UNIVERSITY OF THE FRASER VALLEY

**OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)**

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|---|---|
| COURSE IMPLEMENTATION DATE: | September 2010 |
| COURSE REVISED IMPLEMENTATION DATE: | May 2014 |
| COURSE TO BE REVIEWED: | May 2020 |
| *(six years after UEC approval)* | *(month, year)* |

## OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

| AH 310 | College of Arts – Visual Arts | 4 |
|---|---|---|
| COURSE NAME/NUMBER | FACULTY/DEPARTMENT | UFV CREDITS |

Studies in Medieval Art

COURSE DESCRIPTIVE TITLE

**CALENDAR DESCRIPTION:**

This course focuses on developments in the visual culture of Medieval Europe within a specific period from the fifth through the fifteenth centuries. This rich and extensive period encompasses many cultures, styles, genres, media, and regions, ranging, for example, from Anglo-Saxon jewelry of the British Isles, through monumental Gothic buildings emanating out of northern France, to the more classically-nuanced art and architecture of the Italian peninsula. The visual culture of this era will be examined in relation to historical and geographical contexts, and the dominant political, religious, and social concerns of each period. The specific period to be considered may vary. Please consult the instructor.

PREREQUISITES: 9 credits of 100- or 200-level Art History. Students who do not meet these prerequisites but have completed 45 university-level credits may obtain instructor's permission

COREQUISITES:

PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

(a) Replaces:

(b) Cross-listed with:

(c) Cannot take: for further credit.

**SERVICE COURSE TO:** *(department/program)*

**TOTAL HOURS PER TERM:** **60**

STRUCTURE OF HOURS:

| | | |
|---|---|---|
| Lectures: | **40** | Hrs |
| Seminar: | **20** | Hrs |
| Laboratory: | | Hrs |
| Field experience: | | Hrs |
| Student directed learning: | | Hrs |
| Other (specify): | | Hrs |

TRAINING DAY-BASED INSTRUCTION:

Length of course:

Hours per day:

**OTHER:**

Maximum enrolment: **25**

Expected frequency of course offerings: Every other year

*(every semester, annually, every other year, etc.)*

| | | |
|---|---|---|
| WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) | ☐ Yes | ☐ No |
| WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) | ☒ Yes | ☐ No |
| TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: | ☒ Yes | ☐ No |

| | | | |
|---|---|---|---|
| Course designer(s): | **Jill Bain** | | |
| Department Head: | **Tetsuomi Anzai** | Date approved: | **October 25, 2013** |
| Campus-Wide Consultation (CWC) | | Date of meeting: | **n/a** |
| Curriculum Committee chair: | **Amanda McCormick** | Date approved: | **November 8, 2013** |
| Dean/Associate VP: | **Jacqueline Nolte** | Date approved: | **November 8, 2013** |
| Undergraduate Education Committee (UEC) approval | | Date of meeting: | **November 22, 2013** |

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

- Describe, discuss, and analyze the production, circulation, and reception of the visual culture of the middle ages
- Articulate a familiarity with the subjects, symbols, and signs significant to the period
- Use a specialized vocabulary to describe the visual culture of the period
- Describe, discuss, and analyze the visual arts in relation to their social, political, and religious contexts
- Demonstrate a familiarity with the methods and materials of art-making and building in this period
- Engage critically in the analysis of visual communication
- Demonstrate these skills in discussions, exams, presentations, and written projects

**METHODS:** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, seminars, discussions, audio-visual materials, optional field trips

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☒ Examination(s) ☐ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:**

*[Textbook selection varies by instructor. An example of texts for this course might be:]*

Example I: Early Medieval Arts and Architecture
Lawrence Nees, *Early Medieval Art* (Oxford, 2002)
Roger Stalley, *Early Medieval Architecture* (Oxford, 2003)
Caecilia Davis-Weyer, ed. *Early Medieval Art 300-1150: Sources and Documents* (Toronto, 1986)
Herbert L. Kessler, *Seeing Medieval Art* (Toronto, 2004)
Coursepack of articles

Example II: Gothic Arts and Architecture
Michael Camille, *Gothic Art, Glorious Visions* (Abrams, 1996)
Michael Camille, *Image on the Edge* (Reaktion, 1992)
Robert A. Scott, *The Gothic Enterprise* (U. California, 2003)
Teresa G. Frisch, *Gothic Art, 1140-C. 1450: Sources and Documents*, (Toronto, 1987)
Coursepack of articles

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

*[An example of student evaluation for this course might be:]*

| | |
|---|---|
| Reading responses: | 10% |
| Midterm exam: | 20% |
| Term project: | 40% |
| Final exam: | 25% |
| Participation: | 5% |

**COURSE CONTENT:**

*[Course content varies by instructor. An example of course content might be:]*

**Example 1: Early Medieval Arts and Architecture**
1. An introduction and overview: what are the “middle ages”?
2. Rome and religious imagery in the 6th and 7th centuries
3. Anglo-Saxon arts; Scandinavia
4. Manuscripts and the transmission of Christian imagery; Hiberno-Saxon arts
5. Merovingian and early Carolingian
6. Byzantium and the West
7. Charlemagne and Rome
8. Carolingian influence and successors

*Course Content continued:*

9. Mozarabic arts
10. The Ottonians and the age of reform
11. Monasticism and the visual arts
12. Romanesque and the arts of pilgrimage I
13. Romanesque and the arts of pilgrimage II

**Example II: Gothic Arts and Architecture**
1. Romanesque and the arts of pilgrimage II
2. Making and viewing art in the Gothic
3. Early Visions: Abbot Suger and St. Denis
4. *Notre Dame*: the elevation of the Virgin Mary
5. Chartres and the vision fulfilled
6. Cathedrals and monasteries
7. Parish churches
8. Gothic portals; architecture and ornament
9. Art and piety: church furnishings
10. Civic arts
11. Domestic arts
12. Courtly arts
13. Chivalric arts
14. Gothic and the natural world