

Macalester College  
**Art 160/Clas 160 Introduction to Ancient and Medieval Art**  
 Vanessa Rousseau, PhD

CLASS SCHEDULE: 8:30-9:30 MWF, Art113

TEXTS: Stokstad/Cothren, *Art History: Portable Edition*, Ancient Art and Medieval Art volumes, including [www.myartslab.com](http://www.myartslab.com) (**rousseau81058**); D'Alleva, *Look! The Fundamentals of Art History* (2<sup>nd</sup> Edition, 2006), plus additional readings on Moodle

Contact Info

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 office hours 9:30-10:30 Wednesdays and by appointment, Art116

Course Description, Purpose and Goals

In many cases, artwork is the sole or primary remnant of earlier civilizations. An understanding of each culture's artwork is essential to understanding their cultural ideologies, including religion, politics, economies and gender and class structures. We will learn about the diverse contexts and purposes for which art was used and how to analyze artworks to elucidate their respective cultures. In order to do this, we will learn about visual concepts and vocabulary, methods, materials and techniques of art and archaeology, how to critically evaluate ideas and information from a variety of sources, and how to effectively communicate orally and in writing.

Course Requirements (See Class Schedule for due dates)

This is a "Writing Intensive" course and will include a number of writing assignments ranging from 1-2 page reading responses to a 5-6 page research paper, and we will spend class time discussing and working on writing. Assignments will be graded on a 1000 point-system that corresponds to letter grades. For example, a paper worth 100 points = 10% of your final grade, and a grade of 85 points on that assignment = a letter grade of B). Please also see the document "Grading Criteria" on our class Moodle page.

5%	MIA Formal Analysis	Due September 26 – see attached assignment
25%	MIA Contextual analysis and research paper	Due Nov. 2 and Dec. 12 – see attached assignment. We will work on this paper through the semester, and you will have a chance to do revisions after receiving feedback
5%	Archaeology lecture critique	Multiple due dates – see attached assignment
10%	Article review & presentation	Multiple due dates – see attached assignment
20%	Midterm exam	Oct. 24 & Dec. 17 - These will consist primarily of comparisons and unknowns. Students are responsible for all objects on slide lists, even if we do not discuss them in class.
25%	Final exam	
10%	Class Participation	Attendance and active participation in class discussions and activities is essential to getting the most out of this course. There will be a number of readings on Moodle and also additional topics on myartslab.com that I will ask you to prepare for the next class. If this does not seem to work, I reserve the right to require additional summaries handed in. Also note that we will have a special class session on the afternoon of Nov. 11 with Egyptologist Lawrence Berman and readings and a short preparatory summary will be assigned.

Absences And Due Dates

Papers are due at 8:30 am on the dates indicated. Late papers will be marked down one letter grade for each day late unless written documentation of a legitimate excuse (such as illness or death in the family) is promptly provided to the instructor. As noted throughout the syllabus, class participation is essential and clearly cannot occur if you are not present. Furthermore, information gleaned in class is vital to successful completion of course papers and projects. Please also note: class begins at 8:30am. If you are late, it is your responsibility to find out if any announcements were missed.

Electronics in the Classroom

The use of electronic devices is not permitted in the classroom. Unless you have need of special accommodations (confirmed by the Associate Dean of Students – see below), you may *not* use a laptop or netbook in class. Likewise, phones must be turned to silent and put away during class time. There is a clock in the room, so there is no need to consult a phone for the time.

Academic Integrity

It is important for all students to be familiar with Macalester's Academic Integrity Policy:  
<http://www.macalester.edu/employmentservices/handbook/sec12.10.html>

All assignments (including presentations) must be in your own words – not simply paraphrased or quoted from other sources and absolutely not plagiarized. Students are encouraged to work cooperatively, but each student must do his or her own work. Plagiarism means presenting someone else's idea as your own. So if you want to include an idea in a paper that you have read elsewhere, you must *both* put it into your own words and properly cite the source in a footnote. For further clarification, please see the document "ABOUT PLAGIARISM" on our course Moodle site and see MAX's online writing handbook: <http://www.macalester.edu/max/writinghandbook/index.html>

Research Sources

Online sources can often be used for research, but make sure that they are reliable and legitimate sources (preferably academic or museum websites). Wikipedia is a great place to start, but it is not a legitimate bibliographical reference – follow the footnotes and confirm information elsewhere.

Writing Help

The Macalester Academic Excellence (MAX) Center (x6121; Kagin Commons) is here to help you do your best at Macalester in meeting your own goals and highest standards. Through academic enrichment and support services, ranging from workshops to individual assistance, the MAX Center can help you excel in your academics. Professional counselors and peer tutors in writing, mathematics, science, and study skills provide personal assistance in:

- Writing for any college course, from brainstorming through final editing
- Content areas such as calculus, statistics, organic chemistry, or cellular biology
- Sharpening study and time management skills

MAX General hours are 9:00 A.M. – 4:30 P.M., M-F and 7 P.M. – 10 P.M., S-Th. Peer tutors are usually available in all areas during the evening, but as schedules vary during the day, it is useful to call x6121 (daytime) or x6193 during evening hours to schedule an appointment.

Accommodations

Students with physical, psychological, or learning disabilities that affect their academic or personal life at the College should contact the Associate Dean of Students, Lisa Landreman at 696-6220 to make an appointment. It is important to meet early in the semester to approve accommodations and ensure a successful semester.

**Class Schedule**

Readings should be done prior to class. Attendance and active participation in class discussions and activities is essential to getting the most out of this course. There will be a number of readings on Moodle and also additional topics on myartslab.com that I will ask you to prepare to discuss informally

for the next class. If this does not seem to work (i.e., if students are not coming prepared), I reserve the right to require that written summaries handed in.

### **Week 1 (Sept. 7 & 9): Introduction to Art History and Formal Analysis**

Read:

- D'Alleva chapters 1-4, Stokstad/Cothren "Starter Kit" and "Introduction"
- Skim Stokstad/Cothren Chapter 1

Think:

- think about choosing a presentation topic and a piece from the Minneapolis Institute of Arts (MIA)
- Visit the MIA on Saturday, September 10, 11am-noon (note: it is *not* mandatory that you visit during this time, but I will be there during this hour, and it *is* mandatory that you visit at some time)

### **September 12-19: The Ancient Near East**

Read:

- Stokstad/Cothren pp. 14-15, 21-22, ch. 2, myartslab.com as assigned
- 'Ain Ghazal article on Moodle

### **September 21-30: Egypt**

Read:

- Stokstad/Cothren chapter 3, myartslab.com as assigned
- additional readings on Moodle

Presentation:

- "New Light on the Recarved Sarcophagus of Hatshepsut and Thutmose I in the Museum of Fine Arts, Boston," September 28

Due:

- Formal Analysis of MIA piece is due in class on Monday, Sept. 26

### **October 3-19: The Ancient Aegean and Greece**

Library research session:

- On Wednesday, October 5 (8:30-9:30), class will meet with Ginny Heinrich for a session in the DeWitt Wallace Library L03 (the computer room on the lower level of the library) on research for Art History. Before this meeting, you should have visited the MIA and chosen a piece for your research paper. You should also spend some time researching the piece and looking for appropriate comparison pieces, as this will make the library session much more useful.

Read:

- Stokstad/Cothren chapters 4 & 5, myartslab.com as assigned
- additional readings on Moodle

Presentations:

- "Creating the Past: The Vénus de Milo and the Hellenistic Reception of Classical Greece," October 17
- "Laocoon Rerestored," and "Michelangelo's Laocoön," October 19

### **October 21- November 2: Etruscan and Roman Art**

- no class Oct. 28

Read:

- Stokstad chapter 6, myartslab.com as assigned
- additional readings on Moodle

Exam:

- Monday, October 24

Due:

- MIA contextual analysis due in class Nov. 2

**November 7-21: Jewish, Early Christian, Byzantine and Islamic Art**

- no class Friday Nov. 4 or Weds. November 23
- Friday, Nov. 11 special event with Egyptologist Lawrence Berman in the afternoon

Read:

- Stokstad/Cothren chapters 7 and 8, myartslab.com as assigned

Presentations:

- "Early Christian Synagogues" and "Jewish Art Historians". The Discovery of the Synagogue of Dura-Europos," Nov. 9
- "The Performative Icon," Nov. 16
- "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," Nov. 18

**November 28-30: Early Medieval Art**

Read:

- Stokstad Ch. 14, myartslab.com as assigned
- additional Moodle readings

**December 2-12: Romanesque and Gothic Art**

Read:

- Stokstad Chapters 15, 16, 17, myartslab.com as assigned

Presentations:

- "PILGRIMAGE TO SANTIAGO DE COMPOSTELA," and "Reading Romanesque Sculpture: The Iconography and Reception of the South Portal Sculpture at Santiago de Compostela," Dec. 2
- "Monsters, Corporeal Deformities, and Phantasms in the Cloister of St-Michel-de-Cuxa," Dec. 5
- "The "Sweet Lean of His Head": Writing about Looking at the Crucifix in the High Middle Ages," Dec. 7
- "Villard de Honnecourt's Drawings of Reims Cathedral: A Study in Architectural Representation," and "*Antiqui et Moderni* at Reims," Dec. 9

Due:

- Final MIA Research paper due December 12: Please bring a **hardcopy** to class.

**Final exam: Saturday December 17 8:30-10 am**

**Archaeology Lecture Outline:** Due the Monday following the lecture that you choose  
 NOTE: other lectures may work for this assignment, but must be related and pre-approved

The MN chapter of the Archaeological Institute of America will host 3 guest speakers this fall (listed below). Choose *one* to attend and write a prose outline of the speaker's talk (not bullet points). In about 1-2 pages, outline the speaker's thesis and how they supported it. What sources of evidence did they use? Were you convinced? If the presentation did not argue one particular issue, what were the most important ideas or concepts? You do not need to worry about every detail, just the most important ones. And you do not need to determine whether the argument is valid or not, but rather how well they argued it.

Fall 2011 AIA-MN lectures\*

\* all lectures are about an hour in length and are free and open to the public (spread the word! Bring friends!) and more information is available at:  
<http://aiamn.blogspot.com/>

Saturday, September 17, 2011 at 11am: Yannis Lolos, "The archaeological exploration of Sikyon: a comprehensive approach to the study of a Greek city-state," in the Pillsbury Auditorium at the Minneapolis Institute of Arts.

[Saturday, October 22, 2011 at 11am (*National Archaeology Day*): Students in Archaeology: Poster Presentation of Recent Fieldwork, in the Weyerhaeuser Board Room, Weyerhaeuser Hall, at Macalester College – this event is not a lecture, but I encourage anyone interested to attend &/or present!]

Saturday, November 12, 2011 at 11am: Lawrence Berman, "A Complete Cosmos: The Tomb of an Egyptian Governor and Its Secrets," in the Pillsbury Auditorium at the Minneapolis Institute of Arts

Thursday, December 1, 2011 at 6pm: Gilbert Tostevin, "The Archaeology of the Origins of Modern Humans," in the John B. Davis Lecture Hall in the Ruth Stricker Dayton Campus Center at Macalester College

**Article review and in-class presentations**

Sign-up for a topic/date on Moodle, written review due on day of presentation

This assignment has two components: an in-class presentation of the issue, and a written summary. I have chosen 10 articles/issues for you to present to the class in groups of 3. Together, you will present the topic and issues to the class in a 10-15 minute ppt presentation. The group should outline the argument(s) from the article and connect them to themes and/or objects from class. The group should also evaluate the arguments: do they make sense? Do you agree? Are there any problems that the author should have addressed? It is up to each group to decide how to divide tasks, and a group grade will be given for the presentation, which will be added to each student's class participation grade. Team members will also anonymously evaluate one another's level of participation, and this will also be considered as part of each individual's class participation grade.

Each student must also hand in a 2-3 page written summary/critique of the topic – I encourage groups to work on these together and students can either each submit their own individual paper, or the group can hand in one paper for everyone. The topics are listed on the class schedule each student should choose a topic based on interest and when you wish to present, then sign up for one of the spots on Moodle. If your first choice is gone, sign up for your second!

**MIA Research Paper Part 1: Formal Analysis, Due September 26 in hardcopy**

\*include a drawing and photo of the object with your paper. Please submit everything in hardcopy, stapled together as one item. *Start a folder for this project and SAVE it when it is returned to you – you will hand this in with the final paper*

For this assignment, you may choose any object currently on display at the MIA that was made before 1400 to work on over the course of the semester. You will need to visit the Minneapolis Institute of Arts (MIA), 2400 Third Ave. S. (open Tuesday, Wednesday, Friday, Saturday 10AM-5PM; Thursday 10AM-9PM, Sunday 11-5PM, <http://www.artsmia.org/>). Parking and museum admission are free. You may want to bring your textbook with you, but note that backpacks are not allowed into the museum. You are allowed to take photographs of the permanent collection (no flash for paintings, books or textiles). Additional on some objects can often be found in ArtsConnectEd, under the Education tab on the museum's homepage.

This first part of the MIA project should describe the formal elements of the piece to create an image for the reader. Begin by spending time looking and taking notes. It will be very useful to follow D'Alleva's suggestions from chapter 2 in *Look!* After spending some time with the piece, leave it and look around some more or have a coffee. When you return, you should be more certain that this is indeed the piece you want to work on all semester. Now, take more notes and do a detailed drawing of the object from at least one view. The point of this exercise is for you to see details that you might otherwise miss – you will not be graded on artistic ability, but you must include this detailed drawing with your paper.

**THE PAPER**

Your paper's title should look like this:

MIA Research paper Part 1: Formal Analysis, *object title*

Begin with an introduction that gives the title of your piece, artist (if known), date and culture. Explain what you are going to do (a formal analysis) and (briefly!) and what drew you to the piece.

In the body of your paper, summarize the appearance, including general composition and materials, then move on to details. Clearly state the order in which you will describe things. Before you establish this, think about the where your eye is drawn. You may describe the piece top to bottom or front to back, but there may be another way that makes more sense. At some point, mention how the object is displayed (you could do this in the intro or conclusion instead if that works better).

Conclude with a brief statement about what you have done and the overall visual effect of the work. What message do the forms of the work convey?

**NOTES**

- Please note: stylistic, iconographic, contextual analysis will happen later – this piece should focus on the visual (formal) elements. You should get all of your information from the object and your own observations.

- Avoid value judgments – it is fine to describe the effect that an object conveys, but try to use objective terms and avoid words like “beautiful” or “amazing” (even if you think it is).

- Be judicious in your choice of details. For example, you may note that a group of people are wearing the same or different kinds of clothing, but don't worry about describing every single outfit in detail.

**MIA Research Paper Part 2: Contextual Analysis, Due November 2**

\*hardcopy due in class with the Formal analysis and images attached.

Few objects in a museum setting were intended to be seen in that setting. Most were created with another purpose or context in mind. The point of this exercise is to reconstruct the original context and purpose of your object from the Minneapolis Institute of Arts. In order to do this, you will need to research the object itself and compare it to at least two other objects *not* from your textbook.\* In some cases, it will also be appropriate to research an artist or historical, religious or social movement as well.

Explain how your object is representative of its culture/period. Using your research and comparison pieces, recreate the original context for which the object was made. Where would it have been located? How would it have been used? Why it was created and what it was meant to signify? You should pay particular attention to reconstructing what the original and complete form of the work was like and how the viewer was meant to interact with the work in its original context. To do this, you will need to use both the museum label information and information about your comparison pieces.

To assist with research, on **October 5<sup>th</sup>**, class will meet for a library information session on research for Art History. Before that meeting, please spend some time researching the piece and looking for appropriate comparison pieces, as this will make the library session much more useful for you.

\* I would suggest beginning your search for comparanda by browsing through your textbook and doing web searches for key terms from the museum object labels. Google and Wikipedia are fine places to start, but should never appear on a bibliography. You may want to search directly in museum websites, such as the Metropolitan Museum of Art or the British Museum. Also note that *your final paper/bibliography must include at least 2 peer-reviewed sources* beyond your textbook.

**THE PAPER**

Your paper's title should look like this:

MIA Research paper Part 2: Contextual analysis, *object title*

Begin with an introduction that gives the title of your piece, artist (if known), date and culture. Explain what you are going to do.

In the body of your paper, recreate the original context for which the object was made. Where would it have been located? How would it have been used? Why it was created and what it was meant to signify? You should pay particular attention to reconstructing what the original and complete form of the work was like and how the viewer was meant to interact with the work in its original context. Remember to use your comparison pieces to illustrate this. Remember that your object and comparison pieces must be numbered (fig. 1, 2, etc.) and images of them must be attached.

Conclude with a brief statement about what you have done and the overall importance of the work to its culture.

**Images:** See "Final Notes" for Part 3 (below) for how to deal with your images

NOTE: On Nov. 2, I will pair students and we will spend this class period doing peer-review of these papers and these papers as well as the review sheets must be turned in with the final paper, so attendance is mandatory and these should read as final drafts. However, I will not grade or review these papers, unless you set up an appointment with me to review them.

**MIA Research paper Part 3: Final Research Paper, Due December 12**

\*due in hardcopy in class with the graded Formal analysis, peer-reviewed Contextual analysis and all images attached.



For this assignment, you will revise your formal analysis and your contextual analysis into one final research paper, complete with bibliography and illustrations. You should incorporate revisions suggested by me and/or your peer-reviewer as well as your own (re-read aloud to make sure that it flows well and ideas do not jump around). In addition, you should add a paragraph that connects your piece with some of the broader themes discussed this semester.

## **THE PAPER**

Your paper's title should look like this:

MIA Final Research paper: *object title*

Begin with an introduction that gives the title of your piece, artist (if known), date and culture.\* Explain what drew you to the piece and that you are going to present a formal and contextual analysis and connect it with some of the broader themes discussed this semester.

\*At some point, mention how the object is displayed (you could do this in the intro or conclusion instead if that works better).

In the body of your paper, begin with your revised formal analysis and then move on to your contextual analysis. *Make sure to "connect" these parts* so that it doesn't seem like separate papers stuck together.

Expand the contextual analysis to connect the object to some of the broader themes discussed this semester. This does not need to be an exhaustive exposition – in one paragraph, just mention a few key themes and maybe an object or two if appropriate. Conclude with a brief statement about the importance of the work to its culture and how its current appearance/location is different (or not) from its original location/use.

## **FINAL NOTES**

1. Include your MIA Formal Analysis and Contextual Analysis papers with your final research paper! Submit it all in one folder (*not* a binder).

2. ***You must acknowledge your sources of information in footnotes and bibliography.*** Any information that you got from anywhere but your own mind must be cited with a footnote (including MIA object labels or your textbook). Not to do so is **plagiarism** and will result in a grade of zero for this assignment and referral to the Dean. Please see the document "About Plagiarism" and see me if you have any questions about proper citation or plagiarism.

3. Your final paper/bibliography must include at least 2 peer-reviewed sources.

3. The titles of objects should be *italicized* throughout your paper.

4. All figures should be labeled and referred to as (Fig. 1), etc. within the text. On the page with the image, they should also be labeled as Fig. 1, etc, but also include the title, artist (if there is one), date, culture, medium and current location (museum) as well as the source for your image. Here is an example:

Figure 1.

Statue of Athena by Pheidias, c. 450 BCE, Classical Greece, Marble

Image from: <http://www.artsmia.org/>