

Add Course Request

Submitted on: 2014-04-08 09:26:11

1. COURSE SUBJECT	ARTH
2. COURSE NUMBER (OR PROPOSED NUMBER)	2198
3. COURSE TITLE	Monsters and Marvels in Medieval Art
4. INITIATING DEPARTMENT or UNIT	Art & Art History
5. NAME OF SUBMITTER	Eva Gorbants
6. PHONE of SUBMITTER	Phone: +1 860 486 3016
7. EMAIL of SUBMITTER	Email: eva.gorbants@uconn.edu
8. CONTACT PERSON	Jean Givens
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	1099
10. PHONE of contact person	Phone: 860-455-9431 (h
11. EMAIL of of contact person	Email: jean.givens@uconn.edu
12. Departmental Approval Date	2/14/2014
13. School/College Approval Date	04/08/2014
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall, Year: 2014
16. Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	
18. General Education Skill Code (W/Q). Any non-W section?	
19. Terms Offered	Semester: Fall Year:
20. Sections	Sections Taught: 1
21. Student Number	Students/Sections: 25
22. Clarification: One section—Fall 2014—25 students	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN three hours of lecture per week	
25. Will this course be taught in a language other than English?	No If yes, then name the language:

26. Please list any prerequisites, recommended preparation or suggested preparation: none	
27. Is Instructor, Dept. Head or Unit Consent Required?	No
28. Permissions and Exclusions:	
29. Is this course repeatable for credit?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? No	
33. Additional Details:	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: n/a this special topic offering is to be taught at Storrs in Fall 2014. This action does not create a permanent new course and thus, it does not affect the regional campuses.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: N/A—no catalog description required: this action is simply to approve a variable topic—not to create a permanent course	
37. RATIONALE FOR ACTION REQUESTED A) reason for adding/dropping or revising the course Showcase chronologically and thematically focused areas of study –less broad than the 1000-level surveys, but not as specialized as 3000-level courses. B) why the course is appropriate for the 1000 or 2000 level Build upon intermediate literature to anchor readings appropriate for beginning students and also invite lively discussion C) justification for enrollment restrictions Incorporate discussion of writing and research guides such as D’Alleva Look! and Graff and Birkenstein, They Say I Say. Require writing assignments to develop skills in formal analysis and critical reading.	
38. SYLLABUS: Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1396206290-ARTH 2198 Monsters and Marvels syllabus for Senate C&C.docx)	
39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question	
40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question	

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

- a. **Arts and Humanities:**
- b. **Social Sciences:**
- c. **Science and Technology:**
 - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
 - 43. **International:**
- e. **Q course:**
- f. **W course:**

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

5/5/14 Senate approved one session special topics for fall 2014. // New2000-level_04/14/14kcp.

Syllabus:

**Art History 2198 (Variable Topics)
Givens**

Prof. Jean

Monsters and Marvels in Medieval Art

“For they were ferocious in appearance, terrible in shape with great heads, long necks, thin faces, yellow complexions, filthy beards, shaggy ears, wild foreheads, fierce eyes, foul mouths, horses’s teeth, throats vomiting flames, twisted jaws, thick lips, strident voices, singed hair, fat cheeks, pigeon breasts, scabby thighs, knotty knees, crooked legs, swollen ankles, splay feet, spreading mouths, raucous cries. For they grew so terrible to hear with their mighty shriekings that they almost filled the whole intervening space between earth and heaven with their discordant bellowings.” (Demons described in the Life of St. Guthlac.)

“What is the point of ridiculous monstrosities in the cloister where there are brethren are reading.—I mean those extraordinary deformed beauties and beautiful deformities. What are those lascivious apes doing? . . .(Bernard of Clairvaux on the place of monstrous images in the cloister.)

Like Bernard, we might well wonder at the extravagant range of monstrous, marvelous, and miraculous creatures that figure in medieval art—both secular and sacred. Medieval artisans routinely represented

the inhabitants of Africa, as well as Mongols, and Muslims as outrageously foreign and sub-human; non-Christians similarly were stigmatized with the sorts of ferocious features St. Guthlac associates with demons; and European groups beyond routine social control—entertainers, wild women, and others—were quite literally placed at the images of art. Students in this class will consider this range of imagery, what it tells us about social attitudes in the high Middle Ages (ca. 900-1400), and how scholars have addressed this imagistic focus on marginal groups and marginal settings for art.

LEARNING OBJECTIVES:

- develop a working vocabulary and set of skills applicable to what art historians call "formal analysis"-- that is, the analysis of visual forms as a mode of communication.
- develop the visual literacy required to "unpack" historical images
- employ and deconstruct multiple strategies for the analysis of the visual arts.
- compare and contrast scholarly arguments employing the techniques outlined in Graff and Birkenstein's methods

COURSE REQUIREMENTS AND SCHEDULE: Required work includes two essay exams, a five-page paper on an assigned topic, daily quizzes, and in-class presentation. If you anticipate a conflict between these dates and your religious observance, please see me immediately.

Midterm (October 1) 30%

Final exam (December 10—provisional, to be confirmed by the Registrar) 30%

Paper and oral presentations (Paper due December 4, Reports Nov. 19-Dec. 5) 30%

Daily quizzes and exercises based on the readings and discussion points 10% (see note below)

Participation in discussion *Failure to attend class means you are not fulfilling your obligation to participate in discussion and thus, contribute to the overall learning experience of all. Missing two classes without written documentation of a genuine emergency will result in the lowering of your final course grade by one full mark (that is, for example, from a B to a C). Conversely, active and productive participation in discussion will help raise your grade.*

OFFICE HOURS: Art 213, Tues.: 3:30-5 & Thurs: 8:30- 10 EMAIL: jean.givens@uconn.edu (I make every effort to reply to emails within 2-3 business days. Please see me in person for questions about grades or course logistics.)

COURSE READINGS FOR PURCHASE:

Required and available at the UCONN COOP:

Debra Higgs Strickland, *Saracens, Demons and Jews: Making Monsters in Medieval Art* (Princeton: Princeton Univ. Press, 2003)

Michael Camille, *Image on the Edge: The Margins of Medieval Art* (London: Reaktion Books, 1992)

Anne D'Alleva, *Look!* (any edition)

Gerald Graff and Cathy Birkenstein, *They Say, I Say: the Moves that Matter in Academic Writing*, 2nd ed. (NY: Norton, 2009) **There are many editions of this work, and most will work just fine. Do know that the reading assignments will be keyed to this edition.

Other course materials will be posted on the HUSKYCT site for this course.

BUILDING A LEARNING COMMUNITY: Please attend all class sessions, arrive on time, and stay until the end of class unless you have informed me that you must leave early. If you arrive after class starts, I'd ask you to enter quietly and choose a seat as close as possible to the entrance. Once the class has begun, do not leave the room and re-enter unless it is an emergency. If you miss a class meeting, you are responsible for all material covered, for any announcements made in your absence, and for acquiring any material that may have been distributed in class.

COURSE OUTLINE:

Week 1: Tues. Introduction—Monsters and Margins

Thurs. Making Men known by Sight--Classical Theories, Monstrous Races, and Sin (Strickland, *Saracens, Demons, and Jews*, chapter 1)

Week 2: Tues. Demons, Darkness and Ethiopians (Strickland, chapter 2)

Thurs. What is formal analysis? (D'Alleva, *Look!*, chapters 1-3)

Week 3: Tues. Christians Imagine Jews (Strickland, chapter 3)

Thurs. Saracens, Tartars, and other Crusader Fantasies (Strickland, chapter 4)

Week 4: Tues. Eschatological Conspiracies (Strickland, chapter 5)

Thurs. What is a Monster? (Strickland, chapter 6)

Week 5: Tues. Making Margins—on the Edges of Medieval Manuscripts (Camille, *Image on the Edge: The Margins of Medieval Art*, chapter 1)

Thurs. Entering the Scholarly Conversation (Graff and Birkenstein, extract)

Week 6: Tues: Dodd center visit—Care and Feeding of Medieval Manuscripts

Thurs. Marvels in the Cloister (N. Kanaan-Kedar, "The Margins of Society in Marginal Romanesque" *Gesta*)

Week 7: Tues: MIDTERM

Thurs: In the Margins of the Monastery (Camille, *Image on the Edge: the Margins of Medieval Art*)

Week 8: Tues: Documenting your work AKA Your friend the footnote (Extract from Crews, *Random House Handbook*)

Thurs: In the Margins of the Cathedral (Camille, chapter 3)

Week 9: Tues: In the Margins of the Court (Camille, chapter 4)

Thurs: In the Margins of the City (Camille, chapter 5) PAPERS DUE

Week 10: Tues: Mapping the Medieval World (Klein, *Hereford Mappa Mundi*, introduction)

Thurs: The End of the Edge (Camille, chapter 6)

Weeks 11-13: Student Reports

Week 14: Thanksgiving Break

Week 15: Tues: Center and Periphery

Thurs: Wrap up

FINAL EXAM