Add Course Request

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

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

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**Syllabus:**

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

Prof. Jean

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*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:


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. Eschatologica l Conspiracies (Strickland, chapter 5)

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

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. Kenaan-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