

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM DATA TRANSMITTAL SHEET

DEPARTMENT ART DATE 9/2/14

Title of Course or Degree: Medieval Art

Change(s) Initiated: (Please check)


- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree or Certificate | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Letter of Intent | <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 type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input checked="" type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Titles, Numbers, Credits &/or Hours |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| <input type="checkbox"/> Other (please describe): _____ | |

PLEASE ATTACH PERTINENT MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

I. DEPARTMENTAL ACTION

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

Date approved 9/15/14 Signature, Committee Chairperson: _____

Signature, Department Chairperson: 

II. PROVOST ACTION

Provost to act within 30 days of receipt and forward to College-wide Curriculum Committee exercising one of the following options:

- A. Approved B. Returned to department with comments

Recommendations (if any): _____

Signature, Provost: _____ Date: _____

III. CURRICULUM SUB-COMMITTEE RECOMMENDATIONS:

- A. Approved B. Tabled (no action will be taken by Curriculum Committee)

Recommendations (if any): _____

Signature, Sub-Committee Chair: _____ Date: _____

IV. COLLEGE-WIDE CURRICULUM COMMITTEE ACTION

Committee to act within 30 days of receipt, exercising one of the following options:


- A. Approved (forwarded to Steering Committee)
B. Tabled (Department notified)
C. Not Approved (Department notified)

Signature, Chairperson of Curriculum Committee _____ Date: _____

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: October, 14, 2014

Subject: 82 Course. Medieval Art

The art history course "Medieval Art" is being proposed as an 82 pilot.

Within the Art Department, this course will broaden the chronological scope of the current art history offerings, as it will give students a chance to study art of this time period in more depth than is currently available. This course will provide students with an opportunity to study medieval manuscripts and related issues of paleography in more detail as well as consider primary sources such as pilgrimage and travel accounts from a variety of cultural perspectives.

Across departments, this course will complement courses 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 allows for a discussion of art within the context of religious difference, thereby creating opportunities to reflect on similar issues in today's world. It does so, for instance, by studying artistic traditions in relation to issues of conflict via the crusades and iconoclasm, thereby opening a critical and historical lens through which students can consider today's issues.

RECEIVED OCT 15 11 40 AM '14

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

FORMAT FOR PRESENTATION OF CURRICULUM PROPOSALS

1. DEPARTMENT, COURSE NUMBER AND TITLE:

Art Department, Art 82, Medieval Art

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

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

No. (If it runs successfully and becomes an official course offering, it could potentially meet the distribution requirements for Group I Category A: World Cultures and Global Issues.)

3. TRANSFERABILITY OF THIS COURSE. 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, i.e., describe other learning objectives met:

For A.S. degree majors in Fine Arts, this course would be an additional art history course option that students could take as an elective. For those A.S. degree majors in Fine Arts with a concentration in Art History, this course would be especially relevant, considering the fact that there are few recommended elective art history courses from which to select. It will also fulfill the CUNY Common Core Group A requirement. It 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. NUMBER OF WEEKLY CLASS HOURS (please indicate the number of hours per week spent in a lab, hours spent on site doing fieldwork, hours of supervision and hours in classroom-- if applicable):

This class will meet for 3 hours per week in a classroom.

76070461301000000000

6. NUMBER OF CREDITS:

This class will count for 3 credits.

7. COURSE PREREQUISITES AND COREQUISITES

A. PREREQUISITES: 0

B. COREQUISITES: 0

C. PRE OR COREQ: 0

In keeping with other art history courses, this course will not have any pre- or core- requisites.

8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:

A. ENROLLMENT SUMMARIES, IF PREVIOUSLY OFFERED AS AN 82

B. PROJECTED ENROLLMENT

C. CLASS LIMITS

D. FREQUENCY COURSE IS LIKELY TO BE OFFERED

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

This course will be offered to all students every fall semester so as to create an even distribution of art history courses throughout the academic year.

Within the Art Department, this course will broaden the chronological scope of the current art history offerings, as it will give students a chance to study art of this time period in more depth than is currently available. For instance, it will provide students with an opportunity to study medieval manuscripts and related issues of paleography in more detail as well as consider primary sources such as pilgrimage and travel accounts from a variety of cultural perspectives.

Across departments, this course will complement courses 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 could also allow for important discussions of art within the context of religious difference, thereby creating opportunities to reflect on similar issues in today's world. It does so, for instance, by studying artistic traditions in relation to issues of conflict via the crusades and iconoclasm, thereby opening a critical and historical lens through which students can consider today's issues.

9. LIST OF COURSES, IF ANY, TO BE WITHDRAWN WHEN COURSE(S) IS (ARE) ADOPTED:

None.

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

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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th Century*, ed. Helen Evans and Brandi Ratliff, 32-39. New Haven: Yale University Press, 2012.
- _____. "To Travel to the Holy." In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandi 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 MAJORS AND/OR AREA OF CONCENTRATION? (If course is required, please submit a separate transmittal with a degree requirement sheet noting the proposed revisions, including where course fits into degree requirements, and what course(s) will be removed as a requirement for the degree. NYSED guidelines of 45 crs. of Liberal Arts coursework for an A.A. degree, 30 crs. for an A.S. degree and 20 crs. of Liberal Arts for an A.A.S. degree must be adhered to for all 60 cr. programs).

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

13. IF OPEN ONLY TO SELECTED STUDENTS (specify):

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 --eg., 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:

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.

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.

17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15:

The formal paper, quizzes, exams, and graded homework assignments will be used to evaluate learning through lectures, discussions, reading, and class exercises. The quizzes will be a series of multiple-choice questions. The exams will be a combination of multiple choice, short answer,

and essay questions.

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 (WHICH SHOULD BE AS SPECIFIC AS POSSIBLE REGARDING TOPICS COVERED, LEARNING ACTIVITIES AND ASSIGNMENTS):

Class outlines:

1. Introduction to the Course and the Discipline of Art History

2. Overview of Ancient and Introduction to Medieval Art History

Reading due today:

- Stokstad, Chapter 1, pp. 1 – 12. (Textbook)
- “A Beginner’s Guide to the History of Western Culture” from smarthistory.org (on blackboard)
- “What is Cultural Heritage?” from smarthistory.org (on blackboard)

3. Early Christian Art under Constantine

Reading due today:

- Stokstad, Chapter 1 & 2, pp. 9 – 32.

4. Early Christian Art *after* Constantine

Reading due today:

- Stokstad, Chapter 2, pp. 32-44.
- 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)

5. Early Byzantine Art

Reading due today:

- Stokstad, Chapter 3, pp. 45 – 74.

6. Islamic Art

Reading due today:

- Stokstad, Marilyn and Michael Cothorn. “Islamic Art.” In *Art History* Vol. 1, 265-293. Boston: Pearson, 2014. (on blackboard)
- Flood, Finbarr. “Faith, Religion, and the Material Culture of Early Islam.” In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 244-257. New Haven: Yale University Press, 2012.

7. Later Byzantine Art and Icons

Reading due today:

- Stokstad, Chapter 6, pp. 127-139.

- Corrigan, Kathleen. "Icons from the Monastery of St. Catherine at Mount Sinai." In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 53-59. New Haven: Yale University Press, 2012.
- 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.

8. Intersections I: 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, 7th-9th 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, 7th-9th 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, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 102-106. New Haven: Yale University Press, 2012.

9. Intersections II: Iconophiles, Iconoclasts, and Aniconism

- "Iconoclasm" from 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, 7th-9th 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.

10. Early Medieval Art in the West

Reading due today:

- Stokstad, Chapter 4, pp. 75 – 100.

11. Carolingian Art

Reading due today:

- Stokstad, Chapter 5, pp. 101 – 126.

12. Midterm Exam

13. Art at the Millennium

Reading due today:

- Stokstad, Chapter 7, pp. 155 – 190.

14: Romanesque Art – Part I

Reading due today:

- Stokstad, Chapter 8, pp. 191 – 226.

15. Romanesque Art – Part II

Reading due today:

- Stokstad, Chapter 8, pp. 191 – 226.

16. Intersections III: Art and Pilgrimage in Islam and Christianity

Reading due today:

- Ratliff, Brandie. "To Travel to the Holy." In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 86-93. New Haven: Yale University Press, 2012.
- 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.
- 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.

17. 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.

18. Early Gothic Art:

Reading due today:

- Stokstad, Chapter 9, pp. 227 – 258.
- 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.

19. Mature Gothic Art

Reading due today:

- Stokstad, Chapter 10, pp. 259 – 302.

20. Rayonnant Gothic and Its Reverberations

Reading due today:

- Stokstad, Chapter 11, pp. 303-325.

21. Gothic Art in Italy

Reading due today:

- Stokstad, Chapter 11, pp. 325-334.

22. Intersections IV: Late Medieval Encounters and the Crusades

Reading due today:

- 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. Late Gothic Art

Reading due today:

- Stokstad, Chapter 12, pp. 335 – 353.

24. Review Session

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, 7th-9th Century*. New Haven: Yale University Press, 2012.

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

Please contact your Department Chairperson or Associate Dean Stanley Bazile at the Office of Academic Affairs x5328, if you require any assistance completing a course proposal according to this format. Copies of this format are available electronically.

Survey of Medieval Art
3 credits, 3 hours
Syllabus

Introduction

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.

Learning Objectives

- **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.

Required Textbook:

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

Additional Reading:

Selected essays from the following books will be assigned as required reading, available on Blackboard:

- 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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th 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, 7th-9th 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.

Course Evaluation:

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.

Statement on Plagiarism: Plagiarism is the taking of someone else's words and using them in your own work as if they were your own. In extreme cases, plagiarism can result in the dismissal of the offending student from the college. Please see the Kingsborough website on plagiarism for more information and ways to avoid committing plagiarism.

http://www.kingsborough.edu/faculty_staff/Pages/issue_of_plagiarism.aspx

Statement on Civility: 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 this classroom, online or otherwise, any acts of harassment and/or discrimination based on race, gender, sexual orientation, religion or ability will not be tolerated

Course Schedule:

1. Introduction to the Course and the Discipline of Art History

2. Overview of Ancient and Introduction to Medieval Art History

Reading due today:

- Stokstad, Chapter 1, pp. 1 – 12. (Textbook)
- "A Beginner's Guide to the History of Western Culture" from smarthistory.org (on blackboard)
- "What is Cultural Heritage?" from smarthistory.org (on blackboard)

3. Early Christian Art under Constantine

Reading due today:

- Stokstad, Chapter 1 & 2, pp. 9 – 32.

4. Early Christian Art *after* Constantine

Reading due today:

- Stokstad, Chapter 2, pp. 32-44.
- 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)

5. Early Byzantine Art

Reading due today:

- Stokstad, Chapter 3, pp. 45 – 74.

6. Islamic Art

Reading due today:

- Stokstad, Marilyn and Michael Cothorn. "Islamic Art." In *Art History* Vol. 1, 265-293. Boston: Pearson, 2014. (on blackboard)
- Flood, Finbarr. "Faith, Religion, and the Material Culture of Early Islam." In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 244-257. New Haven: Yale University Press, 2012.

7. Later Byzantine Art and Icons

Reading due today:

- Stokstad, Chapter 6, pp. 127-139.
- Corrigan, Kathleen. "Icons from the Monastery of St. Catherine at Mount Sinai." In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 53-59. New Haven: Yale University Press, 2012.
- 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.

8. Intersections I: 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, 7th-9th 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, 7th-9th 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, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 102-106. New Haven: Yale University Press, 2012.

9. Intersections II: Iconophiles, Iconoclasts, and Aniconism

- "Iconoclasm" from 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, 7th-9th 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.

10. Early Medieval Art in the West

Reading due today:

- Stokstad, Chapter 4, pp. 75 – 100.

11. Carolingian Art

Reading due today:

- Stokstad, Chapter 5, pp. 101 – 126.

12. Midterm Exam

13. Art at the Millennium

Reading due today:

- Stokstad, Chapter 7, pp. 155 – 190.

14: Romanesque Art – Part I

Reading due today:

- Stokstad, Chapter 8, pp. 191 – 226.

15. Romanesque Art – Part II

Reading due today:

- Stokstad, Chapter 8, pp. 191 – 226.

16. Intersections III: Art and Pilgrimage in Islam and Christianity

Reading due today:

- Ratliff, Brandie. "To Travel to the Holy." In *Byzantium and Islam: Age of Transition, 7th-9th Century*, ed. Helen Evans and Brandie Ratliff, 86-93. New Haven: Yale University Press, 2012.
- 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.
- 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.

17. 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.

18. Early Gothic Art:

Reading due today:

- Stokstad, Chapter 9, pp. 227 – 258.
- 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.

19. Mature Gothic Art

Reading due today:

- Stokstad, Chapter 10, pp. 259 – 302.

20. Rayonnant Gothic and Its Reverberations

Reading due today:

- Stokstad, Chapter 11, pp. 303-325.

21. Gothic Art in Italy

Reading due today:

- Stokstad, Chapter 11, pp. 325-334.

22. Intersections IV: Late Medieval Encounters and the Crusades

Reading due today:

- 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. Late Gothic Art

Reading due today:

- Stokstad, Chapter 12, pp. 335 – 353.

24. Review Session

Final Exam: TBA