

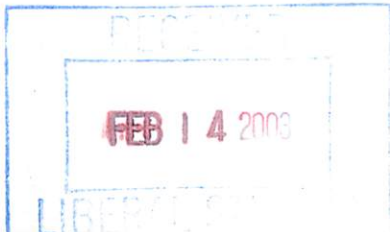
<b>LSC Use Only</b> No: _____ LSC Action-Date: _____	<b>UWUCC USE Only</b> No: _____ UWUCC Action-Date: <i>Senate</i>
Date: <i>252</i>	Senate Action Date: <i>02-69i</i> <i>App 4/8/03</i> <i>App-4/29/03</i>

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person Irene Kabala	Email Address ikabala@iup.edu
Proposing Department/Unit Art	Phone 7-7738

**Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.**

<b>1. Course Proposals (check all that apply)</b>	
<input checked="" type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change
<input type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Catalog Description Change
ARH1 417 Byzantine Art	
<u>Current Course prefix, number and full title</u>	<u>Proposed course prefix, number and full title, if changing</u>
<b>2. Additional Course Designations: check if appropriate</b>	
<input checked="" type="checkbox"/> This course is also proposed as a Liberal Studies Course.	<input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African)
<input type="checkbox"/> This course is also proposed as an Honors College Course.	
<b>3. Program Proposals</b>	
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> Program Title Change
<input type="checkbox"/> New Minor Program	<input type="checkbox"/> New Track
<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision
<input type="checkbox"/> Other	
<u>Current program name</u>	<u>Proposed program name, if changing</u>
<b>4. Approvals</b>	
Department Curriculum Committee Chair(s)	<i>[Signature]</i> 10/23/02
Department Chair(s)	<i>[Signature]</i> 10/24/02
College Curriculum Committee Chair	<i>[Signature]</i> 2/10/03
College Dean	<i>[Signature]</i> 2/12/03
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	<i>[Signature]</i> 4-8-03



# BYZANTINE ART

## II.1 SYLLABUS OF RECORD

### 1. Catalog Description

#### ARHI 417 Byzantine Art

3 class hours  
0 lab hours  
3 credits  
(3c-01-3cr)

Prerequisite: ARHI 205 or Instructor's consent

Investigates the art and architecture produced in the Byzantine Empire, with a concentration on the years between 324, the year Constantine founded Constantinople, and 1453, the date the Turks conquered the city. Consisting of lectures, discussions, videos, and field trips, the course emphasizes cross-cultural contacts between Byzantium, Islam and the West.

### II. Course Objectives

Students will be able to

1. Analyze and explain Byzantine art in terms of political, historical, theological and liturgical contexts.
2. Synthesize class information through an extended and focused research project.
3. Hone writing skills through the development of a paper based on the above research (as well as through short essays on examinations).
4. Demonstrate a synthetic understanding of the complexities of cultural cross-fertilization.
5. Comprehend the origins of cultural and political tensions that affect their lives today.

### III. Course Outline

- A. Introduction: Early Christian and Early Byzantine Art (3 hours)
- B. Iconoclasm (4 hours)
1. Icons and the rise of Islam
  2. Who was responsible for Iconoclasm: Byzantium or Islam?
- C. Ninth Century: Images and Orthodoxy (3 hours)

QUIZ	(1/2 hour)
D. The "Macedonian Renaissance"	(2 hours)
E. Byzantine Architecture and Architectural Decoration: The Church as Cosmos	(3hours)
F. Manuscripts and Ivory Carvings	(3 hours)
QUIZ	(1/2 HOUR)
G. Byzantium, the West and Islam during the Crusades	(6 hours)
1. Byzantium and the Crusaders	
2. Byzantium, Islam and the West: Colonization or Integration?	
H. The twelfth century and the sack of Constantinople or the Great Venetian Shopping Expedition of 1204	(2 hours)
EXAM (1 hour)	
I. Palaiologan Art: Twilight of Byzantium	(3 hours)
J. Continuity and Change: Byzantine Art, Early Renaissance Painting and the Orthodox Icon	(3 hours)
K. Student Seminars	(7 hours)
FINAL EXAM (1 hour)	

Field trips to Washington, Dumbarton Oaks Collection, and to one of the many Byzantine churches near Indiana will be scheduled outside of class time.

#### IV. Evaluation Methods

The final grade will be determined as follows:

3 discussion papers (1 page each)		15%
Research Project: 3 Components		40%
1. Summary, Outline and Annotated Bibliography	5%	
2. Presentation	10%	
3. Paper (10 pages, due one week after seminar)	25%	
Two Quizzes		10%
Exam		15%

Final Exam 10%  
This will be a take-home exam to be discussed during the final exam period.

Participation 10%  
A student's willingness to respond to questions, reading assignments, in-class projects, and participate in the field trips will be documented during the semester.

Grading Scale: A: 100-90% B: 80-89% C: 70-79% D: 60-69% F: <60%

## V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy).

## VI. Required textbooks, supplemental books and readings

Lowden, John (1997). *Early Christian and Byzantine Art*. London: Phaidon.

Selections from the following scholarly articles and books, including both classic and new publications, are on reserve in Stapleton Library:

Brubaker, L. (1998). "Icons Before Iconoclasm?" In *Morfologie sociali e culturali in Europa fra tarda antichità e alto medioevo*. Settimane di studio del Centro italiano di studio sull'alto Medioevo, vol. 45.2. Spoleto: Presso la Sede del Centro. 1215-54.

Cameron, A. (1992). "The Language of Images: The Rise of Icons and Christian Representation." In *The Church and the Arts*. Studies in Church History, vol. 25. Ed. D. Wood. Oxford: Cambridge University Press. 1-42.

Grabar, O. (1987). *The Formation of Islamic Art*. 2<sup>nd</sup> ed. New Haven: Yale University Press.

Kitzinger, E. (1954). "The Cult of Images in the Age Before Iconoclasm." *Dumbarton Oaks Papers*. 83-150.

Mango, C. (1986). *The Art of the Byzantine Empire, 312-1453*. Sources and Documents. Toronto: University of Toronto Press.

Peers, G. (2001). *Subtle Bodies: Representing Angels in Byzantium*. Berkeley: University of California Press.

Weiss, D.H. (1998). *Art and Crusade in the Age of St. Louis*. Cambridge, NY: Cambridge University Press.

## **VII. Special resource requirements**

Slides and other visual resources. These will be provided by the slide library and by the instructor.

## VIII. Bibliography

- Barasch, M. (1992). *Icon. Studies in the History of an Idea*. New York: New York University Press.
- Barber, C. (1993). "From Transformation to Desire: Art and Worship after Byzantine Iconoclasm." *Art Bulletin* 75. 7-16.
- Belting, H. (1994). *Likeness and Presence: A History of the Image before the Era of Art*. Trans. E. Jephcott. Chicago and London: Chicago University Press.
- Bloom, J.M. (forthcoming 2003). *Early Islamic Art and Architecture*.
- Buchthal, H., and H. Belting (1978). *Patronage in Thirteenth-Century Constantinople*. *Dumbarton Oaks Studies*, no. 16. Washington, D.C.: Dumbarton Oaks Center for Byzantine Studies.
- Cormack, R. (1985). *Writing in Gold: Byzantine Society and its Icons*. New York: Oxford University Press.
- Demus, O. (1970). *Byzantine Art and the West*. New York: Oxford University Press.
- Ettinghausen, R. (2001). *The Art and Architecture of Islam 650-1250*. New Haven, CT: Yale University Press.
- Finney, P.C. (1994). *The Invisible God. Early Christians on Art*. New York: Oxford University Press.
- Giakalis, A. (1994). *Images of the Divine. The Theology of Icons at the Seventh Ecumenical Council*. Leiden and New York: E.J. Brill.
- Gonzalez, V. (2001). *Beauty and Islam: Aesthetics in Islamic Art and Architecture*. London: Tauris.
- Grabar, O. (1992). *The Mediation of Ornament*. Princeton: Princeton University Press.
- Hillenbrand, R. (2001). *Studies in medieval Islamic Architecture*. London: Pindar Press.
- Kessler, H.L., and G. Wolf (1998). *The Holy Face and the Paradox of Representation*. *Villa Spelman Colloquia*, vol. 6. Bologna: Nuova Alfa.
- Krautheimer, R. (1986). *Early Christian and Byzantine Architecture*. 4<sup>th</sup> ed. Harmondsworth: Pelican.

- Lowden, J. (1992). *The Octateuchs*. University Park, PA: Pennsylvania State University Press.
- Maguire, H. (1997). *Byzantine Court Culture from 829-1204*. Washington, DC: Dumbarton Oaks Center for Byzantine Studies.
- (1990). *The Icons of their Bodies. Saints and their Images in Byzantium*. Princeton: Princeton University Press.
- Matthews, T.F. (1999). *Byzantium from Antiquity to the Renaissance*. New York: Abrams.
- (1999). *The Clash of Gods. A Reinterpretation of Early Christian Art*. Rev. ed. Princeton: Princeton University Press.
- Parry, K. (1996). *Depicting the Word. Byzantine Iconophile Thought of the Eighth and Ninth Centuries*. Leiden and New York: E.J. Brill.
- Vikan, G. (1982). *Byzantine Pilgrimage Art*. Washington, DC: Dumbarton Oaks Center for Byzantine Studies.
- Weitzmann, K. (1999). *The Byzantine Octateuchs*. Princeton: Princeton University Press.

## Course Analysis Questionnaire

### A. Details of the Course

A1. This course is one of the controlled electives for students in the Bachelor of Arts (Art/Studio), Bachelor of Arts (Art/Art History), Bachelor of Fine Arts, and Bachelor of Science (Art Education) degrees. This course is intended to be a Liberal Studies course.

A2. This course does not require changes in any other course in the department. In compliance with NASAD standards that dictate the inclusion of more upper level Art History courses in the curriculum, a program revision of the BA in Art-Art History Concentration will include this course among the controlled electives

A3. This course has been offered once as AH 481 Special Topics in Art History in Spring 1998 by John Hanson. Eight undergraduate and two graduate students completed the course. It was scheduled to broaden the offerings for Art Department.

A4. This course is not intended to be dual-level.

A5. This course is not to be taken for variable credit.

A6. Similar courses are offered at the following institutions, among others:  
    Pennsylvania State University: ART H. 452 Byzantine Art  
    Rutgers, the State University of New Jersey: ArtH 312  
    Byzantine Art  
    University of California at Los Angeles: Art History 105E  
    Byzantine Art

A7. The course is not required by any accrediting body or professional society.

### B. Interdisciplinary Implications

B1. One instructor will teach the course.

B2. No other department offers a course with similar content.

B3. Seats will be made available to students in the School of Continuing Studies.

### C. Implementation

C1. No new faculty member is required to teach this course. Dr. Kabala will alternate this course with another of her courses, ARHI 407, Medieval Art, which is also among the controlled electives in the Art History concentration of the BA in Art. This course will be counted as one preparation and three hours of equated workload.



C2. Other resources:

- a. Current space allocations are adequate to offer this course.
- b. No special equipment is needed for this course.
- c. No laboratory supplies are necessary for this course.
- d. Library holdings can be covered by the current allowances to the Art Department

C3. None of these resources are funded by a grant.

C4. This course will be offered every fourth to fifth semester, depending on sabbatical leaves of the relevant faculty member.

C5. One section will be offered at a time.

C6. Up to 35 students, 30 undergraduates and 5 graduates, can be accommodated in this class in which students do a considerable amount of writing

C7. No professional society recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

**D. Miscellaneous**

No additional information is necessary.