Course Code: AH2012
Prerequisites: None
Class Schedule:
F: 13:45-15:05 in V-1
TF: 12:10-13:30 in C-101

Credits: 4
Semester: Spring 2019

Professor(s): Anna Russakoff
Office Number: C-504
Office Hours: Tuesdays 13h30-14h30

Email: arussakoff@aup.edu
Office Tel. Ext.: x633

Course Description
This course will survey highlights of the painting, sculpture, architecture, mosaics, tapestries, metalwork, ivories, and stained glass windows of the Middle Ages in Europe. We will proceed in a chronological framework, starting with the beginnings of Christian art, and ending in the late Gothic period. Works of art will be studied in their historical, social, cultural, and religious contexts. Thematically, we will examine continuities and breaks with the Classical tradition, the recurring issue of iconoclasm, the rich effects of cross-cultural contact, and the diverse materials of the works of art.

Course Learning Outcomes
- enrichment of art historical/architectural terminology
- improved visual analysis and research skills
- recognition of major monuments and styles of medieval art and architecture
- deeper understanding of Biblical narratives and iconography
- appreciation of the Middle Ages as a creative and dynamic period

General Education

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.
This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

- Cross-cultural awareness through a study of the visual arts
- Establishing historical chronology of the Middle Ages
- Comparison of visual material across an 1000-year period within Europe and the Mediterranean

Course Outline

January 22 (T): Introduction

January 25 (F): Artistic legacy: the Classical tradition


February 1 (F): Images in the Codex: Early Christian Illuminated Manuscripts (mosaics,
illuminated manuscripts, ivories)

**Reading:** Stokstad – review Chapter 2.


February 5 (T): Early Byzantine Architecture

**Reading:** Stokstad Chapter 3; and Bissera V. Pentcheva, “Hagia Sophia and Multisensory Aesthetics,” *Gesta* 50/2 (2011), pp. 93-111.

**February 8 (F): TRIP TO MEDIEVAL LOUVRE**

February 12 (T): Early Byzantine Art: Icons and Ivories

**Reading:** Stokstad – review Chapter 3.

February 15 (F): After Iconoclasm: Middle Byzantine Art and Architecture


**Recommended reading:** *The Glory of Byzantium: art and culture of the Middle Byzantine era,*
February 19 (T): Byzantine Art in Italy, Crusader Art & Late Byzantine Art and Architecture

**Reading:** Stokstad – review Chapter 6; and Jeremy Johns, “Diversity by Design: the Art of Norman Sicily,” *Apollo* (June 2016).


February 22 (F): Shifting Focus: Art of the Migration Period

**Reading:** Stokstad Chapter 4; Le Goff Chapter 1.

**PAPER #1 DUE AT THE BEGINNING OF CLASS**

**FEBRUARY 23-24: STUDY TRIP TO BURGUNDY!**

March 1 (F): “The work of angels”: Hiberno-Saxon Illuminated Manuscripts, and Irish Crosses


**Recommended reading:** Carol Farr. *The Book of Kells: its Function and Audience*. Toronto:
SPRING BREAK

March 19 (T): MIDTERM

March 22 (F): The Carolingian Renovatio: Art and Architecture


March 26 (T): Ottonian Art and Architecture

Reading: Stokstad, pp. 173-192.


March 29 (F): Pilgrimage Roads and Monasteries: the “first” Romanesque


April 2 (T): Cluny and Cistercians: Romanesque Art and Architecture in Burgundy

**Reading:** Stokstad – Chapters 7 & 8 (follow along with subjects we are covering).


**APRIL 5 (F): TRIP TO THE CLUNY MUSEUM**

April 9 (T): Romanesque Art and Architecture in Spain (Mozarabic/Islamic); and in Normandy and England

**Reading:** Stokstad – Chapters 7 & 8 (follow along with subjects we are covering).


**April 12 (F): TRIP TO THE BASILICA OF SAINT-DENIS**

April 16 (T): The beginnings of Gothic Architecture
Reading: Stokstad Chapter 9.


April 19 (F): TRIP TO NOTRE-DAME AND THE SAINTE-CHAPELLE

April 23 (T): “Artistic Integration”: Architecture, Sculpture, and Stained Glass Windows in Gothic Cathedrals

Reading: Stokstad Chapter 10; Jane Welch Williams, *Bread,*


April 26 (F): French Gothic Illuminated Manuscripts and Luxury Arts

Reading: Stokstad Chapters 10 & 11 (follow along with subjects we are covering); Jonathan Alexander, *Medieval Illuminators and their Methods of Work* (New Haven, 1992) – Chapter 2; Roger Wieck, *Painted Prayers: the Book of Hours in Medieval and Renaissance Art* (New York,


APRIL 27 (Sat.): DAY-TRIP TO ROUEN

April 30 (T): Italian “Gothic"


PAPER #2 DUE AT THE BEGINNING OF CLASS

May 3 (F): Late Gothic Art and Architecture in Germany and England


May 7 (T): The Gothic International Style

Reading: Stokstad Chapter 12; and Le Goff Chapter 4.

Recommended reading: Les Très Riches Heures du duc de Berry et l’enluminure en France au

FINAL EXAM: MAY 17 AT 12 noon

Textbooks

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<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>ISBN</th>
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<tr>
<td>Dictionary of Architecture &amp; Landscape</td>
<td>Fleming et al.</td>
<td>Penguin</td>
<td>9780140513233</td>
<td>No</td>
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<tr>
<td>Architecture., 5th ed.</td>
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<td>Medieval Art</td>
<td>Stockstad</td>
<td>Westview P</td>
<td>9780813341149</td>
<td>Yes</td>
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<td>Dictionary of Subjects &amp; Symbols in Art.,</td>
<td>Hall, James</td>
<td>J. Murray</td>
<td>9780813343938</td>
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<td>2nd New Ed.</td>
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Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student’s responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students’ participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the
department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an “F” for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

### Grading Policy

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<tr>
<th>Component</th>
<th>Weight</th>
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<tr>
<td>Class participation</td>
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<tr>
<td>Paper #1</td>
<td>20%</td>
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<td>Paper #2</td>
<td>25%</td>
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<td>Midterm Exam</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
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**N.B.**: late papers will receive grade penalties, and will not be accepted more than a week after their due dates. They may also not be rewritten for higher grades. Rewrites will only be accepted along with the original, marked-up version.

**Please Note**: Students are responsible for all images covered in class for the exams. All PowerPoint presentations will be posted on our Blackboard site. Failure of both in-class exams will result in a failing grade for the course, regardless of the grades received on the papers. *Evidence of cheating or plagiarism/fraud will also result in a failing grade for the course, regardless of all other work, and will be reported to the Office of Academic Integrity.*
**EXTRA CREDIT!!** Will be given for a 1-2 page summary of any of the recommended readings submitted to me before the last day of classes. Please note that extra credit will help bring your grade up half a point (i.e., from a B to a B+). If an entire book is listed as recommended reading, you can write a summary of a chapter or a selection (i.e., a catalogue entry).

**Other**