COURSE DESCRIPTION

In approximately two 75-minute lectures per week you will be introduced to a selection of significant monuments dating from the Romanesque Period (ca. 1000) up to the Late Gothic (ca. 1450). Geographically, we will cover monuments from the Near East and Western Europe. By examining buildings, sculptures, paintings, and other material culture, this course will guide you in understanding how visual communication manifests itself in societal, cultural, and historical contexts. Special emphasis will be placed on the development of human representation, scholastic philosophy, manuscripts, and architectural space.

REQUIRED TEXTBOOKS


Gothic Art, 1140-c. 1450: Sources and Documents by T. Frisch (U. of Toronto, 1987)

New copies of these paperback texts are for sale at the UST Bookstore. Note that these books differ significantly from previous editions which cannot be substituted for it.

RECOMMENDED BOOKS

Jacques Maritain, Art and Scholasticism (New York, 2007)
Janet L. Abu-Lughod, Before European Hegemony: the world system 1250-1350 (Oxford University, 1991)

COURSE GOALS AND EXPECTATIONS

1. To learn the meaning of art historical terms, the basic chronology of medieval history, the style of each period, and select facts and ideas regarding artists and architects.
2. To develop critical thinking and oral skills when dealing with Western medieval art.
3. To learn some methodological approaches of archaeologists and art historians dealing with the monuments examined in this course, including formal analysis, iconography, and historiography

COURSE REQUIREMENTS

1. To attend the lectures and participate in discussions.
2. To read assigned materials before the corresponding lectures.
3. Take 2 examinations and complete two assignments. To pass this course all requirements must be met.
GRADES

I. There are 500* course points, earned according to this breakdown:

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<th>Activity</th>
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<th>Due Date</th>
<th>Points</th>
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<tr>
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<td>3%</td>
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<td>10 points</td>
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<tr>
<td>Writ. Assign 2</td>
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<td>Feb 22</td>
<td>15 points</td>
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<td>Participation</td>
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<td>3 Quizzes</td>
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<td>During lectures</td>
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Midterm examination 25% Mar 29 125 points  
Research Paper 20% Apr 26 100 points  
Final examination 24% May 10 125 points

II. Grading on each examination  

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<td>B+</td>
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<td>360-389</td>
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<td>C-</td>
<td>350-359</td>
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<td>D+</td>
<td>340-349</td>
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<td>300-309</td>
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</tr>
<tr>
<td>F</td>
<td>Below 300</td>
<td>Below 300 points = F</td>
</tr>
</tbody>
</table>

*Note: No “Incomplete” grades will be assigned in this course. NO extra credit assignments will be given.

TYPES OF QUESTIONS ON THE EXAMINATIONS

1. Definitions of art historical terms and techniques.
2. Short answer questions on significant monuments or historical events (multiple choice).
3. Slide identification: art historical period OR name of artist/architect (if known); name or title of art work; art historical period. With or without discussion of the art work.

BLACKBOARD

Course material, such as lecture handouts and assignments, will be posted on Blackboard. The instructor cannot guarantee that the materials, including images, on Blackboard will be updated on a weekly basis—therefore students should rely on their class attendance and textbooks. Study guides (Review Sheets) for the exams will be posted on Blackboard about one week before each exam.

Make-up examinations and quizzes: NOT GIVEN, unless the student provides a valid detailed written medical excuse signed by an M.D. (not a receptionist from the Student Health Service) or a doctor’s office (with the phone number listed). Attending a family function such as a birthday party, wedding, or anniversary or going abroad is an invalid excuse for missing an examination. The student with a valid medical excuse is required to notify the instructor within 24 hours after the regularly scheduled examination (by email). Under NO circumstances can students reschedule examinations—these dates are set and cannot be altered.

Note: Approximately 25% of the Final Exam will concern material covered prior to the Midterm Exam.
HANDOUTS

To have a more ecologically-friendly class, and save a few trees, I will only have a few handouts for each class. If you lose your handouts, you can print them from Blackboard.

RESTRICTIONS

The use of Laptops, Cell-Phones, and Foreign Dictionaries are strictly prohibited in lecture and can be confiscated by the instructor. Looking at other student’s exams, or any talking during quizzes and exams will result in automatic failure for that day. **No extra credit or bonus points will be given.**

SCHEDULE OF LECTURE TOPICS AND ASSIGNED READINGS

**Note:** All assigned readings must be completed **prior** to the night it appears on the schedule, so that students can discuss what they know in class. Participation (talking in class) is mandatory.

**Key:**  BB: Posted in Blackboard;  DLR: Doherty Library Reserve;  DOJ: Doherty Online Journals

**The Early Medieval World (500-1000)**

**WEEK 2**  Wed, January 25:


Lecture 2. **The Legacy of Judaism, Byzantium, and Islam.**

**The Romanesque (1000-1150)**

**WEEK 3**  Wed, February 1:

Lecture 3. **Legacy of the Vikings and the Holy Roman Empire**; READ: Snyder pgs. 164-216.


**WEEK 4**  Wed, Feb. 8:

Lecture 5. **The Art of Feudalism II**: Ladies, Literature, and Courtly Love. **Discussion:** *Castles and Heraldry.*


**WEEK 5**  Wed, Feb. 15:

************ No Class (Work on Writing Assignment and Research Paper) ************
WEEK 6  Wed, Feb. 22:


WEEK 7  Wed, March 1:


WEEK 8  Wed, Mar 8:


Lecture 12. The Bayeaux Tapestry and Anglo-Norman Art; READ: Snyder pgs. 199-201.

WEEK 9  Wed, Mar 15:

*************** no class ☀️☀️☀️ SPRING BREAK! ☀️☀️☀️ ***************

WEEK 10  Wed, Mar 22:

Lecture 13. Aquitaine and the heart of France; READ: Snyder pgs. 311-322.

Lecture 14. Romanesque Summary; Midterm Exam Review

WEEK 11  Wed, Mar 29:

MIDTERM EXAM  MIDTERM EXAM  MIDTERM EXAM

WEEK 12  Wed, Apr 5:


WEEK 13  Wed, April 12:


WEEK 14  Wed, April 19:


WEEK 15  Wed, April 26:

Lecture 22: Saint Louis and the “Court Style”; READ: Snyder pgs. 364-366; ****Research Paper Due****

Lecture 23. Late Gothic Manuscripts; READ: Snyder pgs. 366-376.

Field Trip. ➔

Friday, April 28, 5:30 - 6:30 pm

Class Meets in the Lobby at the
Museum of Fine Art, Houston
The Caroline Wiess Law Building
1001 Bissonnet Street

WEEK 16  Wed, May 3:

Lecture 24. Late Gothic Sculpture; READ: Snyder pgs. 377-384; D. Discussion: The Nationalism and the Crisis in the Church.

WEEK 17  Wed, May 10:

FINAL EXAMINATION  |  May 10  6:00-8:30 PM
Assignments

1. Write a one-page essay answering these questions: What inspired you to take a class in medieval art? Do you have a favorite artwork made in the Middle Ages? If so, have you seen it in person? Be sure to describe all the aspects of the work, such as material, color, size, shape, subject matter, date, location, purpose, artist/architect (if known). Attach an image or drawing if possible. If you don’t have a favorite work of art—explain what you know about medieval art from your past education, travel, and experiences. Format: All papers must be typed, single-spaced, 12-point font, 1-inch margins. Length: Answers must fill four-fifths of the page. Points: 10. Due: Wednesday, Feb 1.

2. Creative Writing Assignment. In the Middle Ages, people often personified inanimate objects, giving them names and human characteristics. For this assignment, imagine that you are an early medieval artwork produced sometime between 1050 and 1150; but your picture is not in Snyder’s Medieval Art textbook because you lie forgotten in Houston’s Museum of Fine Art’s basement. Tell the story of how you were made and how you ended up in Houston. Explain the material you are made of; the artist who made you; and what you were made for. You will be assessed in how you take the information in your readings and apply it in a creative way. Format: All articles must be typed, single-spaced, 12-point font, 1-inch margins. Length: 2 complete pages (minimum), 3-page limit; Points: 15; Due: Wednesday, Feb 22.

3. Compare and Contrast, Museum Assignment. You will visit the Menil Collection and analyze the decoration of a two decorated enamal artifacts (labeled #7 and 8), both dated to around 1180. They are located in a case in the room with a tapestry and a wooden sculpture of the Virgin and Child. First, provide a formal analysis of the objects, addressing the composition, line, texture, and quality. Second, discuss the similarities and differences that this buckle has with those examples in your textbook (figs. 15.18-20). Based on your knowledge (from the readings and class lectures) what were they made to decorate? Why are they so elaborate? Keep in mind that the Menil is closed on Monday and Tuesdays. Format: All papers must be typed, double-spaced, 12-point font, 1-inch margins. Length: 2 pages (minimum), 3-page limit. Points: 25; Due: Wednesday, April 12.

RESEARCH PAPER

Your research paper is a significant part of your grade. You may turn in a draft of your research paper on Wednesday, March 1. It should be polished and readable at that point—if it is not, then it will not be commented on by the professor. Though the draft will not be graded, it will be an opportunity for students who have not written art history papers before to receive important feedback. Students who do not turn in a draft will not be penalized. Drafts that are “A” papers will not need to be resubmitted, and will be counted as the Final Paper. All other papers will be due on Wednesday, April 26. More instructions will be given on a separate handout.
Late Medieval Art & Architecture
MLART 5341 UST Spring 2016
Research Paper Assignment

Write a 15 to 20 page paper on an art object or building in your textbook. When you decide on the artwork, let me know. This paper will be due on April 26 in class. Attach grading Rubric to the back of your submitted paper.

Your paper must have two specific parts:
1. **Formal Analysis.** Discussing size, function, composition, color, texture, program, form, shape, etc. For architecture, include a discussion on its purpose and geographical context. For art objects, include a discussion regarding its purpose (i.e. is the image chiefly decorative, illustrative, narrative, iconic, or some other scheme?). You should compare the building/artwork with AT LEAST one other building/artwork that is a relevant comparison.

2. **Historical Context.** Place the object/building in the time period when was made. You can refer to the reign of the respective politicians and religious leaders, major events of that period. What makes this artwork significant and a representative of that culture?

**Format:**
Paper must be typed, double-spaced, 12-point font, 1-inch margins, and include a cover sheet with a title and your name. Attach the Grading Rubric (next page) to the end of your paper. Grammar and Spelling: There is an automatic 10 point deduction for grammatical or spelling errors over 10; 20 points for 20 errors or more. Provide all your references as footnotes, using Chicago* formatting. Bibliography must also be included and should be one page (at least 10 outside scholarly works, NOT magazines, web pages, or travel guides). Your bibliography will be assessed regarding the breadth and scope of your research, 10% of your total grade)—the more references you have, the better. Illustrations should be provided regarding artworks you mention, unless they are common knowledge (like *the Eifel Tower*) or incidental. All illustrations should be put at the end of the paper with captions. When you reference images in your paper use this format “(figure 1)” at the end of the sentence (within the period). **Only Hardcopies will be accepted. Length:** 15 (minimum) to 20 (max).

**Points:** 100.

**Drafts:**
You may turn in a draft of your research paper on Wednesday, March 1. It should be polished and readable at that point—if it is not, then it will not be commented on by the professor. Though the draft will not be graded, it will be an opportunity for students who have not written art history papers before to receive important feedback. Students who do not turn in a draft will not be penalized. Drafts that are “A” papers will not need to be resubmitted, and will be counted as the Final Paper.

**Due:** Wednesday, April 15. LATE PAPERS WILL BE MARKED DOWN ONE GRADE FOR EVERY DAY THAT THEY ARE LATE (i.e. “A” TO “B”, “B” TO “C”, etc.).

**Resources at the University of St. Thomas to get you started:**
*K. Turabian et al. A manual for writers of research papers, theses, and dissertations (U of Chicago, 2007)*

- Bibliography of the History of Art
- ARTSTOR
- Academic Search Complete
- JSTOR
- Humanities International Complete
- Project Muse
- ITER: Middle Ages & Renaissance
- Library of Congress Digital Collections
- Louvre Museum - Atlas database of exhibits
## Late Medieval Art & Architecture
MLART 5341  UST Spring [Attach this to you paper]

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**Total**

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**Presentation (10)**

**Shows learning and apprehension (5)**

(100 points possible) **Total**
Some books you should use for your research (a few you’ll need to interlibrary loan):

**Romanesque Art and Architecture**

**Relevant Bibliography**


Henry, Frangoise. *Irish Art in the Romanesque Period, 1020-1170 A.D.*


Gothic Art and Architecture
Relevant Bibliography


----------. Osterr. Nationalbibliothek. 2 vols. (Special Collections).


