



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-582-MedievalCraft

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes			
Writing Intensive:	Yes			
Honors		No		

2.0 Course information:

Course title:	Medieval Craft
Credit hours:	3
Prerequisite(s):	None
Co-requisite(s):	None
Course proposed by:	Sarah Thompson
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to:
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
X	New

2.b Semester(s) offered

Fall ✓	Spring ✓	Summer	Other
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

None

Students who might elect to take the course:

Students in the Schools of Art, Design, or American Crafts required to take art history electives; students pursuing an art history minor; students with an interest in the history of art, architecture, or design in need of general education courses.

3.0 Goals of the course:

To provide students with a history of medieval art focusing on processes of labor and production of metalwork, ivory, textiles, stained glass, and other decorative arts.

4.0 Course description

Course number: ARTH-582

Long Course title: Medieval Craft

Short Course title: Medieval Craft

Co- and Pre-requisites: None

Course 3, Lab 0, Credit 3 (Semester offered - Fall and Spring)

In this course, we will explore the history of craft production throughout the Middle Ages. While modern scholars have often divided “art” from “craft,” this distinction did not exist in medieval Europe: artists were craftspeople, producing objects that were both practically and symbolically functional. This class will focus on the decorative arts including stained glass, ivories, textiles, and metalwork—to produce a more integrated picture of medieval visual culture. Students will study both practical aspects of production and the reception and meaning of these objects within medieval society.

5.0 Possible resources (texts, references, computer packages, etc.)

5.1 Readings to be made available online:

5.1.1 Theophilus. *On Divers Arts*. Dover: 1979.

5.1.2 Kinney, Dale. “The Concept of Spolia.” *A Companion to Medieval Art*. Conrad Rudolph, ed. Blackwell: 2006.

5.1.3 Boehm, Barbara Drake. “Body Part Reliquaries: the State of Research.” *Gesta* 36 (1997): 8-19.

5.1.4 Hahn, Cynthia. “The Voices of the Saints: Speaking Reliquaries.” *Gesta* 36 (1997): 20-31.

5.1.5 Woodfin, Warren. “Presents Given and Presence Subverted: the Cunegunde Chormantel in Bamberg and the Ideology of Byzantine Textiles.” *Gesta* 47 (2008): 33-49.

5.1.6 Binski, Paul. “The Cosmati at Westminster and the English Court Style.”

Art Bulletin 72 (1990): 6-34.

5.1.7 Frazer, Margaret. "Medieval Church Treasuries"

5.1.8 Buettner, Brigitte. "Past Presents: New Year's Gifts at the Valois Courts c.1400." *Art Bulletin* 83 (2001): 598-625.

5.1.9 Weigert, Laura. "Performing the Past the Tapestry of the City and Its Saints in Tournai Cathedral" *Gesta* 38 (1999): 132-158.

5.1.10 Heller, Sarah-Grace. "Limiting Yardage and Changes of Clothes: Sumptuary Legislation in Thirteenth-Century France, Languedoc, and Italy." *Medieval Fabrications: Dress Textiles, Clothwork, and Other Cultural Imaginings*. E. Jane Burns, ed. New York: St. Martin's Press/Palgrave, 2004: 181-207.

5.1.11 Binski, Paul. Selection from "Death and Representation." *Medieval Death*. Cornell University Press: 1996.

5.1.12 Carns, Paula Mae. "*Compilatio* in Ivory: the Composite Casket in the Metropolitan Museum." *Gesta* 44 (2005): 69-88.

5.1.13 Pastans, Elizabeth Carson. "Glazing Medieval Buildings." *A Companion to Medieval Art*. Conrad Rudolph, ed. Blackwell: 2006.

5.1.15 Brenk, Beat. "The Sainte-Chapelle as a Capetian Political Program." *Artistic Integration in Gothic Churches*. Kathryn Brush et.al., eds. University of Toronto Press: 1995.

5.1.16 Cothren, Michael. "Why Did Louis de Roncherolles Commission a Stained Glass Window for Beauvais in 1522?" *Art Bulletin* 83 (2001): 5-31.

6.0 Topics (outline):

- 6.1 Introduction and historical background
- 6.2 The use of spolia in the Middle Ages
- 6.3 Early medieval ivory production
- 6.4 Metalwork techniques
- 6.5 Relics and reliquaries
- 6.6 Textiles
- 6.7 Later medieval ivories
- 6.8 Metalwork: liturgical objects
- 6.9 Art in the domestic sphere
- 6.10 Embroidery and tapestry
- 6.11 Medieval dress
- 6.12 The art of death: tomb slabs and effigies
- 6.13 Tile and flooring
- 6.14 Early gothic stained glass
- 6.15 Stained glass programs: Chartres and the Sainte-Chapelle
- 6.16 Late gothic stained glass
- 6.17 The integrated medieval space

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Demonstrate knowledge of major monuments of	Examinations

	medieval decorative art	
7.2	Evaluate the symbolic significance of media and objects in the Middle Ages	Examinations, research paper
7.3	Demonstrate an in-depth knowledge of a selected theme within medieval craft	Research paper, presentation
7.4	Demonstrate an understanding of the role of the medieval artist and the concept of the workshop	Examinations, research paper

8.0 Program outcomes and/or goals supported by this course

8.1	Enable students to obtain an understanding of the forms, functions and meanings of works of art and architecture in their historical context.
8.2	Enable students to develop critical thinking and reading, writing and speaking skills that may be applied to the contextual analysis of works of art and architecture, and, in fact, an entire world of objects and images. These skills will be of capital importance in whatever field the student chooses to work.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
Communication		
√	Express themselves effectively in common college-level written forms using standard American English	Research paper; Essays on midterm and final exams
√	Revise and improve written and visual content	Research paper includes first draft and final draft stages
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American Sign Language or English-based Signing)	Presentation of research during final week of class
√	Comprehend information accessed through reading and discussion	Midterm and final examinations; reading quizzes; research paper
Intellectual Inquiry		
√	Review, assess, and draw conclusions about hypotheses and theories	Class discussion of reading assignments; research paper
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Class discussion of reading assignments;

		research paper
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Research paper
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Research paper
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
	Identify contemporary ethical questions and relevant stakeholder positions	
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Design project: students must design an object in accordance with medieval craft tradition
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Midterm and final examinations

10.0 Other relevant information

Requires classroom with a digital projector
