



Fall 2011 • WESTERN MEDIEVAL ART • ARTH 334 001 • CRN 77624

Professor Woodville, lwoodvil@gmu.edu • 540-729-6665 (e-mail preferable)

Tues/Thurs 3 PM to 4:15 PM at Innovation Hall 134

First class: Tues. Aug. 30 • Last class: Thursday Dec. 8

No class: Tues. Oct. 4 • Tues. Oct. 11 (Columbus Day) • Tues. Nov. 22 and Thurs. Nov 24
(Nov. 22 cancelled in lieu of museum visit Sunday Oct. 23)

Office Hours: 1/2 hour before or after class or by appointment

This course on medieval art will explore the art and architecture of the western Europe, from the Crusades to the 1400s—the dawn of the Renaissance. We'll start with the 12th century, considered one of the most creative periods in Western civilization. Students will witness the artistic breakthroughs of this post-millennium period, evident in monumental sculpture, painting, and architecture. We will investigate how masons built Gothic cathedrals, scribes illuminated manuscripts, and how popes, monarchs, dukes, and other powerful leaders—as well as their consorts and courtiers—created sophisticated artistic programs against the backdrop of a society marked by chivalric codes, a burgeoning economy, a rise in universities, vernacular literature, and full-scale drama. As Europe transformed itself from a rural society to an urban one, so did artistic forms respond to people's changing values and world views.

Required Reading

- Fred S. Kleiner, Gardner's *Art Through the Ages: The Western Perspective*. The Middle Ages, paperback edition.
- Barbara H. Rosenwein, *A Short History of the Middle Ages, Volume II: from 900 to 1500*. U. Toronto, second edition. ISBN-10: 1551116162 / ISBN-13: 978-1551116167
- Other articles, hand-outs, and web-based articles. And ... be sure to review the PowerPoints viewed in class that are subsequently uploaded onto Blackboard.

READING AND LECTURES

Aug. 30/Sept. 1: Introductory overview: On the Roman and Eastern Roman (Byzantine) Empire

Reading due for next class on Romanesque Architecture and the Bayeux Tapestry:

Gardner: Chapter 12 on Romanesque Europe

Rosenwein, Chapter 4: pgs 131, top paragraph.

Rosenwein, Chapter 4: 143-151 (*The West: Fragmentation and Resilience*, read to end of p. 151) and p. 161-2 (last paragraph: change first sentence of that last paragraph to read, "The political fragmentation that 10th century invasions wrought upon European territories at the fall of the Ottoman Empire did not necessarily mean chaos.")

Rosenwein, Chapter 5: p. 167, top paragraph.

Rosenwein, Chapter 5: pgs 171-176 (start *The Take-Off of the European Economy*).

Rosenwein, Chapter 5: pgs. 196-205 (Romanesque Architecture).

Sept. 6/Sept 8: Romanesque Architecture, the Bayeux Tapestry

Reading due for next class about Church Reform and Crusades:

Rosenwein, Chapter 5, pgs. 177-190 (Start at *Church Reform and its Aftermath*)

Sept. 13/15: Church Reform and the Crusades

Reading due for next class on Learning and Rise of Universities:

Rosenwein, Chapter 5: pgs. 190-196 (on p. 190, start at *New Forms of Learning and Religious Expression.*).

Rosenwein, Chapter 6: pgs. 228-230 (Urban Guilds Incorporated to Gothic Style).

REVIEW WHAT WILL BE ON QUIZ #1

Sept. 20/22: Quiz #1 • Normans in Sicily

The Quiz will be on Tuesday Sept. 20.

The lecture on Thursday Sept. 22 will be on the Normans in Sicily.

Reading due for next class on the Art of Courtly Love

Rosenwein, refer to what you've already read in Chapter 4: pgs 144-6 (specifically about Muslims in Sicily).

Rosenwein, Chapter 6: pgs 218-228 (about Frederick II and Culture and institutions in Town and Countryside) and

<http://academic.brooklyn.cuny.edu/english/melani/cs6/love.html>

Sept. 27/29 The Art of Courtly Love • Normans in Sicily

Reading due for next class on the Gothic Period:

Gardner: Chapter 13: Gothic Europe

Rosenwein, Chapter 6: pgs 238-247 (Church in the World, incl. Fourth Lateran Council of 1215 and Church's growing intolerance).

Rosenwein, Chapter 7: pgs 251-265 (Mongol threat; Conflict in Cities; Xenophobia; Parliaments)

Oct. 4/6 Quiz #2 on Oct. 6. Intolerance during the Gothic Period

NO CLASS Tues. Oct. 11.

Oct 13: (no class Oct. 11) Quiz #3.

Reading due for next class on Gothic developments as monarchs and Church wrangle; Popes move to Avignon.

Rosenwein, Chapter 6: pgs. 230-237 (about Gothic architecture)

Sunday, Oct 23

2-4 PM required National Gallery of Art, Washington DC

Oct. 18/20 Gothic developments in the 14th century: Cult of the Virgin; Chartres; papacy moves to Avignon

Reading due for next class Rosenwein, Chapter 7: pgs. 265-285 (Avignon; Strengthened Monarchs and their Accommodations; Church Militant, Humiliated,

Revamped; Scholastic Synthesis and its Fraying; Harmony and Dissonance in Writing, Music, Gothic Art)

Oct. 25/27: Quiz #4 on Oct. 27. Gothic Developments (continued)

Reading due for next class on 14th century Developments in art, Part I: Gardner, Chapter 14: Italy, 1200-1400

Nov. 8/10: Italian developments in art

Reading due for next class on 14th Century developments in art, Part II • The Black Death and its Ramifications

Rosenwein, Chapter 8: pgs. 300-307 (Great Schism, peasant rebellions)

Nov. 1/3: Quiz #5 on Nov. 3. Lecture catch-up as needed.

Nov. 15/17: 14th century Developments in Art Part II • The Black Death and its Ramifications

Reading due for next class on Proto-Renaissance to Renaissance:

Rosenwein, Chapter 8, *Catastrophe and Creativity, c 1350-c 1500*, p. 307-323 including Epilogue.

Handouts posted to Blackboard.

November 22: NO CLASS (in lieu of required museum visit Oct. 23)

November 24: NO CLASS—Thanksgiving

Nov. 29/Dec. 1: Proto-Renaissance to Renaissance

Read for next class, “The Renaissance as a Medieval Development”, a handout that will be posted on Blackboard.

Dec. 6/8 Review for Quiz #6 is on Dec. 8.

COURSE REQUIREMENTS:

- Class attendance and punctuality (see below).
- A museum visit
- A major paper from the required museum visit or the visit you perform on your own.
- Assigned readings and hand-outs (I will assign some hand-outs as the course progresses)
- A series of six quizzes (I will count the first three as the mid-term; the second three as final)

TECHNOLOGY REQUIREMENTS: Please check your George Mason e-mail account because it is the one to which I send information. All students need to access Blackboard throughout the course (where you will find hand-outs that I will distribute throughout the semester). Some assignments may require reserve

reading at the library or browsing the Web (for example, Fordham University has posted a wealth of primary medieval documents on its web site: www.fordham.edu/halsall/sbook.html).

Classroom atmosphere. When you are late, it is very distracting. Please don't be late, and practice courtesy and common sense, please. Talking to friends during lectures, wandering in and out, cell phones, and eating food are all badly distracting, as are chatterers.

Late work will be graded down three points per day, including weekend days, out of fairness to everyone. **By the final exam, missing work receives the grade of F.** No exceptions without a doctor's letter, police report, or psychiatrist's proof that you're off your rocker.

Written work. Good writing is persuasive. To make your writing engaging, take advantage of the tremendous on-campus resource: The Writing Center in Robinson I, Room A116. Call them at (703) 993-1200, or go to <http://writingcenter.gmu.edu/>. For students to whom English is a second language, another option is the English Language Institute (ELI) at (703) 993-3664, <http://mason.gmu.edu/~eli>.

Academic honesty is expected in all tests and writing. Please respect the Honor Code, our classroom standards, your fellow students, and yourself. The Honor Pledge will be required on all tests. Please report violations to the Honor Committee.

GRADES are based on the following criteria:

- Class attendance. If you miss more than two classes (or continually leave after break), then your grade drops a point with each subsequent absence. If you have to miss a class because of extenuating circumstances (sick child, etc.), e-mail me at lwoodvil@gmu.edu so we can make arrangements for you to make-up the work you have missed, if possible. Whatever the reason, you will be responsible for obtaining missed notes and assignments from another student who is taking this course. If you miss a quiz or an exam, it is your responsibility to come to me and arrange for a (much more difficult) make-up quiz.
- On this same theme ... because lateness is extremely disruptive, as is leaving before class has ended, your grade will drop if you are habitually late. If you habitually leave class after the break (btw, I take attendance sometimes both before *and* after the break), you will be marked down.
- A paper based on a museum visit. (15%). Be sure that you don't plagiarize in any way; this includes not only copying from someone else's text, but also cutting and pasting material from a web site or copying words verbatim from an exhibition catalogue or pamphlet. (I have tools that test for plagiarism, and will use them when I review your paper.) Plagiarism can wreck your academic career, and I take no prisoners on this issue. If you want to use the words verbatim, simply use quotations and credit your

source.

- The six quizzes, the first three counting as the Midterm, and the last three as the Final. Midterm and Final: each count 35%. Paper: 15%. In-class projects and participation: 15%

REQUIRED READING ASSIGNMENTS

In addition to required readings from the required texts, I will ask you to read selections accessible on the Internet or on Blackboard—mostly primary documents. Readings with the prefix IMS are taken from the Internet Medieval Sourcebook, found at www.fordham.edu/halsall/sbook.html, mentioned above.

Any required reading with the prefix .doc is a word document, either written by me or credited to another historian, about a particular subject or person. All these .doc files will be uploaded onto Blackboard and accessible there.

Lastly, there is a series of lectures delivered by Professor Philip Daileader of the College of William and Mary, entitled *The Early Middle Ages* and *The High Middle Ages* and distributed by a Chantilly-based company called The Teaching Company. If you're interested in hearing transcripts of his engaging lectures, ask me and I will make them accessible.

QUIZZES & EXAMS

The first three quizzes will count as the Midterm exam; the last three as the Final.

REQUIRED PAPER AND MUSEUM VISIT

Sunday, Oct 23 11:15 to 12:15 PM National Gallery of Art, Washington D.C. This museum visit, though not required, will be an opportunity for you to visit with other classmates and with me leading. At this time you can choose a work of art on which to write. Or, if you'd rather, you can visit another museum, as long as the works you select to compare are from the medieval period.

Two appropriate museums nearby, besides the National Gallery of Art, are **Dumbarton Oaks Museum** in Georgetown or **The Walters Art Museum** in Baltimore. (For Dumbarton Oaks' map and directions, go to www.doaks.org/museum/. Dumbarton Oaks is located on 32nd Street in Georgetown, between S and R Streets, one block east of Wisconsin Avenue. The Walters Art Museum in Baltimore is located at 600 North Charles Street, Baltimore, MD 21201, tel. 410-547-9000. www.thewalters.org/.) Admission is free to both these museums.

The Smithsonian's Freer-Sackler Museums might also have relevant works of art on which you can write.

GUIDELINES FOR the required paper, first version due Nov. 17, between 1,200 and 1,500 words comparing two works of art. Second version Nov. 29.

Please email me when you know what works you will write about. The first version of your comparison research paper on Nov. 17. (Also—hand-in with this first draft proof that you went to a museum. This can be a receipt for something you

purchased, a brochure, etc.) After I edit it, you will resubmit it. Then you will resubmit the final version of this paper on Nov. 29 for a final grade.

HOW TO WRITE THE PAPER.

1. Select two works of art from the museum you are going to visit (or you can write on architecture; visit the National Cathedral, for example, or Catholic University's Basilica of the National Shrine of the Immaculate Conception—the largest Roman Catholic church in the U.S.) Be sure to e-mail me what works you have selected and that they were created between the year AD 1000 and 1500 (except architecture). While you are at the museum, spend a lot of time with each work of art. If it's a work of sculpture, walk around it. Describe what is in front of your eyes. What scene is represented? What are the figures doing? What do their facial expressions reveal? Can these figures in the works be identified? Write most of your paper while looking at the works of art.

2. While you are at the museum in front of the works, describe how the artist manipulates formal elements—color, line, shape, forms, perspective, two-dimensional design, three-dimensional space—to set a tone and, in doing so, sets the stage for the iconography for each work. Take into account where is the work from, and what was going on in that country/province/area at the time it was created. Does the work hold any theological, political, social, or religious significance? Might a patron be exhibiting his piety or his wealth? (During this period, displaying piety and wealth are not mutually exclusive concepts.)

3. Be sure to include for each work:

- Who the artist is (*if known*). When did s/he live and where is he from?
- The date & place. When was the artifact created? Where?
- Who commissioned the work (if known). Did s/he come from the same place as the artist?
- Why do you think this particular work of art was commissioned? Why was this theme selected?
- What was happening at the time in the town/city/principality in which the painting was created? What other artists might have influenced this one?
- **BE SURE TO INCLUDE A PICTURE OF THE IMAGES IN YOUR PAPER SO I KNOW WHAT YOU ARE TALKING ABOUT.** Most museums allow photography, so be sure to take a camera.

4. Now compare and contrast the two works. Note that in a 1,200-1,500 word paper, you can't cover every aspect in which they are similar or different, so choose something that you find particularly striking; perhaps one work is intended as a secular object for the home, and the other is religious; or perhaps one is a monumental sculpture, and the other an icon for devotional prayer. Talk about how each item tells us something about the people who lived in this era.

Paper grades (including those done in-class) will be lowered for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

Late written work: All work is due in class on the day specified. After that, late work is penalized three points a day, which is one-third of a grade, for each day late, including weekends. Note that this causes even the best work to receive an “F” after about ten days. **If you need an extension, you must ask for it before the due date, not on or after it, if you want to avoid a penalty.**

Mechanics: Please type and double-space your papers, using a standard font in 12-point size. Please stick to plain old white paper and standard fonts. Handwriting is *not* allowed for your paper, but it’s okay for homework.

VERY IMPORTANT: Please be sure to include a photo or xerox of the art work(s) you’re writing about (and in this class, you will always be writing about an image or images).

Spelling and grammar are expected to be correct. Use the spell-checker. I will mark down work for sloppy spelling and grammar. If the writing is really awful—ungrammatical, no evidence of proofreading, horrible spelling, or laughably short—you will get an F.

Word counts should be observed, and should be your guide to the depth of writing. Twelve hundred to 1,500-words means there is time to make a convincing point and argue it through several paragraphs, considering several different questions, angles, or pieces of evidence.

Citations. Any time you use a source of information you should consider citing it, to avoid the appearance of plagiarism. Generally-known facts are not normally cited. Anything else is, including a long recitation of facts from one source that you are paraphrasing, a single opinion stated by another author, and any direct quote.

Example 1: “Justinian was a sixth-century emperor during the Byzantine era.” We know that. No citation needed. Even if you didn’t happen to know that, it is the sort of information that is so widely available that no specific citation is expected.

Example 2: “Justinian would walk around the halls of his palace, and his head would periodically disappear into his neck.” This is specialized information that came a primary source—from Justinian’s biographer Procopius, so he must be credited. As you can see from this example, sometimes primary sources need to be taken with a grain of salt—this is not to say they’re not excruciatingly important, but sometimes they need to be read while keeping the author’s agenda in mind.

Citation style: In history and art history, we usually use the **Chicago style**, which uses footnotes. In English and other language humanities, **MLA style** is the standard,

with short parenthetical references to authors and page numbers, and a list of works cited at the end. Use one style correctly and consistently throughout your essay.

Take the necessary time to learn the standard rules, and follow them carefully. The rules are easily found in any writing manual.

Don't remember the rules? Go to the GMU Writing Center web site, find "resources," and click on their "on-line style guides." It's just that simple. go to: <http://writingcenter.gmu.edu/resources/>

WRITTEN WORK may be graded by points, or by the following criteria, as appropriate:

A = Startlingly good, exceeding our expectations, and well-written. Must be imaginative; NOT given for simply following directions.

B = Good effort with a good result.

C = Perfunctory; or, tried but missed the point; or, did something well but it wasn't the assignment; or, good idea but careless or sloppy.

D = Warning: accepted under protest.

F = Unacceptable as college-level work.

GRADING POLICIES

A = 100% to 93%, or 4.00

B- = 82% to 80 %, or 2.67

A- = 92% to 90%, or 3.67

C+ = 79 to 77 %, or 2.33

B+ = 89% to 87%, or 3.33

C = 76 to 70 %, or 2.00

B = 86% to 83 %, or 3.00

D = 69% to 60 %, or 1.00

F = below 60% OR if anyone plagiarizes from a website, book, or unpublished work and does not cite the source.

FINAL GRADES will be based on the average of your paper, quiz, exams, and in-class projects and writing assignments:

Midterm 35% (based on first three quizzes)

Museum Paper 15%

Final exam: 35% (based on last three quizzes)

In-class assignments, participation 15%

Final grades may be lowered in the following circumstances:

- A pattern of pluses or minuses on ungraded assignments
- if two major pieces of work (in-class writing assignments) are missing by the end of the course
- if you flunk the quizzes or get an F on another major submission (paper, midterm), you'll probably receive an "F" as your final grade.
- To pass this course you must demonstrate some mastery of the material—no one passes for just showing up! (but ... you can fail for doing the work but

- rarely showing up.) Failing to hand in written work, or failing the final exam means you have not mastered the course material.
- Likewise, if you participate regularly in class and are an enthusiastic contributor, your grade may very well be higher than the calculated average.

Dates to remember

Info from <http://registrar.gmu.edu/calendars/2011Fall.html>

First Day classes:	Aug. 29, 2011
Labor Day (GMU closed)	Sept. 5, 2011
Last Day to Add (Full-Semester Course):	Sept 6, 2011
Last Day to Drop (no penalty):	
Sept 6, 2011	
Last Day to Drop (33% penalty)	Sept 19, 2011
Last Day to Drop (67% penalty)	Sept. 30, 2011
Selective Withdrawal Period (Full-Semester Course):	Oct 3 – Oct 29, 2011
No Class	Oct. 11, Nov. 22, 24.
Last day of classes:	Dec. 10

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Resources at 703.993.2474. All academic accommodations must be arranged through that office. You need to let me know at the beginning of the semester that you need accommodations for disability.

Please note that each student is responsible for the accuracy of his or her own schedules. Be sure to check PatriotWeb regularly to verify that you are registered for your classes. This is particularly important since you are not dropped for nonpayment of tuition and fees.

OKAY. ENOUGH ABOUT REQUIREMENTS AND GRADES.

About me. I earned a Masters in art history, concentrating on Renaissance, from the University of Virginia after acquiring a B.A. in the field from Boston University. After working at the Metropolitan Museum in New York and William Doyle Auction Galleries, I returned to school and acquired an M.B.A. from New York University. My experience includes writing about ancient civilizations for *Humanities*, the magazine produced by the National Endowment for Humanities. I am presently writing a book about the Flemish-born Tudor artist Levina Teerlinc.

One last thing. Since I used to be a professional editor and writer, good writing puts a smile on my face. Please pay attention to grammar and how you articulate an idea. For some of you, English is a second language, and I will keep that in mind when I read your papers. For the rest of you, I'll assume you've perused Strunk & White's *Elements of Style*.