Medieval Art:  AHIS 330
Carolyn Malone
Fall 2014, Tues. & Thurs. 3:30-4:50
VKC 261

330 is an introductory survey of art and architecture from 300-1250. It focuses on the meaning
and use of art and architecture within its specific historical context.
Manuscripts, mosaics, metalwork, and sculpture as well as architecture will be studied.
It may be necessary to make some adjustments to the syllabus during the semester.

Reading Assignments:
See.  blackboard.usc.edu
Keep up with the reading. Participate in class discussion of reading.
Weekly assignments are listed on the attached sheets to be read in advance of lecture.
All readings are on blackboard, under assignments and listed by their order on the syllabus
Important images are posted on blackboard under content

Paper:
There will be a research paper of approximately ten pages due November 25.
The visual narrative of the Bayeux Tapestry is to be compared with written accounts of the
Norman Conquest of 1066 in order to interpret the point of view of the tapestry’s producer.
Explain how the tapestry differs from these written texts and consider what a visual document can
convey that a written text cannot and vice a versa.

Research Material: blackboard.usc.edu
Under assignments

Examinations:
Both the mid-term and final exam will consist of 4-5 short essays in which two works of art or
architecture will be identified, dated, compared and related to the culture and period in which they
were produced. It is important to refer to relevant readings. The final exam will not cover material
previously examined on the mid-term. Only the images on Blackboard under content will be
shown on the exam.

Grades:
Paper, Mid-Term, and Final are each a third of the final grade.
Discussion can move you up, if on borderline.

Office Hours, Tues and Thurs. 2:30- 3:20 in VKC 373B or email cmalone@usc.edu for
appointment.

Important Dates:
Mid-Term: October 7: Mid-Term
Paper Due: November 25: Bayeux Paper due in class, see last page
Final Exam: December 16, Tuesday, 2:00-4:00 p.m.
Cheating and Plagiarism

Cheating on exams will result in an automatic failure for the course. Plagiarism on a report/paper will result in a failure for the report or paper.

Plagiarism: Plagiarism is the appropriation and subsequent passing off of another's ideas or words as one's own. If the words or ideas of another are used, acknowledgment of the original source must be made through recognized reference practices. Use of another's ideas or words must be properly acknowledged as follows:

- **Direct Quotations:** Any use of a direct quotation must be acknowledged by a footnote citation and by either quotation marks or appropriate indentation and spacing.
- **Paraphrase:** If another's ideas are borrowed in whole or in part and are merely recast in the student's own words, proper acknowledgment must, nonetheless, be made. A footnote or proper internal citation must follow the paraphrased material.

The Types of Academic Dishonesty:

1. Submitting a paper written or obtained from another person.
2. Using another person to complete homework assignments or take-home exams without the knowledge or consent of the teacher.
3. Using a paper or essay in more than one class without the consent of the teacher.
4. Obtaining a copy of an examination in advance without the teacher’s consent.
5. Changing academic records outside of normal procedures and/or petitions.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

Reading Schedule:
1. Reference: From Abacus to Zeus, pp. 127-144.
2. Passages from King James Bible; or search Bible, web, for medieval Vulgate: http://www.latinvulgate.com/

August 26: Introduction

August 28: Murals in Dura Europus, Syria

September 2: Murals in the Catacombs of Rome

September 4: Early Christian Architecture

September 9: Early Fifth-Century Mosaics in Rome

September 11: Early Fifth-Century Mosaics in Rome

September 16: Mid-fifth and early-sixth century Mosaics in Ravenna

September 18: Early-sixth century Mosaics in Ravenna

September 23: Justinian and Empire
2. The Bible: Genesis:4
September 25: Byzantine Architecture and Icons

September 30: Mid-Term Review

October 2: Mid-Term

October 7: Irish monasticism and Hiberno-Saxon art
20. *Diebold, Word and Image, pp. 20-41

October 9: Carolingian: First Half of 9th c.

October 14: Carolingian: Second Half of 9th c.

October 16: Ottonian Revival and Innovation
25. R. Stalley, Early Medieval Architecture, pp. 53-57.

October 21: Ottonian Empire

October 23: The year 1000 & Ottonian and Spanish Apocalyptic Manuscripts

October 28: The Pilgrimage church
Haec Dies, gradual & Dies Irae, versus (class handout)

October 30: Romanesque sculpture: Reform

November 4: Romanesque sculpture: Women
32. H. Kraus, *The Living Theater of Medieval Art*, pp. 41-50. (scan)

**November 6:** Romanesque sculpture: Crusading propaganda & the ‘Other’
33. H. Kraus, *The Living Theater of Medieval Art*, pp. 139-162.
35. P. Sheingorn, “‘For God is Such a Doomsman,’ Homo, Memento Finis: The Iconography of Just Judgment,” *Medieval Art & Drama*

**November 11:** Benedictine vs. Cistercian monasticism and architecture

**November 13:** Saint-Denis and
38. O. Von Simson, *The Gothic Cathedral*, pp. 91, 100-103, 116-123.

**November 18:** Early Gothic Sculpture

**November 20:** Early and High Gothic Architecture

**November 25:** High Gothic and Rayonnant Architecture

**November 25:** Bayeux Paper due in class, see last page

**November 27:** Thanksgiving

**December 2:** High Gothic Sculpture
42. A. Katzenellenbogen, *Chartres*, pp. 56-69, 76-78.

**December 4:** Final Review

*Final:* December 16, Tuesday, 2:00-4:00 p.m.
In 10 pages discuss the narrative of the Norman Conquest of England as presented in the Bayeux Tapestry. In a well-written essay consider the questions listed below after reading the primary textual accounts of the Norman Conquest of 1066 in the following three historical documents and images of the Bayeux Tapestry can be found under Assignments on blackboard:

1. The Anglo-Saxon Chronicle
2. Harold's Saga
3. William of Poitiers
4. English Historical Documents. Here you will find a translation in Capital Letters of the Latin text embroidered on the tapestry.

Consider which of these texts relate to the images on the basis of your own comparison. One of these texts is significantly more important than the other two. This text should be compared with the tapestry. Email me which of the three you find closest to the tapestry before you write your paper. Choose no more than 4 or 5 important scenes and concentrate on what you can learn from the visual imagery that you can’t learn from the text. Do not summarize the narrative in your introduction.

In your essay consider the following questions in any order, and add any other observations or concepts that you like.

1. Which of the three texts corresponds most closely with the illustrations of the tapestry?
2. What are the most important moments of the narrative depicted in the tapestry?
3. What information is conveyed by the illustrations that is not contained in the written texts?
4. How do the illustrations make several historical points more emphatic?
5. What is explained better by the written text?
6. From whose viewpoint is the narrative depicted?
7. Who do you think produced this tapestry and what was the ideological position of this patron? How do the drawings support the political position of the tapestry?
8. In addition to the politics of the Conquest, what does the tapestry reveal about late eleventh-century customs, social life, and material culture?