

GE Recertification Proposal Packet: ART HIS 21

Michael Hackett, Chair

General Education Governance Committee

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General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____ Art History 21: Medieval Art _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

Briefly describe the rationale for assignment to AH foundation area and subgroup(s) chosen.

This course focuses on art, architecture and material culture in the Mediterranean (including North Africa and the Middle East) and Europe from the 3rd through 15th century. Students will gain proficiency in Visual and Performance Arts Analysis through the close examination of a variety of art objects, buildings, and performative practices in lecture and in each week's readings, which will also be discussed in section and provide a source-base for the two papers.

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

| | |
|--|--|
| 2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input checked="" type="checkbox"/> Winter: Enrollment <u>270</u> <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____ | 2021-22 <input type="checkbox"/> Fall: Enrollment _____ <input checked="" type="checkbox"/> Winter: Enrollment <u>270</u> <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____ |
|--|--|

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

| Activity | Number of hours per week |
|---|--------------------------|
| Lecture | 2.5 |
| Discussion Section | 1 |
| Labs | |
| Experiential (Community-engagement, internships, other) | 1.5 |
| Field Trips | |
| | |
| A) TOTAL student contact per week | 5 |

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

| Activity | Number of hours per week |
|-------------------------------------|--------------------------|
| General Review and Preparation | 1 |
| Reading | 2 |
| Group Projects | 1 |
| Preparation for Quizzes & Exams | 1 |
| Information Literacy Exercises | |
| Written Assignments | 2 |
| Research Activity | 3 |
| | |
| B) TOTAL Out-of-class time per week | 10 |

GRAND TOTAL (A) + (B) must equal 15 hours/week: 15 (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

How does your course address each of the four learning goals?

- Students will recognize historical, social, political, and economic conditions that shape human action through the analysis of works of art created by different cultures and religions; Students will examine primary sources and art forms in one or more media; Students will account for how different worldviews and challenges—both medieval and modern—are expressed in works of art and through the reception of those works. Students will analyze issues of gender, "othering," sexuality, and social stratification through the analysis of art.
- Students will evaluate arguments based on visual and written sources. Students will analyze works of art, architectural and material culture and will be able to identify major cultural and aesthetic movements. Students will be exposed to a wide variety of primary sources and will be asked to balance these sources with visual evidence. Students will also engaged in discussions about cultural patrimony, focusing on works presented in class.
- Students will be able to locate, analyze and critique primary and secondary sources and evaluate them for their reliability and significance.
- Students will express themselves through different kinds of writing, discussion, and debate. They will work together to prepare an assignment that gathers together the work of all the students in the class. They will learn to write an academic paper and a shorter piece intended for a broader readership.

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

This is the prompt for the second, shorter written assignment.

The standard introductions to the field of Medieval Art History present the same canon of monuments. Yet, art history often fails to emphasize material culture and, in particular, objects of everyday life. You will collectively write a book this quarter assembling overlooked object-stories. This approach is loosely based on Neil McGregor's volume *A History of the World in 100 Objects*, with a full-page picture of each object and only one page of text (1,500 characters no spaces/250 words). For this assignment, please select an object from the medieval Mediterranean or Europe, research the object (either its life or afterlife), and write about it in 1,500 characters. A successful paper will be well-researched and well-written. Rather than writing a straightforward, formal analysis of the object, try to take an interesting angle. You may even consider its afterlife (how did it come to be where it is today?)

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

The class has two written assignments. Both are evaluated for content and writing style. The professor and TAs read drafts of the papers and provide critical feedback. A grading rubric is given to every student with substantial comments. When the paper is assigned, students are given a style sheet to help with grammatical constructions, proper citation, using images, etc. The teaching assistants discuss every paper topic with the students.

Exams for this class include written essays that allow students to reflect on larger issues at stake in the class.

For the second assignment, for which every student writes one page of a class book, the students are involved in editing each other's work and also editing a draft version of the book, which will be posted as a google doc.

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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General Education Foundations of Society and Culture (SC) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title Art History 21, Medieval Art

The aim of the GE SC course offerings is:

The aim of courses in this area is to introduce students to the ways in which humans organize, structure, rationalize, and govern their diverse societies and cultures over time. These courses focus on a particular historical question, societal problem, or topic of political and economic concern in an effort to demonstrate to students how issues are objectified for study, how data is collected and analyzed, and how new understandings of social phenomena are achieved and evaluated.

General Education SC Student Learning Goals: Courses fulfilling SC will provide a minimum of five units and should align with *each* of the following four learning goals (see Appendix):

1. Students will learn about varying historical, social, cultural, political, and economic processes that shape and are shaped by human interaction.
2. Students will learn how to analyze sources and data.
3. Students will engage in critical interpretation and reasoning.
4. Students will communicate effectively.

General Education SC Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These learning outcomes may be tied to a specific discipline but should be associated with each of the *four* broad learning goals listed above (please see **Appendix I: Society & Culture Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE SC Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Society & Culture foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Society & Culture are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Historical Analysis
- Social Analysis

Briefly describe the rationale for assignment to SC foundation area and subgroup(s) chosen.

This course focuses on art, architecture and material culture in the Mediterranean (including North Africa and the Middle East) and Europe from the 3rd through 15th century, and its historical/cultural context. The study of medieval art relies on the study of historical movements that are religious, imperial, commercial, intellectual, urban, monastic, etc. Every object and building is placed within a historical setting and cultural context. For this class, material remains form an additional source that is viewed together with the written record. The course employs sources and methods from the fields of art history, history, anthropology and engages students in the study of primary and secondary-written-sources.

Indicate when the department anticipates offering this course in 2020-22 and give anticipated enrollment:

| | |
|--|--|
| 2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input checked="" type="checkbox"/> Winter: Enrollment <u> 270 </u> <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____ | 2021-22 <input type="checkbox"/> Fall: Enrollment _____ <input checked="" type="checkbox"/> Winter: Enrollment <u> 270 </u> <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____ |
|--|--|

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

| Activity | Number of hours per week |
|---|--------------------------|
| Lecture | 2.5 |
| Discussion Section | 1 |
| Labs | |
| Experiential (Community-engagement, internships, other) | 1.5 |
| Field Trips | |
| | |
| A) TOTAL student contact per week | 5 |

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

| Activity | Number of hours per week |
|-------------------------------------|--------------------------|
| General Review and Preparation | 1 |
| Reading | 3 |
| Group Projects | |
| Preparation for Quizzes & Exams | 1 |
| Information Literacy Exercises | |
| Written Assignments | 2 |
| Research Activity | 3 |
| | |
| B) TOTAL Out-of-class time per week | 15 |

GRAND TOTAL (A) + (B) must equal 15 hours/week: 15 (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

How does your course address each of the four learning goals?

- Through the study of the rise of Christianity and Islam, urbanism, social stratification, Crusades, population movements, guilds, empire, etc., students will be able to identify how cultures develop and change over time. A key component of this course is the analysis of how cultures interact through commerce, diplomacy, population movements, and war. Related topics include the growth of monasticism and feudalism. The causes and effect of historical developments will be explored, with attention to both historical sources and material evidence. Students will consider how different disciplines examine society and culture, and will be exposed to different theoretical and methodological approaches.
- Students will learn to identify and evaluate different types of primary and secondary sources, including biographies, hagiographies, letters, tax documents, eulogies, encomia, etc. Students will gather information about current legal and ethical issues concerning cultural heritage. Using social science methodologies, students will evaluate archaeological assemblages as sources of information about everyday life, burial customs, and continuities of ritual practices.
- Students will evaluate and form arguments based on evidence and will gain critical reading skills. Students will gain an understanding of how history and social sciences can be used to understand broad cultural movements.
- Students will develop an ability to summarize, synthesize and analyze scholarly literature. Students will gain an understanding of the use of primary sources and how to employ them in their writing and presentations. Students will practice writing in relevant disciplinary styles and use evidence appropriate to their arguments. Students will learn how to communicate with non-expert audiences.

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment that speak to these learning goals.

Carefully read Mircea Eliade's *The Sacred and the Profane*, outlining concepts presented in this study. Write a 3-5 page paper discussing a religious building presented in the first month of class. Your paper should go beyond a description to consider how the building functions as sacred space, i.e., what the is thought beyond the building? How can points raised by Eliade about sacred space and time help us to understand certain features of medieval religious architecture? Your response, which should focus on ONE building/site discussed in lecture or section, may include a discussion of how building shape accomodates ritual practices, location (the significance of mountains, desert, etc.) and concepts of hierotopies, temporality, sound (use of chant, ululation, acoustics, marking space through sound), materials, representation, engagement with the faithful, or any other aspect that may be of interest to you.
This is an academic paper with appropriate citations.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

The class has two written assignments. Both are evaluated for content and writing style. The professor and TAs read drafts of the papers and provide critical feedback. A grading rubric is given to every student with substantial comments. When the paper is assigned, students are given a style sheet to help with grammatical constructions, proper citation, use of images, etc. The teaching assistants discuss every paper topic with the students. Exams for this class include written essays that allow students to reflect on larger issues at stake in the class. For the second assignment, for which every student writes one page of a class book, the students are involved in editing each other's work and also editing a draft version of the book, which will be posted as a google doc.

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

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Student Learning Goals with Nested Learning Outcomes for all General Education (GE) Foundations in Society and Culture (SC) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE SC” courses:

- 1. Students will learn about varying historical, social, cultural, political, and economic processes that shape and are shaped by human interaction.**
 - a. Students will be able to identify how culture develops and changes over time and explore the multi-dimensionality of culture.
 - b. Students will understand how diverse societies are structured and organized and recognize internal and external differences both within and across societies.
 - c. Students will analyze historical development and change with an emphasis on understanding the causes and consequences of these changes.
 - d. Students will consider how different disciplines examine society and culture, including their principal theoretical and methodological approaches.

 - 2. Students will learn how to analyze sources and data.**
 - a. Students will learn to identify and use different types of primary and secondary sources.
 - b. Students will engage actively in the social-scientific processes of inquiry, analysis, and problem-solving, as well as quantitative and qualitative research and data collection.
 - c. Students will evaluate sources and data for their positionality, significance, reliability, and validity.

 - 3. Students will engage in critical interpretation and reasoning.**
 - a. Students will evaluate and develop arguments informed by evidence.
 - b. Students will gain critical reading skills, including media literacy.
 - c. Students will reflect on how history and the social sciences have been used, and can be used, to inform positive or negative social change.

 - 4. Students will communicate effectively.**
 - a. Students will develop the ability to summarize, synthesize, and analyze scholarly literature.
 - b. Students will practice writing clearly in appropriate/relevant disciplinary styles and marshal evidence in support of an argument.
 - c. Students will learn how to communicate with non-expert audiences.
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ART HISTORY 21, Winter 2021

MEDIEVAL ART

Tuesdays and Thursdays, 11:00-12:15

For the Winter 2021 Quarter, the class will “meet” at the arranged time for synchronous lectures.

PROFESSOR SHARON E. J. GERSTEL

gerstel@humnet.ucla.edu

Office Hours: Tuesdays and Thursdays, 1-3.

If you are unable to meet during office hours, please email the professor.

This course investigates medieval art and architecture of the Mediterranean and Northern Europe, from the earliest manifestations of Christian art and architecture in Rome and the Near East in the 3rd century, through the towering cathedrals and lavish manuscripts of the Gothic West, until the fall of Byzantium to the Ottoman Turks in 1453. Looking broadly across medieval cultures, we will consider works from Byzantium and the medieval West while examining cultural connections to the Islamic caliphates in Spain, North Africa, and the Near East. In order to probe the medieval world as an interconnected space, we will be employing texts and tools from the disciplines of art history, history and archaeology.

1. We will consider art-historical methods of stylistic and iconographic analysis as well as key subjects within the study of medieval art history, including the formation of sacred space, the materiality of art, gender and art, and religious landscapes. We will also discuss icons and iconoclasm(s), ritual, and pilgrimage. We will be analyzing a broad range of media, from mosaic and enamel to stonework and ivory. Other topics discussed in this class is art of the center/periphery, the growth of the artist as a profession, patronage, and power.
2. In order to understand the historical frameworks for the works that we study, you will be asked to read a variety of primary historical sources, including biographies, encomia, epigrams, travel accounts, hagiographies, and more. You will be asked to read critically, contrast information presented in primary and secondary sources, and consider questions of authorship and perspective. Throughout the class, you will also consider broader historical questions: the Christianization of the Roman world, the formation of Islam and its impact on the West, the schism of the Eastern and Western churches, Mediterranean trade, diplomatic exchanges, the Crusades, population movements across Europe, and changing demographics,
3. You will be asked to consider the archaeological context of many works presented in class. As such, we will be discussing archaeological methods and terminologies and weighing the kinds of information that above- and below-ground analysis can provide. The introduction of archaeological materials will allow us to contrast elite cultural productions with everyday objects that are generally excluded from the study of “medieval art.”

For our discussions, familiarity with the first four books of the New Testament will be extremely useful. Because this course focuses heavily on architecture, you should also familiarize yourself with terminology as it emerges during the quarter. You will leave this course with an ability to read ground plans and an understanding of building engineering and acoustics. Please let us know if you have any difficulties understanding buildings plans or elevation.

When you complete this course, you will have a firm knowledge of medieval art, its cultural and historical context, as well as the tools to help you understand later works of art and architecture that draw inspiration from this period (neo-Byzantine, neo-Celtic, neo-Romanesque, neo-Gothic, etc.)

COURSE LEARNING OUTCOMES

1. Students will develop an understanding of the historical, cultural, and philosophical contexts of artistic and architectural practices in the medieval Mediterranean and Europe and a critical awareness of how art, performance, and building are part of cross-cultural development, knowledge, and world heritage.
2. Students will come to understand the history and ways in which artistic and architectural expressions are made thus be able to critically analyze a variety of artistic and architectural.

3. Students will acquire familiarity with different methodologies and approaches to the study of the material and visual culture of the medieval world by reading and discussing primary sources and scholarship from a diversity of disciplines, such as art history, history, archaeology, religious studies, and anthropology. This will give students a critical awareness of current practices and debates in the field.
4. Students will acquire research and analysis skill that focus on objects/ building in the medieval Mediterranean and Europe.
5. Students will investigate the use of medieval art and architectural forms in post-medieval culture and will consider the appropriation of these forms for modern political use.
6. Students will gain an understanding of cultural heritage issues concerning medieval buildings.

GE CREDIT ACKNOWLEDGMENT:

Upon successful completion of this course, students will satisfy two General Education requirements in one foundation area, namely Visual and Performance Arts Analysis (in the Arts and Humanities Foundation Area). Students will gain proficiency in Visual and Performance Arts Analysis through the close examination of a variety of art objects, buildings, and performative practices in lecture and in each week's readings, which will also be discussed in section and provide a source-base for the two papers. For more information, please view your school or college's GE requirements (<https://www.registrar.ucla.edu/Academics/GE-Requirement/Campuswide-GE-Requirements-Overview>)

GRADING AND COURSE REQUIREMENTS:

Students will be evaluated primarily on the basis of two in-class tests, two writing assignments, and participation in discussion section according to the following percentages:

| | | |
|---------|-----|---|
| Exam 1 | 20% | (February 9) |
| Exam 2 | 20% | (March 11) |
| Paper 1 | 20% | (February 2) |
| Paper 2 | 20% | (March 2) |
| Section | 20% | (Grading based on participation and attendance in discussion) |

NO LATE WORK WILL BE ACCEPTED.

ATTENDANCE POLICY:

It is critical that you attend lecture regularly and that you arrive on time. If you miss class, it is your responsibility to obtain copy notes from another student and to review the images presented by the professor. I will be happy to meet with you outside of class to discuss any questions you have about the material, but I will not re-teach missed classes. Excessive absences will result in a failing grade for the course. *Any absences from exams will require a note from a hospital.*

ACADEMIC INTEGRITY:

Please be aware of UCLA's Code of Academic Integrity (<http://www.deanofstudents.ucla.edu/integrity.html>) and abide by it. You should be aware that violations include cheating, fabrication, multiple submissions, or plagiarism. Familiarize yourself with the definition of each of these, especially *plagiarism*. Work that violates Academic Integrity will be immediately reported to the Dean of Students for investigation.

ALL REQUIRED TEXTS FOR THE LECTURE ARE ALL AVAILABLE ON THE COURSE WEB SITE.

Henry Luttikhuisen and Dorothy Verkerk, *Snyder's Medieval Art* (second edition), 2006 [hereafter called SMA].
Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* (1957; repr. 1987)

ALL SECTION READINGS ARE AVAILABLE ON THE COURSE WEB SITE.

All readings should be read carefully and critically before the lecture class for which they are assigned; you are expected to take notes, master new concepts, and look up words you don't know. We will start each class with a brief discussion about the assigned readings before that day's lecture. Be sure to bring copies of all your class notes AND

the readings assigned for the last two lectures to discussion sections. Readings for section **must be completed** before the meeting time. *Questions based on the readings and materials from section discussion will be included on the exams.*

IMAGES:

All powerpoints shown in class will be posted within 24 hours of the lecture. All powerpoints are for your own use and they must not be circulated.

LECTURE RECORDINGS:

All lectures will be recorded and posted on the CLEC site. All recordings are for your own use and they may not be circulated or posted without the permission of the instructor.

EXAMS:

There will be two exams for this course. These are required and will be given on the dates stated in the syllabus. Exams will require you to identify and contextualize images, place them within historical and cultural contexts, and think about the place of art within larger social movements. Unless otherwise stated during lecture or section, you are not required to memorize specific dates. For the exam, you can simply provide the cultural period to which the work belongs.

PAPERS:

There will be two paper assignments for the class. All papers should be written in 12-point Times New Roman, double-spaced, one-inch margins. Further instructions for each paper will be handed out and discussed in section. Plagiarism will result in immediate disciplinary action.

Paper 1: Carefully read Mircea Eliade's *The Sacred and the Profane*, outlining concepts presented in this study. Write a 3-5 page paper discussing a religious building presented in the first month of class. Your paper should go beyond a description to consider how the building functions as sacred space. How can points raised by Eliade about sacred space and time help us to understand certain features of medieval religious architecture? How can we use this text to ask questions about the medieval mind? Your response, which should focus on ONE building/site discussed in lecture or section, may include a discussion of how building shape accommodates ritual practices, location (the significance of mountains, desert, etc.), temporality, sound (use of chant, ululation, acoustics, marking space through sound), materials, representation, engagement with the faithful, or any other aspect that may be of interest to you. Any quotations from Eliade must be followed by the page number in parentheses.

Paper 2: "A History of Medieval Art in 100+ Objects."

The standard introductions to the field of Medieval Art History present the same canon of monuments. Yet, art history often fails to emphasize material culture and, in particular, objects of everyday life. You will collectively write a book this quarter assembling overlooked object-stories. This approach is loosely based on Neil McGregor's volume *A History of the World in 100 Objects*, with a full-page picture of each object and only one page of text (1,500 characters no spaces/250 words). For this assignment, please select an object from the medieval Mediterranean or Europe, research the object (either its life or afterlife), and write about it in 1,500 characters. A successful paper will be well-researched and well-written. Rather than writing a straightforward, formal analysis of the object, try to take an interesting angle. You may even consider its afterlife (how did it come to be where it is today?), its historical context, its patron, etc. Please submit your final "paper" together with a clear illustration. The text should be uploaded to TurnItIn. The text with its illustration must also be sent directly to your TA. *Your TA must approve the image about which you are writing so that there is no duplication.*

REQUIREMENTS TO PASS: All requirements of the course must be completed in order to pass the class (regular attendance in lecture and discussion sections, exams, paper, etc.)

CLASS CALENDAR AND READING ASSIGNMENTS

ALL SECTION READINGS CAN BE FOUND ON THE CLASS WEBSITE

WEEK ONE

January 5

January 7

Late Antiquity and the Beginnings of Christian Art

The Conversion of Constantine; the Christianization of Rome

SMA, 2-30

Section Topic: The art historian's term toolkit: style, iconography, abstraction, naturalism, patronage

Optional Section: How to take notes in an art history class

Optional Readings: Jas Elsner, "Perspectives in Art," in *The Age of Constantine*, ed. N. Lenski (Cambridge, 2006), 255-77; Elizabeth Marlowe, "Framing the Sun: The Arch of Constantine and the Roman Cityscape," *Art Bulletin* 88 (2006), 223-42.

WEEK TWO

January 12

January 14

Class Reading:

Byzantium: The Formation of an Empire

The Construction and Decoration of Sacred Space; Sacred Sensoria

SMA, 31-90; Procopius, *The Buildings* (section on Hagia Sophia); B. Pentcheva, "Hagia Sophia and Multisensory Aesthetics," *Gesta* 50 (2011), 93-111.

Section Topic: Hagia Sophia: Cultural Heritage and Political Agendas

For this section, please review the sites listed below and any others you might find to address issues of cultural heritage and Hagia Sophia. What is at stake in the building's conversion from a museum to a mosque? Who benefits? How does the conversion affect the building? What is a World Heritage Monument?

Section Reading: <https://courses.lumenlearning.com/suny-wm-readinganthology/chapter/what-is-cultural-heritage/>

<https://theconversation.com/hagia-sophia-turning-this-turkish-treasure-into-a-mosque-is-at-odds-with-its-unesco-status-143372>

<https://hyperallergic.com/578925/who-really-owns-hagia-sophia/>

<https://www.reuters.com/article/us-turkey-museum-unesco/changes-to-istanbuls-hagia-sophia-could-trigger-heritage-review-unesco-idUSKBN24A3BD>

<https://berkeleycenter.georgetown.edu/responses/hagia-sophia-s-status-change-threatens-cultural-rights?fbclid=IwAR3W5GTG01TUIF8ax2BD9srw0AVcD7m747Lf3zbN6J0M63ydX11sq8oSvHQ>

Optional Reading: Joseph Alcherme, "Constantinople and the Empire of New Rome," in *Heaven on Earth: Art and the Church in Byzantium*, ed. L. Safran (University Park, PA), 13-38.

WEEK THREE

January 19

January 21

Class Reading:

Icons & Iconoclasm

Early Medieval Art in the West: Insular Art

SMA, 91-96; 219-225; 134-50

<https://www.bbc.co.uk/programmes/b00swmjs> (Icon of the Triumph of Orthodoxy)

Section Topic: Sacred Space. This section will be a class discussion focused on the reading. Throughout much of the quarter we will be discussing sacred space. Mircea Eliade was a historian of religion who was a leading interpreter of religious experience. Although *Sacred and Profane* is a universalizing treatment of broad concepts, many of Eliade's ideas help us to understand reasons for the placement and shape of religious buildings, particularly focusing on the desire of individuals for transformative religious experiences.

Section Reading: Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, chapter 1, chapter 4.

Due on 1/26, by 5 pm

Write a 3-5 page paper discusses a religious building presented in the first month of class. Your paper should go beyond a description to consider how the building functions as sacred space. How can points raised by Eliade about sacred space and time help us to understand certain features of medieval religious architecture? Your re-

sponse, which should focus on ONE building/site discussed in lecture or section, may include a discussion of building shape, location, temporality, lighting, sound, materials, representation, engagement with the faithful, or any other aspect that may be of interest to you. Any quotations from Eliade must be followed by the page number in parentheses.

WEEK FOUR:

January 26 Early Medieval Art in the West: Anglo Saxons, Lombards, Ostrogoths, Visigoths, Merovingians
January 28 Carolingian Art I
Class Reading: SMA, 150-174
Section Topic: Reading Hoards: The Treasure of Guarrazar (SMA 7.48) and the Sutton Hoo Treasure (SMA 7.30)
Section Listening & Reading: <https://www.bbc.co.uk/sounds/play/b00sqw6p> (A Viking Hoard)
Use the internet to learn about these works before coming to section. Please take notes to share with the class. In your on-line research, think about how archaeologists use information from hoards to reconstruct social and political contexts.
Optional Reading: Mark J. Johnson, "Art and Architecture," in *A Companion to Ostrogothic Italy*, ed. J. Arnold et al., (Leiden, 2016), 350-89.

DUE FEBRUARY 2:

PAPER ONE

WEEK FIVE:

DEADLINE: PAPER ONE DUE ON TURNITIN AND SEND AS A DOCUMENT FILE TO YOUR TA.

February 2 Carolingian Art II
February 4 Ottonian Art
Class Listening & Reading: SMA, 175-92; 201-213
http://www.bbc.co.uk/ahistoryoftheworld/objects/4jY66b8hQumUbeudll4R_w
(Lothair Crystal)
Section Topic: Relics and Reliquaries (SMA 9.37)
Section Reading: T. Head, "Art and Artifice in Ottonian Trier," *Gesta* 36 (1997), 65-82.
Optional Reading: P. Geary, *Living with the Dead in the Middle Ages* (Ithaca, 1994), 163-76; 194-218.

WEEK SIX

February 9 **Exam I**
February 11 Medieval Byzantine Art
Class Reading: (for February 11) SMA, 92-119
Section Topic: "Renaissances" before the Renaissance: Focus on the San Marco Bowl
Section Readings: Ioli Kalavrezou-Maxeiner, "The Cup of San Marco and the 'Classical' in Byzantium," in *Studien zur mittelalterlichen Kunst, 800-1250: Festschrift für Florentine Mitherrich zum 70. Geburtstag*, eds. K. Bierbrauer, P. Klein and W. Sauerländer (Munich, 1985), 167-174; Alicia Walker, "Meaningful Mingling: Classicizing Imagery and Pseudo-Arabic Script in Medieval Byzantium," *Art Bulletin* (2008): 32-53.

WEEK SEVEN

February 16 Romanesque Art I: The Beginnings of Romanesque
February 18 Romanesque Art II: Cluny and Pilgrimage
Class Reading: SMA, 253-284; *The Pilgrim's Guide to Santiago de Compostelo*, 84-104.
Section Topic: Pilgrimage
Section Reading: Ben Nilson, "The Medieval Experience at the Shrine," in *Pilgrimage Explored*, ed. J. Stoppord (York, 1985), 95-122; Adrian Bell and Richard S. Dale, "The Medieval Pilgrimage Business," *Enterprise & Society* 12 (2011), 601-27.

WEEK EIGHT

February 23

February 25

Class reading:

Romanesque Art III: Cistercian Reactions

Between East and West: The Case of Norman Sicily

Jeremy Johns, "The Date of the Ceiling of the Cappella Palatina in Palermo," in *The Painted Ceiling of the Cappella Palatina*, ed. Ernst Grube and Jeremy Johns (New York: The East-West Foundation, 2005), 1-14. This is a primary description of a medieval ceiling and the intentions behind the space's decoration

Section Topic:

The Mobile Middle Ages

Section Reading:

E. Jane Burns, "Saracen Silk and the Virgin's 'Chemise': Cultural Crossing in Cloth," *Speculum* 81 (2006), 365-97.<https://www.bbc.co.uk/sounds/play/b00sqw6c> (Hedwig Glass Beaker)**WEEK NINE****MARCH 2:**

March 2

March 4

Class Reading:

PAPER TWO DUE!
The Origins of Gothic Art

The Age of Cathedrals

SMA, 323-63; Abbot Suger, *On the Holy Abbey Church of St.-Denis*

Section Topic:

Approaches to Medieval Art: Recovering the non-elite

Section Readings:

Jonathan Alexander, "Labeur and Paresse: Ideological Representations of Medieval Peasant Labor," *Art Bulletin* 72 (1990), 436-52; Sharon Gerstel, *Rural Lives and Landscapes in Late Byzantium* (Cambridge, 2015), 10-69.**WEEK TEN**

March 9

Class Reading:

Late Gothic Art

SMA, 364-84

March 11**Exam 2**

Week Ten:

No sections will be held this week. Instead, your teaching assistants will hold longer office hours in case you have questions or concerns about the second exam.



Course Revision Proposal

Art History 21 Medieval Art

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

PROPOSED

Course Number Art History 51

Art History 21

Title Medieval Art

Medieval Art

Short Title MEDIEVAL ART

MEDIEVAL ART

Units Fixed: 5

Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Letter grade or Passed/Not Passed

Instructional Format Primary Format

Primary Format

Lecture

Lecture - 3 hours per week

Secondary Format

Secondary Format

Discussion

Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

LECS - Lecture (Plus Supplementary Activity) [T]

GE Yes

Yes

Requisites None

None

Description Lecture, three hours; quiz, two hours. Early Christian, Byzantine, Islamic, Carolingian, Ottoman, Romanesque, and Gothic art and architecture. P/NP or letter grading.

(Formerly numbered 51.) Lecture, three hours; quiz, one hour. Early Christian, Byzantine, Islamic, Carolingian, Ottoman, Romanesque, and Gothic art and architecture. P/NP or letter grading.

Justification

The revision of this course reflects an overall overhaul in the department, e.g. renumbering courses, deleting obsolete courses, minor modifications to titles and course descriptions to more accurately mirror the way the faculty is currently teaching a course, e.g. adding the word "architecture" when there is a focus on architecture. Additionally, The discussion section time was changed from two hours to one hour to reflect the current length of all discussion sections in the department.

Syllabus

Supplemental Information

Effective Date Spring 2003

Fall 2015

Department Art History

Art History

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ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (N/A)**Status:** Added to SRS on 4/20/2015 2:35:37 PM**Changes:** TIE Code, Description**Comments:** Edited course description into official version.**Role:** Registrar's Scheduling Office - Thomson, Douglas N () - 51441**Status:** Added to SRS on 2/10/2015 12:12:03 PM**Changes:** TIE Code**Comments:** No Comments**Role:** L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (myrnadee@anthro.ucla.edu) - 45040**Status:** Approved on 2/9/2015 4:56:40 PM**Changes:** TIE Code, Description**Comments:** Approved by the College FEC Chair and Vice Chair, Christina Palmer and Joe Bristow. Routing to Doug Thomson in the Registrar's Office.**Role:** Initiator/Submitter - Johnson, Verlena Lisa (verlena.johnson@aud.ucla.edu) - 53992**Status:** Submitted on 1/24/2015 11:38:08 AM**Comments:** Initiated a Course Revision Proposal[Back to Course List](#)

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