History of Architecture (Art History Seminar)

Humans have constructed monumental works of architecture from the time they first started forming permanent communities in the ancient Near East. Since Neolithic times, there has been a powerful, almost innate impetus to build magnificent edifices, whether religious, residential or military. Art History 3385 will trace the history of architecture from prehistoric times through the modern era with particular emphasis on the iconic structures that have shaped the architectural traditions of human civilization. We will reconstruct the historical, political and social context of a great variety of buildings, and we will examine their typology, iconography and ornament in order to decipher their formal and symbolic content as precisely as possible. While most of the course will focus on the periodized Western architectural narrative from remote antiquity through the Renaissance era, we will also consider the architecture of China, Japan, Siam and the Indian subcontinent, and explore the interconnections between Eastern and Western culture and between the Islamic and Judeo-Christian worlds during the last two millennia. The period from the Baroque through the present day will be treated in a sequel to this course that has yet to be developed.

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, hecompleted 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 Board of Directors of Preservation Texas in Austin and 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 81,000 followers.

### STUDENT LEARNING OBJECTIVES

1. To acquire a deep appreciation of the major architectural monuments of the Western and Asian traditions, and an understanding of the diverse historical, cultural and socio-political conditions of their creation.

2. To master basic architectural terminology and attain the necessary analytical and critical skills for describing, dating and interpreting buildings.

3. To understand how architects from various civilizations developed innovative methods for communicating meaning and truth, and how their visions and aims evolved over time.

4. To improve one’s ability to respond to architecture both analytically and affectively, and to write clearly, concisely, coherently, and with grammatical correctness.

5. To build a solid intellectual foundation on which to expand one’s knowledge of art history in other specialized upper-division courses.
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 PRECAUTIONS**

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let the instructor know as soon as possible, so that he can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations, please visit epstrong.org.

All faculty, staff, and students are highly encouraged to

- Get vaccinations to protect against COVID-19 infection,
- 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.

**COURSE FORMAT AND GRADING**

All lectures will be accompanied by digitally projected images of artworks. In addition to regular readings, students will be required to take two scheduled midterms, write a paper of at least twelve pages on a topic to be assigned in class, and take a 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:

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<tr>
<td>Midterm #1</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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<tr>
<td>Final examination</td>
<td>20%</td>
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<tr>
<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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<thead>
<tr>
<th>Grades</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>94-100%</td>
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<tr>
<td>B-</td>
<td>84-86%</td>
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<td>B+</td>
<td>74-76%</td>
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<td>C-</td>
<td>80-83%</td>
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<td>C</td>
<td>74-76%</td>
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<td>D</td>
<td>64-66%</td>
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<tr>
<td>B</td>
<td>67-69%</td>
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<tr>
<td>D-</td>
<td>60-63%</td>
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<tr>
<td>C+</td>
<td>&lt;60%</td>
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Those students earning a post-curve grade of below 55% on both the first and second midterms will be assigned a failing grade (F) for the course.

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.

**CLASS ATTENDANCE AND BEHAVIOR**

Attendance at all class meetings is absolutely mandatory as well as essential for success in this course since a substantial portion of the material on the midterms 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 (and 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. Students are required to arrive on time, refrain from talking, eating, sleeping, kicking up their feet, and using electronic devices; and they must remain for the duration of the class. The following rules are expected to be observed:

1. Students who arrive late must see the instructor after class in order to be marked as present. Arrival in class 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; otherwise the student will be marked as absent. Only serious illness or an actual emergency is a legitimate excuse.

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 arrival 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 13) will result in an automatic and permanent drop from the course.

Any student who engages in disrespectful behavior may be expelled from the classroom 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 29 is the last day to drop the course. 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.

**LAPTOP COMPUTERS AND NOTE-TAKING**

The use of computers and other electronic devices (including recording devices) are prohibited during class. It is important that students focus their attention on the lectures and projected images without distractions and that they take careful and detailed notes. Students should write down and memorize key terms, phrases and dates. Any student caught using an electronic device during class will be marked as absent and expelled from the classroom.

**BLACKBOARD**

All files posted on Blackboard are the intellectual property of the instructor and may only be used for Art History 3385, 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 all the course material very 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.

**APPOINTMENTS WITH INSTRUCTOR**

Due to the COVID-19 pandemic, the instructor will see students virtually via Blackboard Collaborate Ultra. You may write to him at megrossman@utep.edu to make an appointment.

**TEACHING ASSISTANT**

The teaching assistant for this course is Jaime Ruiz. He will assist the instructor in grading exams. He will also be responsible for administering make-up exams for those students who have permission to take them. He may be reached at jrruiz3@miners.utep.edu and his office is located at Fox Fine Arts A461.

**REQUIRED TEXTBOOK**

Recommended Writing Aids:


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.

ARTIFICIAL INTELLIGENCE ESSAY GENERATORS

The use of artificial intelligence essay generators for student papers is cheating and strictly prohibited in this course. Student papers will be analyzed with AI-detection software in order to ensure the content is authentic.

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: (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 midterms and final examination, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before a 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.

Fazio, Moffett and Wodehouse, Introduction and chap. 1 (9-20).
*to be read by August 29

Aug. 29 Introduction
Aug. 31 The Beginnings of Architecture

Fazio, Moffett and Wodehouse, chaps. 1 (20-33).


Sep. 5 The Beginnings of Architecture
Sep. 7 The Beginnings of Architecture

Fazio, Moffett and Wodehouse, chap. 2 (35-47).


Sep. 12 The Greek World
Sep. 14 The Greek World

Fazio, Moffett and Wodehouse, chap. 2 (47-62), chap. 3.

Sep. 19  The Greek World
Sep. 21  The Architecture of Ancient India and Southeast Asia

Fazio, Moffett and Wodehouse, chap. 4.

Laotzu (ca. 500 BC), Tao Te Ching, interpolation by Peter Merel (1992).

Sep. 26  Traditional Architecture of China and Japan
Sep. 28  Traditional Architecture of China and Japan

Fazio, Moffett and Wodehouse, chap. 5 (104-17).


Oct. 3  MIDTERM #1
Oct. 5  The Roman World

Fazio, Moffett and Wodehouse, chap. 5 (117-31).


Oct. 10  The Roman World
Oct. 12  The Roman World (PAPER ASSIGNED)

Fazio, Moffett and Wodehouse, chap. 6 (133-43).


Oct. 17  The Roman World
Oct. 19  Early Christian and Byzantine Architecture

Fazio, Moffett and Wodehouse, chap. 6 (143-52).

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<tr>
<th>Date</th>
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<tr>
<td>Nov. 7</td>
<td>MIDTERM #2</td>
<td>MIDTERM #2</td>
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<tr>
<td>Nov. 30</td>
<td>Gothic Architecture (PAPER DUE)</td>
<td>Gothic Architecture (PAPER DUE) Fazio, Moffett and Wodehouse, chap. 11 (308-37).</td>
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<tr>
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<tr>
<td>Dec. 5</td>
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<tr>
<td>Dec. 7</td>
<td>Gothic Architecture (PAPER DUE)</td>
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<td>Dec. 14</td>
<td>FINAL EXAM: 10:00-12:45pm</td>
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