

History of Art 212: Medieval Art & Architecture

Dr. Maeve Doyle

Spring 2017

Tuesdays and Thursdays, 12:55–2:15 PM

Classroom: Dalton Hall 25

Office: Thomas Hall 248

Office Hours: Wednesdays 2-4 PM and by appointment

Contact: mkdoyle@brynmawr.edu

COURSE DESCRIPTION

This course takes a broad geographic and chronological scope, allowing for full exposure to the rich variety of objects and monuments that fall under the rubric of “medieval” art and architecture. We focus on the Latin and Byzantine Christian traditions, but also consider works of art and architecture from the Islamic and Jewish spheres. Topics to be discussed include: the role of religion in artistic development and expression; secular traditions of medieval art and culture; facture and materiality in the art of the middle ages; the use of objects and monuments to convey political power and social prestige; gender dynamics in medieval visual culture; and the contribution of medieval art and architecture to later artistic traditions.

COURSE OBJECTIVES

By the end of this semester-long course, you will be able to:

- Understand and use art historical terminology to identify, describe, and analyze medieval works of art
- Use formal, comparative, and historical analysis to develop original interpretations of medieval works of art
- Demonstrate understanding and critical interpretation of scholarly literature
- Formulate original research questions and integrate the skills listed above in the development of an original written argument about a work of art

SCHEDULE

Readings are available on Moodle unless otherwise indicated. Some readings are available on the course reserve shelf in Carpenter Library **[R]**; others online through Tripod’s “Articles” search **[T]**. *Readings should be completed by the class under which they are listed. Bring copies of readings or detailed notes to class for discussion.*

Readings marked with a **P** are primary sources (texts from the historical period to be discussed).

Readings marked with * will be the topic for student-led discussions. Reading them is optional, but encouraged.

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| Week 1 | T | 1/17 | Introducing Medieval Art |
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I. New Religion, New Art?

- Th 1/19 Objects and Ideas: Images and Religion in Late Antiquity
- **P** Tertullian, excerpt from *On Idolatry*, in Caecilia Davis-Weyer, *Early Medieval Art, 300-1150: Sources and Documents* (Toronto: University of Toronto Press, 1986), 3-6
 - **P** Minucius Felix, excerpt from *Octavius*, in Caecilia Davis-Weyer, *Early Medieval Art, 300-1150: Sources and Documents* (Toronto: University of Toronto Press, 1986), 6-7
 - **P** Eusebius, excerpt from *Letter to Constantia*, in Cyril Mango, *The Art of the Byzantine Empire, 312-1453: Sources and Documents* (Englewood Cliffs, NJ: Prentice-Hall, 1972), 16-18
 - Jaś Elsner, *Imperial Rome and Christian Triumph* (Oxford: Oxford University Press, 1998), 198-221
- Reading requests due.** Email Dr. Doyle with four choices of readings you would like to present from the readings marked with *

- Week 2 T 1/24 Representing Power: Constantine and the Roman Empire
- Jaś Elsner, *Imperial Rome and Christian Triumph* (Oxford: Oxford University Press, 1998), 221-235
 - Jaś Elsner, "From the Culture of Spolia to the Cult of Relics: The Arch of Constantine and the Genesis of Late Antique Forms," *Papers of the British School at Rome* 68 (2000): 149-184
- Th 1/26 Sacred Spaces: Inventing Christian Architecture
- **P** Primary sources regarding Constantine's patronage of churches, in Cyril Mango, *The Art of the Byzantine Empire, 312-1453: Sources and Documents* (Englewood Cliffs, NJ: Prentice-Hall, 1972), 3-7, 10-14
 - Roger Stalley, "The Christian Basilica," in *Early Medieval Architecture* (Oxford: Oxford University Press, 1998), 16-36
 - Robert Ousterhout, "The Temple, the Sepulchre, and the Martyrion of the Savior," *Gesta* 29:1 (1990): 44-53

- Week 3 T 1/31 Imagining Bodies: Early Representations of Christ
- J.-M. Spieser, "The Representation of Christ in the Apse of Early Christian Churches," *Gesta* 37:1 (1998): 63-73
 - * Thomas F. Mathews, "Christ Chameleon," in *The Clash of the Gods: A Reinterpretation of Early Christian Art*, revised ed. (Princeton: Princeton University Press, 1999), 115-141 [**R**]
- Th 2/2 Representing Power: Justinian, Theodora, and Hagia Sophia
- Thomas F. Mathews, *Byzantium: From Antiquity to the Renaissance* (New York: Harry N. Abrams, 1998), 17-33, 97-106
 - * Bissera V. Pentcheva, "Hagia Sophia and Multisensory Aesthetics," *Gesta* 50:2 (2011): 93-111 [**T**]

II. The Early Middle Ages

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| Week 4 | T | 2/7 | <p>Representing Power: Early Medieval Artistry</p> <ul style="list-style-type: none"> • Lawrence Nees, <i>Early Medieval Art</i> (Oxford: Oxford University Press, 2002), 63-87, 104-115 • * Asa Simon Mittman and Patricia MacCormack, “Rebuilding the fabulated bodies of the Hoard-warriors,” <i>postmedieval</i> 7 (2016): 356-368 [T] <p>Quiz #1</p> |
| | Th | 2/9 | <p>Objects and Ideas: Art and the Word</p> <ul style="list-style-type: none"> • P The Venerable Bede, “Benedict Biscop’s Roman Acquisitions,” in Caecilia Davis-Weyer, <i>Early Medieval Art, 300-1150: Sources and Documents</i> (Toronto: University of Toronto Press, 1986), 72-75 • Lawrence Nees, “Word and Image,” in <i>Early Medieval Art</i> (Oxford: Oxford University Press, 2002), 152-171 • * Ben C. Tilghman, “The Shape of the Word: Extralinguistic Meaning in Insular Display Lettering,” in “The Iconicity of Script: Writing as Image in the Middle Ages,” special issue, <i>Word & Image</i> 27:3 (2011): 292-308 [T] |
| Week 5 | T | 2/14 | <p>Sacred Spaces: Monasticism in the Early Middle Ages</p> <ul style="list-style-type: none"> • Lawrence Nees, “Saints and Holy Places,” in <i>Early Medieval Art</i> (Oxford: Oxford University Press, 2002), 116-135 • * Adam S. Cohen and Anne Derbes, “Bernward and Eve at Hildesheim,” <i>Gesta</i> 40:1 (2001): 19-38 [T] |
| | Th | 2/16 | <p><i>Class cancelled for College Art Association Meeting</i> <i>Use this time to visit your work of art in preparation for the next class.</i></p> |
| Week 6 | T | 2/21 | <p>Research Proposal Roundtable</p> <p>Submit your object images on Moodle by midnight before class</p> |
| | Th | 2/23 | <p>Imagining Bodies: Byzantine Icons and Iconoclasm</p> <ul style="list-style-type: none"> • P Definition (<i>Horos</i>) of the Iconoclastic Council of 754, in Cyril Mango, <i>The Art of the Byzantine Empire, 312-1453: Sources and Documents</i> (Englewood Cliffs, NJ: Prentice-Hall, 1972), 165-168 • P St. John Damascene, excerpt from <i>De fide Orthodoxa</i>, in Cyril Mango, <i>The Art of the Byzantine Empire, 312-1453: Sources and Documents</i> (Englewood Cliffs, NJ: Prentice-Hall, 1972), 169-171 • Thomas F. Mathews, “Icons,” in <i>Byzantium: From Antiquity to the Renaissance</i> (New York: Harry N. Abrams, 1994), 43-71 |

Revised Research Project proposals due Friday, 2/24

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| Week 7 | T | 2/28 | <p>Objects and Ideas: Courtly Art in Islamic Spain</p> <ul style="list-style-type: none"> • <i>All read:</i> Jonathan Bloom and Sheila Blair, <i>Islamic Arts</i> (London: Phaidon, 1997), 5-20, 129-138 • <i>Squad A:</i> Francisco Prado-Vilar, “Circular Visions of Fertility and Punishment: Caliphal Ivory Caskets from al-Andalus,” <i>Muqarnas</i> 14 (1997): 19-41 • <i>Squad B:</i> Nuha N. N. Khoury, “The Meaning of the Great Mosque of Cordoba in the Tenth Century,” <i>Muqarnas</i> 13 (1996): 80-98 <p>Come prepared to present the monuments discussed in your assigned reading to the class.</p> |
| | Th | 3/2 | <p>Objects and Ideas: Spain at the Millennium</p> <ul style="list-style-type: none"> • Jerrilynn D. Dodds, “Islam, Christianity, and the Problem of Religious Art,” in <i>The Art of Medieval Spain, A.D. 500-1200</i> (New York: Metropolitan Museum of Art, 1993), 27-37 • * Elizabeth S. Bolman, “<i>De coloribus</i>: The Meanings of Color in Beatus Manuscripts,” <i>Gesta</i> 38:1 (1999): 22-34 [T] <p>Midterm Reflection Portfolio due</p> |

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| Week 8 | T | 3/7 | Spring Break |
| | Th | 3/9 | Spring Break |

III. Romanesque Rambles

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| Week 9 | T | 3/14 | <p>Sacred Spaces: Pilgrimage and Patronage</p> <ul style="list-style-type: none"> • P “A Guide to Santiago di Compostela” (ca. 1137-1173), in Caecilia Davis-Weyer, <i>Early Medieval Art, 300-1150: Sources and Documents</i> (Toronto: University of Toronto Press, 1986), 147-156 • Roger Stalley, “Architecture and Pilgrimage,” in <i>Early Medieval Architecture</i> (Oxford: Oxford University Press, 1998), 147-165 • * Elizabeth Valdez del Álamo, “Touch Me, See Me: The Emmaus and Thomas Reliefs in the Cloister at Silos,” in <i>Spanish Medieval Art: Recent Studies</i>, ed. Colum Hourihane (Tempe, AZ: ACMRS, 2007), 35-64 [R] <p>Quiz #2</p> |
| | W | 3/15 | <p>Field Trip: Meet at the Philadelphia Museum of Art at 6 pm Wednesday evenings is pay-as-you-wish admission. Meet in the lobby.</p> |

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| | Th | 3/16 | Imagining Bodies: Reliquaries and Tombs |
| | | | <ul style="list-style-type: none"> • P Bernard of Angers, <i>The First Book of Sainte Foy's Miracles</i>, 1.13-1.22, in <i>The Book of Sainte Foy</i>, trans. Pamela Sheingorn (Philadelphia: University of Pennsylvania Press, 1995), 77-88 • Cynthia Hahn, <i>Strange Beauty: Issues in the Making and Meaning of Reliquaries, 400–circa 1204</i> (University Park, PA: Pennsylvania State University Press, 2012), 3-8, 30-44 • * Thomas E. A. Dale, “The Individual, the Resurrected Body, and Romanesque Portraiture: The Tomb of Rudolf von Schwaben in Merseburg,” <i>Speculum</i> 77:3 (2002): 707-743 [T] |
| Week 10 | T | 3/21 | Final Project Training Day— <i>Meet in Canaday 315!</i> Alicia Peaker and Elena Gittelman will introduce us to Omeka. |
| | | | <ul style="list-style-type: none"> • <u>Those doing online exhibits</u>, read: Beverly Serrell, <i>Exhibit Labels: An Interpretive Approach</i> (AltaMira Press, 1996), 1-36 • <u>Everyone: Before class</u>, please respond to my invitation to sign up for a free Omeka.net account and join the “Responding to Medieval Art” exhibit. |
| | Th | 3/23 | Representing Power: Norman Invasions |
| | | | <ul style="list-style-type: none"> • <i>Squad A</i>: Karen Eileen Overbey, “Taking Place: Reliquaries and Territorial Authority in the Bayeux Embroidery,” in <i>The Bayeux Tapestry: New Interpretations</i>, ed. Martin K. Foy, Karen Eileen Overby, and Dan Terkla (Woodbridge: Boydell, 2009), 36-50 • <i>Squad B</i>: William Tronzo, “The Medieval Object-Enigma, and the Problem of the Cappella Palatina in Palermo,” in <i>Late Antique and Medieval Art of the Mediterranean World</i>, ed. Eva Hoffman (Oxford: Wiley, 2007), 367-388 <p>Come prepared to present the monuments discussed in your assigned reading to the class.</p> <p>Bibliography Show-and-Tell: bring two books from your bibliography to class.</p> <p>Annotated Bibliography due</p> |
| Week 11 | T | 3/28 | Sacred Spaces: Constructing the Holy Land in the Age of the Crusades |
| | | | <ul style="list-style-type: none"> • P “The Travels of Saewulf,” in <i>The Crusades: A Reader</i>, ed. S.J. Allen and Emilie Amt (Peterborough, ON: Broadview Press, 2003), 99-103 • Robert Ousterhout, “Architecture as Relic and the Construction of Sanctity: The Stones of the Holy Sepulchre,” <i>Journal of the Society of Architectural Historians</i> 62:1 (March 2003): 4-23 • * Finbarr Barry Flood, “An Ambiguous Aesthetic: Crusader <i>Spolia</i> in Ayyubid Jerusalem,” in <i>Ayyubid Jerusalem: The Holy City in Context, 1187-1250</i>, ed. Robert Hillenbrand and Sylvia Auld (London: Altajir Trust, 2009), 202-215 [R] |

- Th 3/30 Sacred Spaces: Debating Art in the Monastery
- **P** Bernard of Clairvaux, *Apologia* 28-29 (1125), in Conrad Rudolph, *The "Things of Greater Importance": Bernard of Clairvaux's Apologia and the Medieval Attitude Towards Art* (Philadelphia: University of Pennsylvania Press, 1990), 10-12
 - **P** Abbot Suger of Saint-Denis, excerpts from *De Administratione* (1144-1149), in Teresa G. Frisch, *Gothic Art, 1140-c. 1450: Sources and Documents* (Englewood Cliffs, NJ: Prentice-Hall, 1971), 4-11
 - Roger Stalley, "Architecture and Monasticism," in *Early Medieval Architecture*, 167-189
- Come prepared to debate the proper form of the monastery! Squad A will take the position of the Cistercians (following Bernard of Clairvaux); Squad B will take the position of the Cluniacs (following Suger of Saint-Denis).

IV. Gothic Modernity

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| Week 12 | T | 4/4 | <p>Sacred Spaces: Gothic Architecture</p> <ul style="list-style-type: none"> • Michael Camille, "New Visions of Space," in <i>Gothic Art: Glorious Visions</i> (New York: Harry N. Abrams, 1996), 26-57 • * Marvin Trachtenberg, "Suger's Miracles, Branner's Bourges: Reflections on 'Gothic Architecture' as Medieval Modernism," <i>Gesta</i> 39 (2000): 35-47 [T] <p>Quiz #3</p> |
| | Th | 4/6 | <p>Objects and Ideas: Other Gothics</p> <ul style="list-style-type: none"> • Nicola Coldstream, "Structure and Design," in <i>Medieval Architecture</i> (Oxford: Oxford University Press, 2002), 55-81 • * Caroline Bruzelius, "A Rose By Any Other Name: The 'Not Gothic Enough' Architecture of Italy (Again)," in <i>Reading Gothic Architecture</i>, ed. Matthew M. Reeve (Turnhout: Brepols, 2008), 93-111 [R] |
| Week 13 | T | 4/11 | <p>Imagining Bodies: The Art of Love</p> <ul style="list-style-type: none"> • Michael Camille, "Love's Looks," in <i>The Medieval Art of Love</i> (London: Laurence King, 1998), 26-49 • * Susan L. Smith, "The Gothic Mirror and the Female Gaze," in <i>Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe</i>, ed. Jane Louise Carroll and Alison G. Stewart (Burlington, VT: Ashgate, 2003), 73-93 [R] |
| | Th | 4/13 | <p>Objects and Ideas: Books of Hours</p> <ul style="list-style-type: none"> • Roger S. Wieck, et al., <i>Time Sanctified: The Book of Hours in Medieval Art and Life</i> (Baltimore: Walters Art Museum), 27-54, 60-72, 111-136 (essays by Wieck, Poos, and Reinburg; lots of pictures!) <i>Meet in the Special Collections Seminar Room, Canaday 205</i> |

Week 14 T 4/18 Imagining Bodies: Representing the Virgin Mary

- Robert Ousterhout, “The Virgin of the Chora: An Image and Its Contexts,” in *The Sacred Image, East and West*, ed. Robert Ousterhout and Leslie Brubaker (Urbana: University of Illinois Press, 1995), 91-109, figs. 40-56

Th 4/20 **Student Presentations**
PowerPoint files due to Dr. Doyle by midnight before your presentation date. See below for formatting guidelines.

Week 15 T 4/25 **Student Presentations**
PowerPoint files due to Dr. Doyle by midnight before your presentation date. See below for formatting guidelines.

Th 4/27 Medievalisms in Bryn Mawr
Meet at the Church of the Redeemer. The church is a 10-minute walk from campus down New Gulph Road at Pennswood Road.

Final Projects due Friday, April 28

Exam
Period

Final exam details TBA

ASSIGNMENTS & ASSESSMENT

| Course Requirements and Assignments | % of Final Grade |
|-------------------------------------|------------------|
| Student engagement | 25% |
| <i>Class participation</i> | <i>15%</i> |
| <i>Reflection portfolios</i> | <i>10%</i> |
| Leading class | 15% |
| Quizzes & exams | 30% |
| <i>3 Quizzes</i> | <i>15%</i> |
| <i>Final exam</i> | <i>15%</i> |
| Research Project | 30% |
| <i>Proposal</i> | <i>5%</i> |
| <i>Annotated bibliography</i> | <i>5%</i> |
| <i>Presentation</i> | <i>5%</i> |
| <i>Final project</i> | <i>15%</i> |

STUDENT ENGAGEMENT

Class Participation

Participation can take many forms: asking questions, answering questions, and contributing to class discussions and small group discussions. More than just being present in the classroom, it means engaging with the material and ideas of the course.

Your ability to participate in this course depends on your careful attention to the assigned reading. Bring a copy of each reading and/or detailed notes to class. Be prepared to discuss each reading in detail in class.

Reflection Portfolios

Before spring break and at the end of the semester, I will ask you to reflect on some questions related to the course and to compile a portfolio of work demonstrating your engagement with the course. I use these submissions, along with your participation in class discussions, to assess student engagement in the course; the reflection portfolio is another chance to show me how you're thinking about what we discuss in class. Your portfolio should comprise four examples of work you've completed for the course that I haven't otherwise seen—for example, reading notes, class notes, notes or drawings from a museum visit, presentation preparation, paper outlines, etc.—scanned as a PDF document. Reflection questions will be shared as a worksheet on Moodle.

LEADING CLASS

Often you can learn more by teaching than by listening or reading, which is why in many class meetings students will take the lead to present some new material to the class. Readings in the syllabus marked with * are available for student-led discussion. Depending on the final size of the class, students will either lead class in pairs or alone. Students leading class have two responsibilities: 1) introduce the reading and the ideas presented in it as well as the work(s) of art it treats; and 2) engage other students in discussion about the new objects and ideas. These two responsibilities are considered equally in grading student-led class sessions.

How to prepare for leading class: As you read the essay, consider the following questions: “What are the facts about this monument? What is the author’s interpretation of it? Do you agree with this interpretation?” As you prepare your presentation, consider: “What background information do students need to know to understand the subject of this essay? What images illustrate these objects and ideas most clearly?” As you prepare your discussion questions, consider: “What are the big questions this essay addresses? Do these questions have a broader application—either to medieval art, or to contemporary culture?” Prepare a PowerPoint presentation (formatted as outlined above) and three discussion questions to bring to class.

At the beginning of the semester, email me with your choice of four articles on which you would like to lead class. Before your class, submit your PowerPoint and three discussion questions to me by email. Students leading class must submit these materials **by midnight the night before their presentation** so that I might account for them in my own class preparations.

QUIZZES & EXAMS

In-Class Quizzes

Three short quizzes in class will ask you to identify works of art or architecture discussed or read about in the previous unit and to briefly state how each given work of art contributes to our understanding of medieval culture. IDs will be drawn from the Monument List posted on Moodle.

Final Exam

The final exam will consist of an identification quiz (as above) for the final unit and two essay questions on monuments and readings discussed in class. Essay questions will be distributed before the end of the semester.

RESEARCH PROJECT

Create a final project to reflect your research into and critical or creative engagement with a work of medieval art or architecture from a local collection (or one you are able to visit). Your project can take one of a number of forms: an online exhibition; a model or reconstruction (digital or physical) of a medieval work of art; or an original work of art that responds in some way to a medieval work or practice.

Your work must incorporate in some way information gained from personal study of a medieval work of art or architecture. It must reflect your attention to the visual qualities of this work of art (description), your use of art historical methods of interpretation (some combination of visual analysis, comparison with related works of art, iconographic analysis, and historical analysis), and critical reading of primary sources (i.e., medieval texts) and secondary sources (i.e., modern scholarship).

In order to support your research over the course of the semester, this assignment has several stages:

On-Site Research

Your project must extend from your study of a work of medieval art or architecture. The work that you choose must have been produced during the Middle Ages—that is, from about 500–1400 CE (contact me if you want to work on an object that pushes those boundaries). It must be in a local collection or one you will be able to visit. Nearby collections include:

- [The Philadelphia Museum of Art](#), Philadelphia, PA (accessible by SEPTA or car)
- [Glencairn Museum](#), Bryn Athyn, PA (best accessed by car)
- [The Metropolitan Museum of Art](#), New York, NY (accessible by car, bus, or train)
- [The Cloisters Collection](#), New York, NY (accessible by car, bus, or train)
- [The Walters Art Museum](#), Baltimore, MD (accessible by car, bus, or train)

Catalogs of these medieval collections are available on reserve in Carpenter Library and/or online. (If you have another object or collection in mind, **contact me by Feb. 9** for approval.) Peruse the museum catalogs on reserve, visit a local collection of medieval art, and select an object. Pilgrimage to see it and spend at least 30 minutes in front of the object, taking notes, sketching it, and looking. Consider not just *what* the object looks like, but *why* it looks that way. What does it reveal about the artist's beliefs or choices? What does it reveal about the way it was used? How does it guide or shape a viewer's understanding of the object or the images depicted on it? What questions does it raise for you?

Proposal (2 pages)—presented in class Tuesday, 2/21, revised write-up due Friday, 2/24

Describe your work of art. On the basis of what you see, how do you interpret the work? What questions does the work raise for you? Give three questions that will drive your research. Describe the form you expect your final project to take.

Roundtable proposal presentations will be about 2 minutes, plus a short time for questions. Be prepared to share:

- The particular details of your work of art—what it is / shows, what it's made of, where and when it was made, and by whom

- What made you interested in it?
- Three questions the object raises for you that you plan to research
- What form you see your project taking (online exhibition, reconstruction/reinterpretation, something else entirely)

Annotated Bibliography & Bibliography Show-and-Tell—due Thursday, 3/23

Submit a bibliography of at least 8 sources you plan to consult in your research. Write your 3 research questions at the top (they may have changed since your proposal) and, for each source, briefly indicate how it will address at least one of your questions. Sources must be cited according to a standard academic citation style; see “Citing Sources” below. At least one of your sources must be a *primary source* (that is, a text from the appropriate period in history); sourcebooks for studying medieval European and Byzantine art are on reserve in Carpenter Library.

Bibliography Show-and-Tell: bring two sources from your bibliography with you to class. (This means they need to be books that you have checked out from the library.)

Presentation (5 minutes)—presented in class 4/20 and 4/25; submit PowerPoint before class by midnight

Make a short presentation of your object and your argument about it. Your talk should be accompanied by a PowerPoint presentation (see below for formatting guidelines). You may either use a prepared text (2.5 pages of prose takes about 5 minutes to read) or speak from notes. However you choose to present, I strongly encourage you to **practice** your presentation before class. This will let you know if you are keeping to time and reveal any verbal stumbling blocks.

Note: 5 minutes is not as long as it seems! This is a challenging exercise in presenting an argument briefly and effectively.

Final Project—due Friday, 4/28

Digital Exhibitions: Exhibitions should be created with the Omeka software. Students can work individually or in groups on exhibits centered around either a single object or (for group exhibits) a group of related objects. Exhibitions should have an introduction, 3-5 different sections *per student*, and should comprise text of about 1,000 words total *per student*, supported with appropriate images. (Note: this may seem like a very short assignment, but one of the great challenges of writing exhibition texts is to condense the substance of your research and interpretation of an object into a concise and clear format. Your exhibition must reflect your superior knowledge of your subject, but still make it accessible to a lay reader.) Sources should be cited in footnotes and listed in a bibliography that follows a standard academic citation style (see “Citing Sources” below).

Submit your final project by entering the URL of your digital exhibit as a text submission in Moodle.

Reconstructions and Re-interpretations: Reconstructions or re-interpretations of medieval works of art or architecture can be digital or physical. Your reconstruction or re-interpretation must be accompanied by an artist’s statement of about 1,000 words (about 4 pages) addressing the connections between the work you have produced and the medieval work you studied. Your statement should cite sources in footnotes and be followed by a bibliography that lists the sources cited a standard academic citation style (see “Citing Sources” below).

To submit your project, upload your artist’s statement to Moodle and submit the non-written component to me. If your work is digital, please submit it in a format that I will be able to access and assess. If your work is physical, you must deposit it in my office or in the History of Art office, Thomas 235. (*Note:* the department office is only open during business hours, and may close for lunch. This means that your deadline is not the end of the day Friday, but 5 pm.)

COURSE RESOURCES

MOODLE

This syllabus is subject to change. Detailed and updated versions of the syllabus and all other materials pertinent to the course can be found on the course Moodle page. You will also use Moodle to access certain readings, turn in assignments, and coordinate with class members. Please make a habit of checking the site after each class for up-to-date information regarding readings and other assignments.

COURSE RESERVES

Books and other resources for this class are on reserve in Carpenter Library. The Carpenter reserve shelves are located behind the circulation desk on the upper floor of the library. You may browse books on reserve whenever the library is open. Take them to the circulation desk to check them out for use in the library.

COURSE POLICIES

ASSIGNMENTS

Formatting Papers

Papers must be formatted with 12-point Times New Roman font, 1" margins, double-spaced. Your name and the paper title should appear on the first page; a separate title page is not necessary.

Preparing Slide Presentations

Slide size must be 4:3 (Standard, not Widescreen). In an art history presentation, your images are your main evidence; choose high-resolution images that don't look pixelated when viewed full-screen. Use text sparingly—don't fill up your slides with bullet points. Slide presentations must be submitted in PowerPoint (.ppt or .pptx) format.

Citing Sources and Academic Honesty

If you repeat the words, ideas, or information of another author or source in your written work, you must cite your source. Failure to indicate the source of another's words, ideas, or information is plagiarism or academic dishonesty, and is a breach of the Honor Code.

The standard citation format in art history is the Chicago Notes and Bibliography system, but you may use whatever format you prefer so long as your citations are consistent and complete. For more information on when and how to cite sources, talk with me, with a librarian, or see the Purdue Online Writing Lab guide to Research and Citation:

<https://owl.english.purdue.edu/owl/section/2/>.

Revision

I strongly encourage you to revise papers before you turn them in. If you use the Writing Center to revise a paper, I will give you extra credit on your final grade. To earn this extra credit, you must submit: 1) a copy of a first draft with your reader's comments, and 2) a brief reflection (1 paragraph) considering what you learned in the process of receiving feedback and revising your paper. Submit these additional documents with the final version of your paper by the due date.

Deadlines

Deadlines are carefully assigned to ensure that the work of the course does not build to an overwhelming amount by the end of the semester, for either student or instructor. The assignments you turn in should reflect the best work that you could accomplish within the time given. Sometimes, though, life gets in the way. If you are unable to complete your work by the assigned

deadline, you have two days in which you can either finish the assignment *or* meet with me to discuss your work so far. If you cannot submit the assignment after two days, your grade will not be affected, but you must meet with me to chart out a plan for finishing the work.

Submitting Assignments

All assignments are to be submitted on Moodle, unless otherwise indicated.

CONTACTING ME

You may contact me any time via email. I will try to answer all emails within 24 hours, except on weekends; please do not expect me to be familiar with emails sent only hours before a class.

Whether it's a problem, a question, or just something cool you saw on the internet, no issue is too large, too small, or too irrelevant.

ACADEMIC ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students who think they may need accommodations in this course because of the impact of a learning, physical, or psychological disability are encouraged to meet with me privately early in the semester to discuss their concerns. Students should also contact the Coordinator of Access Services (610-526-7351), as soon as possible, to verify their eligibility for reasonable academic accommodations. Early contact will help to avoid unnecessary inconvenience and delays.