements:

12-point, Times New Roman font

1-inch margins

Title page with your name, the title of your paper, and an image of your artwork

2 full pages of content (no extra skipped lines)

Citations and bibliography at the end (does not count towards page minimum)

**STEP 7:**

Submit paper to Blackboard and submit a hard copy to me by Oct. 16.

**STEP 8:**

You will receive feedback on your paper and are responsible for revising it accordingly. Only after you revise your paper will you receive a grade. Your revised version is due Oct. 30 on Bb.

**RUBRIC FOR PAPER 1:**

How well does the student respond to feedback on the first draft?	20 points
Does the student follow the instructions (formatting, submission, page minimum, etc)?	20 points
How clearly and effectively does the student describe the artwork?	20 points
How well does the student historically and visually analyze the artwork?	20 points
How well does the student incorporate class content (vocabulary, concepts, etc)?	20 points

**PAPER 2 INSTRUCTIONS:**

**STEP 1:**

Go to the museum and visit your work of art that you wrote about in Paper 1.

**IMPORTANT: Save your receipt and take a picture of yourself inside the museum with the work of art you selected to prove that you went.**

**TIP:** Give yourself plenty of time. These museums are big and it can take a while to get into the galleries and find your artwork. Plan ahead. Check the website for information like hours, directions, and policies. If you have questions, contact me.

TIP: These museums are “pay what you wish” entrance. So, you can donate whatever amount you like. Sometimes students feel pressure to pay the full fee. To help you navigate this, here is a line can use when you approach the ticket counter, “Hello, I’d like to make a \$2.00 donation in exchange for a student ticket please.”

**STEP 2:**

**LOOK AT THE ARTWORK. SPEND AT LEAST 20 MINUTES WITH YOUR PIECE. BRING AND FILL OUT THE MUSEUM VISIT PROMPT WHILE STANDING IN FRONT OF THE ARTWORK** (available on blackboard under OTHER RESOURCES). So so many times, students just run in, find the artwork, snap a picture on their phone and leave. This is a huge mistake. You need to spend time looking at the work and thinking about what you see in order to write a good paper. Your on-site visual observations will reveal important insights. Take note of any surprises, new observations, or insights. Finally, and most importantly, note how your perception of the artwork has changed now that you have seen it in person. At this point in the semester, you have learned a great deal. This second paper should reflect your ability to use new vocabulary and reference art historical concepts.

**STEP 3:**

Think about the artwork and reflect on what the artwork meant for the people who made it AND also consider the meaning it holds for today’s viewers. You should also make relevant connections to other periods of art we’ve studied.

**STEP 4:**

Combine elements 1-3 and relevant parts of Paper 1 into an essay about your artwork that clearly conveys a compelling thesis, a clear description of the artwork, your advanced understanding of art historical terms and concepts, and some insight into what the work meant for its original culture and for today’s viewer.

**STEP 5:**

Closely review your essay for grammatical errors and **revise it as much as needed** for clarity of ideas.

**STEP 6:**

Make sure your paper meets the following requirements:

12-point, Times New Roman font

1-inch margins

Title page with your name, the title of your paper, and an image of your artwork

5 full pages of content (no extra skipped lines)

Citations where needed and bibliography at the end (does not count towards page minimum)

**STEP 7:**

Submit paper to Blackboard and email it to me by Nov. 20.

**RUBRIC FOR PAPER 2:**

Does the student follow the instructions (formatting, submission, page minimum, feedback etc)?	20 points
How clearly and effectively does the student describe the artwork?	10 points
How well does the student visually analyze the artwork?	20 points
How well does the student incorporate class content (vocabulary, concepts, etc)?	20 points
How well does the student present their thesis (clear thesis statement and supporting material)?	10 points
How well does the student consider the artwork's meaning for the original culture and today?	20 points

**PRESENTATION INSTRUCTIONS:**

Create a powerpoint presentation about your primary findings in your paper and present your ideas to your classmates. Your presentation should be approximately 5 minutes.

To help you prepare, imagine that you are the curator of a museum. You want to educate your audience about how the work reflects its cultural context but also present ways it can appeal to a modern viewer's life.

**RUBRIC FOR PRESENTATION:**

- 20 pts Appropriately introduces the artwork to the audience
- 20 pts Highlights connections to class content / relevant comparisons
- 20 pts Considers aspects of display or materiality
- 20 pts Reflection on meaning to today's culture vs original culture and thoughtful questions
- 20 pts Required elements such as on-time, powerpoint (or other acceptable medium), appropriate length, etc.

## Samples of In-Class Writing Assignments

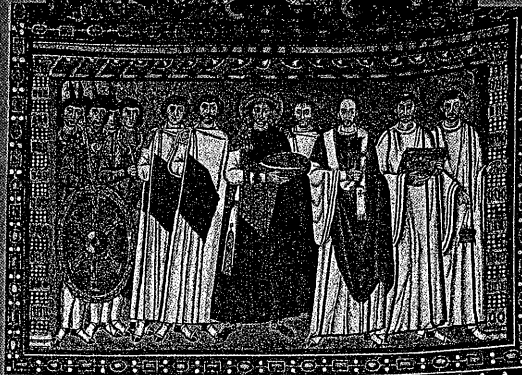
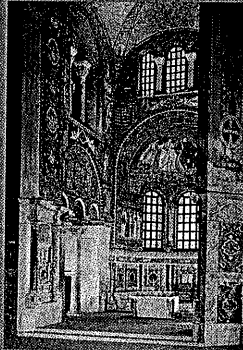
You have now learned about the Hagia Sophia, a Christian church built later converted to a mosque, and the Great Mosque at Cordoba, a mosque later converted to a Christian church.

What are your thoughts on these two transitions and the ways in which the buildings were adapted to new uses? What do these conversions mean from a political or religious point of view?

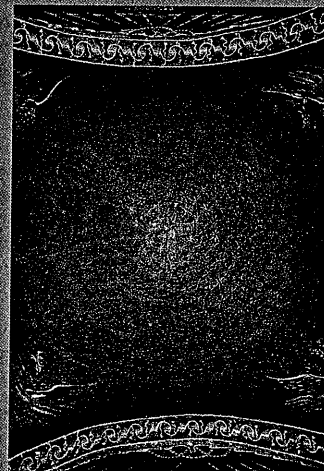
Can we apply any historical lessons to our present day world?



Analyze the mosaics in the apse of St. Vitale from a political point of view. Specifically, describe what their political message and how they convey it.



How does the medium of mosaic impact the interpretation of the subject matter and space? Why were mosaics frequently used to decorate early Christian sacred spaces? Cite at least two artworks in your answer.



Name: \_\_\_\_\_

### **Exploring the Influence of Islamic Art and Culture on Medieval and Renaissance Culture in Europe**

Watch the video, *Islam: Empire of Faith. Part 2: The Awakening* and answer the following questions.

#### (Questions to be answered from beginning through minute 15)

1. This video is titled, *Islam: Empire of Faith. Part 2: The Awakening*. What does the word “Awakening” mean here. You might want to have this question in the back of your head throughout the video and answer this one at the end.
2. Why was the act of pilgrimage so important to early Islam?
3. Around minutes 1-10, the narrator discusses the importance of Bagdad. Describe why Bagdad was so important during the medieval period:
4. Around minute 7-15 the narrator discusses an important difference between Islam and Christianity. Did you catch what it was? If so, describe it:

#### (Questions to be answered from minute 15 – minute 30)

5. Name two reasons why Cordoba, an Islamic city in southern Spain, was so important.
6. The Great Mosque at Cordoba was very influential. Describe one reason why this was so.
7. What happened in Jerusalem in 1009? How did this change things?

#### (Questions to be answered from minute 30 – minute 45)

8. How did the Crusaders react to Islamic arts and goods? What were some of the most popular Islamic goods?
9. What were some of the long-term effects of the Crusades?