

## **ART & SOCIETY: PREHISTORIC - MEDIEVAL (ARTH 1380)**

Professor Judith Steinhoff

Fall 2015: ARTH 1380, sections 12243 AND 12244

Class meetings: Tues. and Thurs., 10 – 11:30 (section 12243) OR 11:30-1:00 (section: 12244) in Fine Arts Building 132A (Dudley Recital hall)

**NOTE: If you have to miss your scheduled class time you may attend the other class; however you MUST take all exams, quizzes, and turn in papers to the course for which you are registered to get a grade for them!!**

Office: 104-F Fine Arts Building (across the courtyard from the lecture hall)

Contact Information: The best way to reach me is by sending me a MESSAGE through BLACKBOARD; alternatively, you may talk to me immediately before or after (preferred) class to schedule an appointment.

### **COURSE DESCRIPTION**

This course is concerned with the history of art and is very different from a course on art appreciation. It looks at works of art and architecture from the various cultures within the prehistoric through the medieval periods in relation to their social, political, and religious contexts as well as in terms of local and regional visual traditions. We will look closely at the style or visual properties of works of art in order to analyze the way style and subject matter together express the ideas, experiences, and values of their patrons, audiences, and artists. We will also consider the function of art objects within their culture as well as the methods and materials of art-making in the periods covered.

### **COURSE GOALS**

#### **Visual Skills**

In this course you will learn how to look closely and critically at a work of art or architecture, to identify the key elements of its style, and understand the impact stylistic elements have on the viewer.

#### **Cultural and Historical Knowledge**

Students will acquire an understanding of works of art as the product of many forces and factors.

These include the contributions of the artist and the patron, and the ideas and values shared widely within the culture from which the work comes.

#### **Writing About Art**

Students will enhance their general writing skills as well as developing the specific skills necessary to describe a work of art or architecture and analyze that work as an expression of its cultural function, and the ideas and values it conveys.

## BLACKBOARD

Blackboard is a crucial component of this course! It hosts all assignments and many study guides. Each student is responsible for browsing the Blackboard site and USING the materials there!

NOTE: If you have any technical problems with Blackboard please call the IT Services at 713 743-1411 or go to: [support@uh.edu](mailto:support@uh.edu).

CHECK BLACKBOARD OFTEN  
FOR POSSIBLE SCHEDULE CHANGES and ANNOUNCEMENTS!

I will send out reminders about quiz, paper and test dates  
from Blackboard to your email account.

**It is each student's responsibility to make sure that your UH email address is linked to your preferred email account AND that you CHECK your email regularly**

## ASSIGNMENTS

In addition to regular reading assignments in the Gardner textbook, students are expected to complete 2 out-of-textbook readings, watch instructional videos, and are required to complete 2 writing assignments. **IN ORDER TO PASS THIS COURSE YOU MUST DO BOTH WRITING ASSIGNMENTS.**

The following assignment materials are available on the course Blackboard site:

- ❖ **Out-of-Textbook Readings** (including Required and Recommended)
- ❖ **Writing Assignments** (1 and 2), **Format and Writing Guidelines** (for both papers) , and **Choosing, Using, and Citing Sources**

## READING ASSIGNMENTS

### TEXTBOOK:

We will be using the **15th edition** of Fred Kleiner, *Gardner's Art Through the Ages*. The College Bookstore is selling the BACKPACK edition: Vol. A & B: +ML MindTap:

9781305700451

If you buy from the Bookstore you have 2 OPTIONS for purchasing:

- 1) Paperback + access to "MindTap" (their on-line study system)
- 2) E-book + access to MindTap plus option to purchase a print version for \$15

Paperback copies are also available for ON-SITE USE ONLY in the Visual Resources Library (off room 100 FA) and earlier editions are available for LIMITED-TIME CHECK OUT in the Jenkins Art & Architecture Library in the School of Architecture building next door to the Fine Arts building.

IF YOU WISH TO BUY DIRECTLY FROM THE PUBLISHER, GO TO:

<http://www.cengagebrain.com/course/site.html?id=1-1YTEJOG>

IF YOU BUY FROM ANOTHER SOURCE, you may get *vol. I* rather than the Backpack edition; however, **the chapter numbers will be different than those in the syllabus. In that case, be sure you read the chapters with the same topics/titles.**

If you buy the 14<sup>th</sup> edition, look for *Gardner's Art Through the Ages: The Western Perspective*, vol 1 or Backpack volumes A & B

## OUT OF TEXTBOOK READINGS

The following readings are also required and are available on the course **Blackboard** site:

- O. Demus, "Byzantine Mosaics" H. Spencer, ed. *Readings in Art History*, vol. I, 1982.
- A. Katzenellenbogen: "The Iconography of a Romanesque Tympanum at Vezelay" Spencer, vol I, 1982

## HIGHLY Recommended Readings

A few additional readings are listed as recommended and are also available on **Blackboard**. These readings are **not required** but will enhance your knowledge and enable you to do better on the tests and papers than if you only do the assigned readings and attend class. If you use them for your 2<sup>nd</sup> paper, they count in your quota of sources.

- C.M. Havelock, "Mourners on Greek Vases: Remarks on the Social History of Women" in Broude and Garrard, eds., *Feminism and Art History: Questioning the Litany*, Boulder, 1982
- D. Williams: "Ancient Greek Pottery," I. Freestone and D. Gaimster, eds., *Pottery in the Making*, Washington DC, 1997
- J. Pollitt: "Art and Experience in Ancient Greece", from Spencer, *Readings in Art History*, vol. I (and Pollitt's book of the same name as the excerpt)
- W.L. McDonald: "Roman Architecture" from Spencer, *Readings*, vol I

## NOTE:

All readings should be completed before the class day that they are due. Students are encouraged to ask questions and bring discussion topics to lecture or to post them on the Blackboard Discussion tool. Merely reading the book will not provide information sufficient enough to pass the exams; this is why attendance is so crucial. **TO DO WELL IN THIS COURSE YOU WILL NEED TO BOTH ATTEND CLASS AND DO THE READING.** I strongly urge you to take notes both on the readings and class lecture.

## WRITING ASSIGNMENTS

**Each student is required to complete two writing assignments. Failure to do one of the assignments will result in automatic FAILURE for the course.**

**BE SURE TO READ THE ASSIGNMENTS AND GUIDELINES FOR THE ASSIGNMENTS BEFORE YOU BEGIN!**

- Assignment 1 involves going to a local museum and writing about the visual and physical aspects of one work of art from one of the cultures we study in the course. It requires that you visit either the Museum of Fine Arts, Houston (MFAH) or the Menil Collection. If you enroll in this course you must be prepared to organize the time and transportation to make those visits.
- Assignment 2 entails doing research and applying concepts, art historical terminology, and knowledge gained in the course to put the work of art in the museum back into its historical and cultural contexts.
- The first assignment must be about 3 pages in length; the second assignment must be a total of about 5 pages, **not including title page and works cited page**. [SEE **Writing Assignments** and **Format and Writing Guidelines** for more detailed instructions] These writing assignments are part of the Core Course requirement that this course fulfills.

**BECAUSE THIS COURSE FULFILLS A CORE COURSE REQUIREMENT, HALF OF YOUR GRADE FOR EACH PAPER IS BASED ON WRITING SKILLS, HALF ON CONTENT.**

I encourage you to get help with your writing skills: Attend the Writing Workshops offered by UH Art History graduate students (topics and schedule will be posted to Blackboard Announcements) AND/OR schedule a one-on-one appointment with a Writing Fellow AND/OR schedule an appointment with the Writing Center (SEE the tab in the upper bar on Blackboard) schedule EARLY they fill up fast!!

Check the **Schedule of Topics and Readings** below for due dates. Students with complicated schedules or transportation difficulties should be sure to schedule ample time to complete these assignments by the due dates.

If you have transportation issues let me know well ahead of time!!

- **Format and Writing Guidelines** list requirements for writing style and format for **both** papers.
- **Choosing, Using, and Citing Sources** guidelines are also available on Blackboard. Read these CAREFULLY before you research and write your papers. Failure to comply with these guidelines is PLAGIARISM and may result in a failing grade for the course.

### **Submitting Your Writing Assignments**

We are using TURNITIN assignment tool in Blackboard as a means of preventing and detecting plagiarism. TURNITIN has a large collection of possible sources you might have used as well as millions of other student papers. It will check your writing to see whether you are using your sources correctly (putting ideas and information in your own words AND citing the source) or PLAGIARIZING (copying and pasting someone else's words and passing them off as your own). TURNITIN also records the time and date that you turn in your paper.

You WILL NOT turn in a hard copy of your paper but ONLY upload it to TURNITIN.COM.

To post your papers on Blackboard you do NOT need a code!

-Go to the course homepage on Blackboard

-Click on the computer-like link for the Assignment you want to upload

-This should bring up a screen with an option to upload your paper.

-Click Upload to submit your paper. Be sure all your pages are in one document!

**BE SURE TO PRINT OUT A RECEIPT  
TO SHOW THAT YOUR PAPER HAS UPLOADED CORRECTLY!**

**IF YOU HAVE TROUBLE UPLOADING YOUR PAPER**

-Immediately contact the help line at the bottom of the course Blackboard homepage

-Notify me through mail on Blackboard.

**NOTE:**

## PAPERS WILL NOT BE ACCEPTED BY FAX OR E-MAIL.

### Late Papers and Extensions

- Late papers will be accepted for full credit ONLY if an extension is granted.
- Papers that are turned in late (without an extension) will lose 5 points for each day of lateness (eg. 85 becomes 80, etc.). Each part of a day after the paper is due counts as a full day of lateness (-5 points).
- Late papers without an extension will be accepted with lateness penalties only up to ONE WEEK after the due date.
- Extensions will be granted on a case-by-case basis, at my discretion.
- If you believe you need an extension, TALK TO ME! If an extension is granted, another due date will be determined which you will be expected to meet

## ASSESSMENTS

### TESTS

- Two tests will be given IN CLASS as scheduled on the list of Topics and Assignments below. If any changes are made to this schedule they will be changed and announced on Blackboard as well as in class. **You are required to take both tests in order to pass this course.**
- The first test will deal with material from the first half of the course; the second will cover material from the second part of the course but will also depend on concepts developed throughout the entire course.
- There is no “final exam” for this course: **the last test will be given during the last class meeting.**
- You are expected to be present and arrive on time for both tests.
- **Format and Coverage:**  
Tests will be entirely multiple-choice in format. Some questions will be accompanied by images; others will rely on your knowledge without reference to a specific image.
  - Concepts will be emphasized over purely factual data. Understanding why a work looks the way it does, and what it meant to the people for whom it was made are more important than memorization of ID information about the works.
  - You will be responsible for:
    - 1) **Terms and People** from the lists on Blackboard (what or who they were and how they were important for art and the history of art)
    - 2) **IMAGES** that are discussed in class. You will be expected to recognize and identify only those major works that we discuss extensively and that will be identified as such in class. However, you should be able to recognize the cultural origins and concepts expressed in any of the works discussed in class.

- 3) **INFORMATION** from the readings AND class (including powerpoints and discussions) that pertains to the works of art discussed in class.

▪ **Make-up tests**

Part of your responsibility as a student in this course is to arrange your schedule so that you can take the tests at the scheduled times. Make-up tests will be given **ONLY** in case of serious, documented illness or other difficulties that are beyond the student's control.

If you need a make-up test, it is your responsibility to contact me about it as soon as possible. Make-up tests are normally scheduled the week after the regular test.

## **STUDY GUIDES AND AIDS**

### **STUDY GUIDES & AIDS ON BLACKBOARD**

❖ **Terms and People lists for each test**

These will be discussed in class; many are also in your book and on MyArtsLab.

**YOU WILL BE EXPECTED TO KNOW THEM ON YOUR TESTS AND TO USE THEM AS APPROPRIATE IN YOUR PAPERS.** Many, but not all of these are also in your textbook.

- ❖ **Instructional Videos:** Short videos on Blackboard made by me and other UH professors clarify and expand on key concepts. Topics and suggested viewing dates are listed in the Schedule of Topics and Readings

- ❖ **Images & Questions for Study** with questions to help you identify many of the important art historical and cultural issues for each test. On occasion I may ask you to study these pairs on your own and bring your conclusions to class for discussion.

- ❖ **Powerpoints** from classes

### **“MINDTAP”**

Sounds like a medical procedure but it is actually the on-line study materials for the Gardner textbook. If you buy the textbook from the Campus Bookstore or directly from the publisher you receive an access code to these study guides. I have made a selection of the materials Cengage produces for each chapter that are directly relevant to the course and will help you improve your learning and your scores. I encourage you to explore the resources and make use of any and all that help you! These are **NOT** required.

## GENERAL SUGGESTIONS FOR DOING WELL IN THIS COURSE

- ❖ **Take notes** on both reading assignments and class lectures in such a way that you can correlate notes on a particular work from both sources of information
- ❖ **Review the powerpoints** from class each week (don't wait for test time!)
- ❖ **Write down questions or things you don't understand left over from class and readings. Get answers! You may raise them in class, post them to the Discussion topics on Blackboard, or make an appointment to discuss them with me.**
- ❖ **If you miss a class**, try to get the notes from someone in the class. If you do not know anyone use the MESSAGE function to contact your fellow students. If no one responds after a week, please let me know!  
**Above all, remember that analysis and understanding are more important than memorization in this class!**

## GRADING and COURSE REQUIREMENTS

Tests (2): 20%each

Writing Assignments (2): 20% each

Quizzes (4): 20% total

**You must do BOTH of the writing assignments and BOTH tests in a timely manner in order to pass the course. Failure to complete one of these assignments WILL RESULT IN AN "F" FOR THE COURSE.**

However, if ONE of either your **FIRST paper** or **FIRST test** grades is significantly lower than the other paper or test grades, it will be given slightly less weight in order to encourage improvement during the course. (Quiz grades and second paper and test grades will NOT be readjusted in this manner)

If you fail to take one or more of the quizzes, you will receive no points for that quiz.

### **Extra Credit:**

The only opportunity for extra credit is by participating in class Q & A based on the readings and in-class powerpoints.

- If you participate regularly, you will have an opportunity to sign a list and receive 2.5 points for each half of the semester in which you participate; the extra credit points will be added on top of your final course grade!

Please be respectful of other students in the classroom. If you enter or leave during class, please do so quietly. Silence your cell phone, do not send text messages, and refrain from internet use.

## SCHEDULE OF TOPICS AND ASSIGNMENTS

### **Introduction:** Tues., AUGUST 25

Review of Syllabus, course requirements and policies, and study materials on Blackboard Learn  
Have questions? Post them to the Discussion Tool on Blackboard!!

### **The Ancient World**

Art in the Stone Age: Thurs., Aug 27

**Reading:** Gardner Chapter 1

**Suggested MindTap Activities:**

**WATCH:**

Venus of Willendorf: Goddess or Woman?

Collaborative Knowledge of the Ancient World

**ADDITIONAL RESOURCES: Research & Writing Guide**

Ancient Mesopotamia (especially Sumer and Assyria): Tues, Sept 1

**Reading:** Gardner Chapter 2

**Suggested MindTap Activities:**

**READ:** Bonus Image Essay – Citadel of Sargon II

Ancient Egypt: Thurs., and Tues., Sept 3 and Sept 8

**Reading:** Gardner Chapter 3

**Suggested MindTap Activities:**

**READ:** Bonus Image Essays on Sculptors at Work; Ka-aper; Interior of Temple of Ramses II

**WATCH:** The Great Pyramids of Gizeh

The Prehistoric Aegean: Thurs., Sept. 10

**Reading:** Gardner Chapter 4

**Suggested MindTap Activities:**

**READ:** Bonus image Essay on Grave Circle A, Mycenae

**WATCH:** Mycenae, the Legendary Home of Agamemnon

**TAKE QUIZ #1 (Prehistoric – Egyptian) on Blackboard**

**(open SUNDAY, SEPT 13, from 9:00 am – SUN., SEPT 20 11:59 pm)**

### **Ancient Greece [Tues., Sept 15 – Tues., Sept 29]**

**NOTE:** In studying Greek art and architecture we will follow a different order of topics than in your textbook, allowing us to get a somewhat different perspective on the material. I have given the page numbers that cover the material for each class. You may follow them or simply read through the Chapter on Greek art (**Chapter 5**) in the textbook by the time we finish the subject in class.



Introduction to Ancient Greece AND Greek Vessel Painting: Tues., Sept 15

**Reading:** Gardner pp. 104-108 ("The Greeks and their Gods" and "Geometric and Orientalizing periods"); pp. 118-121 "Vase Painting"; pp. 139-142 ("Painting"); pp. 145-148 ("Alexander the Great and "Macedonian Court Art").

**\*Recommended readings:** C.M. Havelock, "Mourners on Greek Vases: Remarks on the Social History of Women" in Broude and Garrard, eds., *Feminism and Art History: Questioning the Litany*, Boulder, 1982 AND D. Williams: "Ancient Greek Pottery," I. Freestone and D. Gaimster, eds., *Pottery in the Making*, Washington DC, 1997

**Suggested MindTap Activities:**

**READ:** Bonus Image Essays: Dipylon Painter; Kleitias and Ergotimus; Euphronio, Death of Sarpedon

**WATCH:** Black, Red, and White: The Evolution of Vase Painting

**VISIT the MFAH OR MENIL Museum to start working on Writing Assignment #1**

Greek Architecture: Thurs., Sept. 17

**Reading:** Gardner pp. 113-117; 148-152 (Architecture)

**Suggested MindTap Activities:**

**STUDY:** (Under Architectural Basics): choose "Greece"

Geometric, Archaic, and Early Classical Sculpture: Tues., Sept. 22

**Reading:** Gardner pp. 107-113; 121-128

**WATCH INSTRUCTIONAL VIDEO on "Naturalism" on Blackboard**

**Suggested MindTap Activities:**

**READ:** Bonus Image Essays Head of a Woman, Chios; West Pediment, Temple of Zeus, Olympia

The High Classical Moment: Thurs., Sept. 24

**Reading:** Gardner pp. 128-138

**\*Recommended reading:** Pollitt: "Art and Experience in Ancient Greece"

**Suggested MindTap Activities:**

**WATCH: The Classical Moment and Beyond**

**WATCH INSTRUCTIONAL VIDEOS: "Characteristics of Greek Classical Art" and "Contrapposto" on Blackboard**

Late Classical and Hellenistic Periods: Tues., Sept. 29

**Reading:** Gardner pp. 142-145; 150-160

**TAKE QUIZ #2 (Ancient Aegean - Hellenistic Greek) on Blackboard**

**(SUN., OCT. 4 from 9:00 am - SUN., OCT. 11 11:59 pm )**

## **Etruscan and Ancient Roman Art [Thurs., Oct. 1 – Tues.,]**

NOTE: As with Greek art, we will follow a different order of topics than your textbook. I have given the page numbers and identified the material that will be covered in each class. You may follow them or simply read through Chapter 10 on Roman art by the time we finish the subject in class.

Art of the Etruscans, Intro to Roman Art, AND Roman Portrait Sculpture: Thurs., Oct. 1

**Reading:** Gardner Chapter 6 (Etruscans)

Gardner pp. 177-179 (intro to Rome)

Gardner pp. 183-185; 196-197; 203-204; 215-219; 226 (portraiture in general and portraits of specific Emperors)

**Suggested MindTap Activities:**

**READ:** Bonus Image Essay Tomb of the Triclinium (Etruscan); Caracalla (Roman)

**WATCH:** Etruscan Cities of the Dead

Roman Architecture: Tues., Oct. 6

**Reading:** Gardner, pp 199-202; 206-214 (Vitruvius's Ten Books on Architecture, Nimes, Golden House of Nero, Colosseum, Forum and Markets of Trajan; Pantheon, Petra in Jordan, Ostia); pp. 219-220 (Baths of Caracalla); pp. 227-228 (Basilica Nova, Rome/Basilica of Constantine; Aula Palatina, Trier)

**\*Recommended reading:** McDonald: "Roman Architecture" (on Blackboard)

**Suggested MindTap Activities:**

**WATCH: Concrete and the Revolution of Roman Building Techniques; Pantheon; Colosseum**

**STUDY: (under Architectural Basics): choose Roman**

**WATCH INSTRUCTIONAL VIDEO: "Symbolism of Architecture"** (covers Egyptian and Roman architecture) on Blackboard

Roman Relief Sculpture AND Painting: Thurs, Oct. 8

**Reading:** Relief Sculpture: Gardner pp. 197-199 (Ara Pacis Augustae); pp. 204-206 (Arch of Titus); p.208 (Column of Trajan); pp. 225-226 (Arch of Constantine)

Painting: Gardner pp. 188-195 ("The Roman House" and "Painting"); pp. 217-218 ("Encaustic Painting and Mummy Painting", Severan Portraiture")

**WATCH INSTRUCTIONAL VIDEO: "Classicizing"** on Blackboard

**Suggested MindTap Activities:**

**READ:** Domus Aurea; Battle Scene, Column of Trajan; Young Woman, Hawarra

❖ **SUNDAY, OCTOBER 11: WRITING ASSIGNMENT #1 DUE** (upload to turnitin.com by 11:59 pm to be on time)

• Window open beginning Thurs., OCT 8, at 9:00 am for earlybirds

**LATE papers (WITH PENALTY) accepted ONLY until SUNDAY, OCT. 11, 11:59 pm**

**TUES., October 13: IN-CLASS REVIEW FOR TEST I (Prehistoric – Roman)**

Bring Study Guides to class and be prepared to ask and help answer questions!

**\*THURS., OCT 15: TEST #1 (IN CLASS)**

Please bring a #2 pencil and come on time!!

**Early Medieval, Byzantine, and Islamic Art**

The Art of Late Antiquity and the Early Christian Period: Tues., Oct. 20

**Reading:** Gardner Chapter 8

**Suggested MindTap Activities:**

**WATCH:** Early Christian Architecture; The Changing Image of Christ

**WATCH “Medieval Artists and Workshops” on Blackboard**

Byzantine Art: Thurs, Oct. 22

**Reading:** Gardner Chapter 9

**\*REQUIRED READING: Demus: “Byzantine Mosaics” (on Blackboard)**

**Suggested MindTap Activities:**

**READ:** Christ Blessing, Mount Sinai

**WATCH:** Hagia Sophia’s Dome of Heaven; Justinian’s Ravenna

Islamic Art and Architecture: Tues., Oct. 27

**Reading:** Gardner Chapter 10

**Suggested MindTap Activities:**

**READ:** Plan, Umayyad Palace, Mshatta; Frieze, Umayyad palace, Mshatta; Silk Textile from Zandana

**WATCH:** Visions of Paradise: the Islamic Mosque

**STUDY:** Images of Islamic Mosques (video)

Early Medieval Art in the West (Hiberno-Saxon, Carolingian, Ottonian): Thurs, Oct. 29, AND Tues., Nov. 3

**Reading:** Gardner Chapter 11

**Suggested MindTap Activities:**

**READ:** Bonus Image Essays on Belt Buckle, Sutton Hoo; Torhalle, Lorsch; Saint-Riquier, Centula

**WATCH:** The Localization of Medieval Style: Three Visions of Saint Matthew; Palatine Chapel at Aachen

**Romanesque Art**

**Reading:** Gardner Chapter 12

1) Romanesque Architecture and the Pilgrimage Routes: Thurs., Nov. 5

**Suggested MindTap Activities:**

**READ:** Bonus Image Essays Saint James, Santiago de Compostella; Notre Dame, Fontenay; Sant’Ambrogio, Milan; Leaning Tower, Pisa; Façade, San Miniato al Monte, Florence; Nave, San Miniato, Florence

**WATCH:** St Etienne

❖ **SUNDAY, NOVEMBER 15 WRITING ASSIGNMENT #2 DUE** (upload to turnitin.com by 11:59 pm to be on time)

- Window open beginning, THURS. NOV 12 at 9:00 am

**LATE papers (WITH PENALTY) accepted ONLY until SUNDAY, NOV. 22, 11:59 pm**

2) Romanesque Figurative Arts: Tues., Nov. 10

**\*REQUIRED Reading: Katzenellenbogen: "The Iconography of a Romanesque Tympanum at Vezelay" (on Blackboard)**

Suggested MindTap Activities:

READ: Bonus Image Essay Gislebertus, Eve, Autun

WATCH: The Embroidered Illumination of the Bayeux Tapestry: History or Propaganda?

**Gothic Art:**

Reading: Gardner Chapter 13

Introduction to Gothic: Thurs., Nov. 12

Gothic Architecture in France: Tues., Nov. 17

**WATCH MOVIES: "St. Denis and Gothic Architecture" and "Rayonnant Gothic" on Blackboard**

Suggested MindTap Activities:

READ: Bonus Image Essay West Façade, Saint-Denis

WATCH: The Difference Between Romanesque and Gothic Architecture; Chartres; Saint Denis

STUDY: (under Architectural Basics) choose Gothic

**TAKE QUIZ #3 ("St. Denis and Gothic Architecture"- based on movie) on Blackboard (from SUN., NOV. 15 at 9:00 am SUN., NOV. 22 at 11:59 pm)**

Gothic Sculpture and Painting in France: Thurs., Nov. 19 AND Tues, Nov. 24

**WATCH MOVIE:**

- "French Gothic Sculpture at Chartres" on Blackboard

Suggested MindTap Activities:

READ: Bonus Image Essay Pucelle, Hours of Jeanne d'Evreux

**TAKE QUIZ #4 ("French Gothic Sculpture at Chartres" – based on movie) on Blackboard (opens SUNDAY, NOV. 22 at 9:00 am –closes MONDAY, NOV. 30 at 9:30am)**

**THURS., NOVEMBER 26: THANKSGIVING - NO CLASS**

**TUES., DEC 1: IN-CLASS REVIEW FOR TEST 2**

**SEE \*Images & Questions for Study and \*Terms and People II on Blackboard!**

ALSO watch the videos on Medieval Art on Blackboard and use the study exercises on MindTap listed above to help you review

Bring Study Guides to class and be prepared to ask and answer review questions!

**\* THURS. DEC 3, LAST IN-CLASS TEST (NO FINAL EXAM!!)**