Art of the Medieval World (Art History Seminar)

The centuries following the collapse of Roman authority in Italy and Gaul, and the destructive Gothic and Lombard invasions, witnessed the spread of Christianity to the farthest reaches of Europe and the Mediterranean, and the political, economic and cultural transformation of Western civilization. The new world that emerged during the so-called “Dark Ages” was in many ways vastly different from Roman antiquity, and yet there was a surprising degree of continuity with the ancient past, especially in the visual arts. In Art History 3310 we will discuss and interpret the major masterpieces of the Middle Ages, from the earliest Christian frescoes in the Roman catacombs to the soaring Gothic cathedrals of St. Denis and Chartres (circa 250 to 1250 A.D.). We will also consider the art of Islam and its interactions with the visual cultures of Byzantium and the Latin West. The emphasis will be on painting, sculpture and architecture, although enamels, stained glass and other mediums will also be considered. As we examine the style, iconography and symbolic meaning of medieval artworks and place them within their historical, socio-political and cultural contexts, we will focus in particular on the various manifestations of classicism and abstraction (thought by many to be mutually opposed) in the period between Late Antiquity and the High Middle Ages.

INSTRUCTOR BIOGRAPHY

Dr. Grossman earned his B.A. in Art History and English at the University of California-Berkeley, and his M.A., M.Phil. and Ph.D. in Art History at Columbia University. After seven years of residence in Tuscany, he completed his dissertation on the civic architecture, urbanism and iconography of the Sienese Republic in the Middle Ages and Early Renaissance. He served on the faculty of the School of Art and Design at San Jose State University in 2006-2009, taught art history for Stanford University in 2007-2009, and then joined the Department of Art at The University of Texas at El Paso, where he is Associate Professor of Art History. During summers he is Director of the Roma Aeterna study abroad program while he conducts research in Italy for his publications. He has presented papers and chaired sessions at conferences throughout the United States, including at the annual meeting of the Renaissance Society of America, and in Europe, at the biennial meetings of the European Architectural History Network. In May 2015, the Italian Art Society sponsored his triple session, “Civic Foundation Legends in Medieval Italian Art,” for the 50th International Congress on Medieval Studies in Kalamazoo, Michigan. The following October, he gave a lecture at Humanities West in San Francisco, “Italian Civic Palaces in the Age of the City Republics.” In April 2016, at the 62nd Annual Conference of the Renaissance Society of America in Boston, he presented his paper, “The Castle of Bracciano and the Advent of Artillery: Francesco di Giorgio Martini in Latium”; and in November, he chaired a
session on medieval Florentine architecture at the Ladis Trecento Conference in New Orleans. In March 2017, he served as a discussant on a panel at the annual meeting of the Society for Applied Anthropology in Santa Fe. His article “A Case of Double Identity: The Public and Private Faces of the Palazzo Tolomei in Siena” was published in the Journal of the Society of Architectural Historians in March 2013. His conference paper “Sienese Fortifications in the Age of the Guelph Commune” was published in Investigating and Writing Architectural History: Subjects, Methodologies and Frontiers (Turin, Italy: Politecnico di Torino, 2014). His article “Saving Downtown: An Architectural Survey and National Register Nomination for El Paso, Texas” appeared in The Alliance Review in February 2017. His proposal for a co-edited volume entitled Condottieri and Courtly Culture in Renaissance Latium: The Orsini of Bracciano has just been published by Peter Lang (August 2019). His book, El Paso Architecture, which treats the architectural history of El Paso and the surrounding region from 1659 through 1945 is under contract with Arcadia Publishing and will be published in summer 2019. He has submitted a book proposal stemming from his doctoral thesis, the first synthetic treatment of the total architectural production of an Italian city-state, to Brepols Publishers and it is currently under review. At present, his research focuses on the political iconography of the Sienese commune, as manifest in painting, sculpture, architecture, coinage, seals and manuscripts. In addition, he is studying the development of the Italian civic palace, from its origins in the twelfth century through its final transformations in the quattrocento, with the aim of challenging and revising accepted paradigms while forming a new critical apparatus for interpreting the architecture and urbanism of medieval and Renaissance city-states. Off campus, Dr. Grossman served for several years as Vice-Chair of the El Paso County Historical Commission. He currently serves on the Executive Board of The Trost Society, the only non-profit institution in West Texas focusing on historic preservation. He presides over the group’s Architectural Preservation Committee, whose mission is to formulate and implement strategies for protecting the architectural heritage of El Paso while promoting the economic development of the historic districts of both the City and County. Finally, he is the founder and Director of Operations of the El Paso History Alliance, a virtual cultural community with more than 50,000 followers.

**STUDENT LEARNING OBJECTIVES**

1. To acquire a deep appreciation of the artworks of the Middle Ages in the Near East, Western Europe and the Mediterranean, and an understanding of the diverse historical, cultural and socio-political conditions of their creation.

2. To master the basic art historical terminology of the medieval period and attain the necessary analytical and critical skills for describing, dating and interpreting medieval artworks.

3. To understand how medieval artists developed innovative methods for communicating meaning and truth, and how their visions and aims evolved over time.

4. To analyze critically the use of classicism and abstraction by artists and patrons between Late Antiquity and the High Middle Ages, and to formulate theories of medieval classicism and abstraction that are based upon a thorough evaluation of available evidence.
5. To improve one’s ability to respond to works of art both analytically and affectively, and to write clearly, concisely, coherently, and with grammatical correctness.

6. To produce a substantial research paper that requires significant research and includes critical analysis of the available sources on the topic assigned.

**COURSE PREREQUISITES**

Students must be declared art history majors with at least junior status; they must have completed at least nine credit hours of ARTH 3300+; and they must have the permission of the instructor. Completion of Art History 1305 is recommended.

**COVID-19 PROTOCOLS**

*When Faculty, Staff and Students are Required to Stay Home*

All faculty, staff and students are required to STAY HOME if they:

1. test positive COVID-19,

2. are experiencing symptoms related to COVID-19, or

3. were exposed to any individual who tested positive for COVID-19 within the last two weeks.

The CDC defines an "exposed person" as anyone who has had close contact (less than 6 feet for 15 minutes or more) with someone who has tested positive for COVID-19. The close contact with a COVID-19 positive individual must also have occurred within a specific window: 2 days before the COVID-19 positive individual’s first positive test and until that same individual meets the criteria for discontinuing home isolation.

*When Faculty, Staff and Students Must Self-Report*

All faculty, staff and students must REPORT if they:

1. test positive COVID-19,

2. are experiencing symptoms related to COVID-19, or

3. were exposed to any individual who tested positive for COVID-19 within the last two weeks.

The CDC defines an "exposed person" as anyone who has had close contact (less than 6 feet for 15 minutes or more) with someone who has tested positive for COVID-19. The close contact with a COVID-19 positive individual must also have occurred within a specific window: 2 days
before the COVID-19 positive individual’s first positive test and until that same individual meets the criteria for discontinuing home isolation.

**How to Self-Report**
To make sure reports are tracked accurately, self-reports must be made to screening.utep.edu. Self-reporting will allow the University to provide guidance on how to prevent exposure to others, and provide the criteria and procedures required for returning to campus when appropriate. Information will be safeguarded and used only for supporting you and determining exposure of other faculty, staff and students.

**What Faculty, Staff and Students Must Do Before Coming to Campus**
The web link, [http://www.screening.utep.edu](http://www.screening.utep.edu), which can be saved to a home screen on Apple or Android devices, includes daily screening questions.

All faculty, staff and students will use this link each day before coming to the UTEP campus. Upon completion of the daily screening questions, the page will tell them whether they are clear to proceed to campus or not. Using this tool will automatically send an email to your supervisor letting them know that you are or are not coming to work. If you report COVID-19 symptoms, the system also automatically reports to UTEP Environment, Health & Safety who will reach out to you directly with further instructions.

Faculty, staff and student should comply with these instructions and any subsequent guidance that may be provided by Environmental Health & Safety (EH&S), Human Resources, the Dean of Students, or other university officials.

**What to do when on Campus**
*Each of us helps to build our collective commitment to use best health practices all the time.* Getting the basics right is the most important thing each of us can do to protect ourselves and each other.

It is everyone’s responsibility to help keep our campus safe by following best practices when on campus, especially faculty, staff, and student leaders who are important role models. All faculty, staff, and students are required to

- Wear face coverings when in common areas of campus or when others are present,
- Maintain a minimum separation of six (6) feet between yourself and others, when possible, and arrange spaces to make this possible in almost all circumstances,
- Adhere to room/space limitations on number of occupants, and
- Wash hands frequently.

**Syllabus Statement Regarding COVID-19 Accommodations:**
Students who use the screening application to report a positive COVID test, exposure or symptoms will not be allowed on campus and may need accommodations. If this occurs, you
should contact your instructor as soon as possible so necessary accommodations can be made. If necessary please contact the Dean of Students’ Office and the Center for Accommodation and Support Services (CASS), to help provide reasonable accommodations.

**Compliance**
Because everyone’s cooperation is needed to help prevent the spread of disease, repeated refusal to comply with this policy will be referred to the appropriate University official (Provost for faculty, Human Resources for staff, and Dean of Students for students) and may result in disciplinary action.

**APPOINTMENTS WITH INSTRUCTOR**

The instructor will be available to meet with students online by appointment and can best be reached via his email address: megrossman@utep.edu.

**TEACHING ASSISTANT**

The teaching assistant for this course is Cynthia Renteria. She will assist the instructor in grading exams. She will also administer make-up exams for students who have permission to take them. Her email is ctrenteria@utep.edu.

**COURSE FORMAT AND GRADING**

All lectures will be delivered live via Blackboard Collaborate Ultra and will be accompanied by PowerPoints with images of artworks. In addition to regular readings, students will be required to take two scheduled midterms, write a paper of at least seven pages on a topic to be assigned in class, and take a cumulative final examination. Moreover, students will be required to meet with the instructor at least twice per month in order to monitor progress on the research paper. The final grade will be determined as follows:

<table>
<thead>
<tr>
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<th>Percentage</th>
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<tbody>
<tr>
<td>Midterm #1</td>
<td>20%</td>
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<tr>
<td>Midterm #2</td>
<td>20%</td>
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<tr>
<td>Term paper</td>
<td>30%</td>
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<td>Final examination</td>
<td>20%</td>
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<td>Attendance/Participation</td>
<td>10%</td>
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Make-up examinations will only be permitted following a documented emergency or illness. Papers must be submitted at the start of class on the due date or will not be accepted. Unexcused failure to submit the paper on time or to show up for an exam will automatically result in a grade of 0% (F). There will be no extra-credit assignments. All grades will be calculated as follows:

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<tr>
<th>Grade Percentage</th>
<th>Letter Grade</th>
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<tr>
<td>94-100%</td>
<td>A</td>
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<tr>
<td>90-93%</td>
<td>A-</td>
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<tr>
<td>87-89%</td>
<td>B+</td>
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<td>84-86%</td>
<td>B</td>
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<tr>
<td>80-83%</td>
<td>B-</td>
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<td>77-79%</td>
<td>C+</td>
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<td>74-76%</td>
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<td>70-73%</td>
<td>C-</td>
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<tr>
<td>67-69%</td>
<td>D+</td>
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<tr>
<td>64-66%</td>
<td>D</td>
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<tr>
<td>60-63%</td>
<td>D-</td>
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<tr>
<td>&lt;60%</td>
<td>F</td>
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Those students earning a post-curve grade of below 55% on both the first and second tests will be assigned a failing grade (F) for the course and dropped immediately.

Those students who will earn a failing grade (F) in the course no matter how well they perform on the final examination will not be permitted to take the final examination and will be assigned a failing grade (F) for the course.

INTERNET AND COMPUTER REQUIREMENT

Students must have access to a high-speed internet connection and are expected to use a desktop, laptop or tablet computer during class.

CLASS ATTENDANCE AND BEHAVIOR

Attendance at all online class meetings is absolutely mandatory as well as essential for success in this course since a substantial portion of the material on the tests and final examination will be discussed only in lectures and will not be available in the assigned readings. Students who do not plan to attend every single lecture (punctually) are advised to drop the course immediately and re-register in the future when perfect attendance will not be an issue. Role will be taken at the start of every class via Blackboard Collaborate Ultra. Students are required to log in and attend the digital lectures on time, refrain from talking, eating, chewing gum, sleeping, and using electronic devices; and they must remain for the duration of the lecture. The following rules must be observed:

1. Students who log in to a lecture late must notify the instructor via email immediately. Attending a lecture 30 minutes late or more will be counted as an absence.

2. If a student must leave early and has a documented excuse, the instructor must be informed before the start of class via email; otherwise the student will be marked as absent. Only serious illness or an actual emergency are legitimate excuses.

3. In the event of an excusable absence requiring missing an entire lecture, the instructor must be notified via email within 24 hours and written documentation of the absence must be sent to him within one week.

Each unexcused absence will result in a 2% reduction of the final grade. Each late login will be counted as half an unexcused absence and thus result in a 1% reduction of the final grade. Five unexcused absences will automatically result in a failing grade (F) for the course. Two unexcused absences between the first class and Census Day (September 9) will result in an automatic and permanent drop from the course.
Any student who engages in disrespectful behavior may be expelled from the online lecture and marked as absent. In the event of a second offense, that student may be permanently dropped from the course and assigned a final course grade of “F”.

**ADDING, DROPPING, WITHDRAWALS, PASS/FAIL, INCOMPLETES**

Students are responsible for understanding the policies and procedures about adding and dropping, and for withdrawing from the course in a timely manner if it becomes necessary. The instructor will not add students after the first week of class who failed to attend both the first and second lectures. Students are responsible for understanding that October 30 is the last day to drop the course. See [http://catalog.utep.edu/undergrad/welcome-to-utep/academic-calendar/](http://catalog.utep.edu/undergrad/welcome-to-utep/academic-calendar/). An incomplete grade (I) can be assigned at the discretion of the instructor and approval of the department chair; but in order to be granted an “Incomplete”, the student must be passing the course and encountering a legitimate emergency beyond his/her control that requires extra time to complete the coursework.

**ELECTRONIC DEVICES AND NOTE-TAKING**

The use of cellphones and other electronic devices not essential for the course (including recording devices) are prohibited during class. It is important that students focus their attention on the lectures and PowerPoint images without distractions and that they take careful and detailed notes. Students should write down and memorize key terms, phrases and dates.

**BLACKBOARD**

All files posted on Blackboard are the intellectual property of the instructor and may only be used for Art History 3310, except with his written consent. These include but are not limited to:

1) The course syllabus.

2) Supplementary reading assignments.

3) A study sheet listing key artworks in the order in which they appear in the course and textbook. This should be brought to class so that lectures may be followed easily.

4) PowerPoint lecture files corresponding to each section of the course. These include all key artworks from the lectures as well as dates, terms, and other information.

5) PowerPoint flashcard files that contain all the study sheet images that must be memorized for exams.
PREPARATION FOR EXAMS

Attendance at all lectures, punctual completion of all assignments, and regular review and memorization of key artworks are essential for earning a passing grade on examinations. The two midterms and final will each consist of four sections:

1) Image identifications
2) Multiple-choice questions
3) Fill-in-the-blanks
4) Two short essays

To prepare for the exams, students should use the PowerPoint lectures files along with their notes and textbook to review the course material thoroughly. The major artistic periods and themes should be well understood, as well as all chronological sequences and vocabulary terms (in yellow in the PowerPoint lecture files), and other important facts discussed in lectures.

Furthermore, the artworks on the study sheet must be completely memorized: the names of artists (when listed), the titles of artworks or buildings, locations (when listed), dates of execution (within a margin of error of 10 years), and mediums (when listed). The PowerPoint flashcard files are designed to help with memorization.

REQUIRED TEXTBOOK


Recommended Writing Aids:


THE UTEP LIBRARY AND COURSE RESERVE SHELF

The university’s main library is an invaluable resource and contains many relevant books and periodicals. Students are welcome to contact the library staff for assistance with research.

POLICY ON ACADEMIC INTEGRITY AND SCHOLASTIC DISHONESTY

Cheating, plagiarism or collusion on any assignment or test will be reported to the Dean of Students and may result in a failing grade for the course and/or other disciplinary action. All papers must be original to the course (with no recycling of work from another class), meet all the requirements of the assignment, and properly cite all sources, including from the internet. Most importantly, all direct citations must be set in quotations and footnoted. See the UTEP policy on academic integrity and scholastic dishonesty: https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html

STUDENTS WITH DISABILITIES

Reasonable accommodations will be made for students with limitations due to disabilities provided that they contact the Center for Accommodations and Support Services (CASS) and procure the proper documentation: https://www.utep.edu/student-affairs/cass/ (tel: 747-5148). Students with disabilities documented by CASS must notify the instructor within the first two weeks of class in order to inform him of any special needs. If particular accommodations are required for the tests and final examination, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before each scheduled test or no accommodations will be permitted.

COURSE SYLLABUS

The textbook and supplemental readings are intended to complement the lectures. The instructor may announce some minor modifications to the syllabus during the semester, with fair notice. It is expected that the reading assignments will be completed each week in a timely manner (by the Tuesday after they are assigned) in order that students are adequately prepared for the corresponding lectures as well as the examinations.

Snyder, chap. 1 (to be read by Aug. 27).

Aug. 25 Introduction
Aug. 27 The Heritage of Imperial Rome

Snyder, chap. 2.

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<tr>
<th>Date</th>
<th>Topic</th>
<th>References</th>
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<tr>
<td>Sep. 1</td>
<td><strong>Late Antiquity: Art and Religion</strong></td>
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<tr>
<td>Sep. 3</td>
<td><strong>Late Antiquity: Constantine and the Arts</strong></td>
<td>Snyder, chap. 3.</td>
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<td>and trans., Early Medieval Art 300-1150: Sources and Documents (Toronto:</td>
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<tr>
<td>Sep. 8</td>
<td><strong>Fifth and Sixth Centuries</strong></td>
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<td>Sep. 10</td>
<td><strong>Fifth and Sixth Centuries</strong></td>
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<td>Sep. 15</td>
<td><strong>Byzantine Art Before Iconoclasm</strong></td>
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<td>Sep. 17</td>
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<td>Snyder, chaps. 5 (91-96, 107-114) and chap. 6.</td>
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<td>Sep. 22</td>
<td><strong>Middle and Late Byzantine Art</strong></td>
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<td>Sep. 24</td>
<td><strong>Byzantine Art and Italy</strong></td>
<td>Snyder, chap. 7 (135-46).</td>
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<td>Pope Gregory I (reigned 590-604), Epistle XIII to Serenus, Bishop of Marseilles, in Davis-Weyer, 47-49.</td>
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<td>Sep. 29</td>
<td><strong>MIDTERM #1</strong></td>
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<td>Oct. 1</td>
<td><strong>Northern Traditions and Synthesis</strong></td>
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<td>Snyder, chap. 7 (147-63), chap. 9 (193-98).</td>
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<td>The Venerable Bede (672-735), “Benedict Biscop’s Roman Acquisitions,” in</td>
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<td>Davis-Weyer, 72-75.</td>
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Oct. 6  Northern Traditions and Synthesis
          Northern Traditions and Synthesis (PAPER ASSIGNED)

          Snyder, chap. 8.

          Einhard (c. 775-840), “The Palace Church at Aachen,” in Davis-Weyer, 83-84.

Oct. 13  Carolingian Art and Architecture
Oct. 15  Carolingian Art and Architecture

          Snyder, chap. 9 (201-18), chap. 10 (219-24), chap. 11.


Oct. 20  The Ottonians and Scandinavia
Oct. 22  Muslims and Crusaders

          Snyder, chap. 12, chap. 13 (253-64).


Oct. 27  Muslims and Crusaders
Oct. 29  Romanesque: Pilgrimage and Monasticism

          Snyder, chap. 13 (264-70).


Nov. 3  MIDTERM #2
Nov. 5  Romanesque: Pilgrimage and Monasticism

          Snyder, chap. 13 (270-84).


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<th>Source</th>
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<tr>
<td>Nov. 10</td>
<td>Romanesque: Pilgrimage and Monasticism</td>
<td>Snyder, chap. 14.</td>
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<tr>
<td>Nov. 19</td>
<td>Romanesque: The Papacy, Italy and the Empire</td>
<td>Snyder, chap. 15.</td>
</tr>
<tr>
<td>Nov. 24</td>
<td>Romanesque: The Normans and Western France (PAPER DUE)</td>
<td>Snyder, chap. 16 (323-49).</td>
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<td>Dec. 1</td>
<td>Early Gothic: Île-de-France</td>
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<tr>
<td>Dec. 3</td>
<td>Early Gothic: Île-de-France</td>
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<tr>
<td>Dec. 10</td>
<td>FINAL EXAM: 1:00-3:45pm</td>
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