Course: AHY 3365: Ways of Seeing Byzantium
Institution: McDaniel College
Semester: Spring 2018
Instructor: Dr. Gretchen Kreahling McKay, Ph.D.

AHY 3365 (Ways of Seeing Byzantium) Online

This course is completely online, with no face to face meetings. This course will examine the art and architecture of the early Christians and Byzantine Empire. We will examine the art through theological, philosophical, and artistic lenses, and we will also examine how others saw the Byzantines in our final module. Discussion boards, papers, projects and debates will be the focus of this class.

There is no exam per se, but there are discussion board prompts for you to answer as part of your reflection on what you have learned and will be factored into your overall grade for participation.

Each module will begin at 12:01AM on the noted day and conclude on the noted day at 11:59 PM. All times used in Eastern Standard Time.

Since no holidays are recognized in the scheduling of asynchronous online classes, it is important that you manage your time and class work so that you are able to take off the time you choose for the holidays you choose. There is a note about when Spring Break falls at McDaniel College, but you should plan yourselves as well.

HOW THIS COURSE IS STRUCTURED

The heart of the class is the Discussion Forum. That's where we "attend class," share our work, and learn from one another. Additionally, this class has a Learning Log area set so that each student can reflect on his/her learning throughout the course.

In addition to the group Discussion Forums and Learning Logs, this course has three other essential components:

1. The Syllabus, which contains all the official housekeeping matters of the course, provides a broad outline of what you are expected to read, do, and display—and when you are expected to do it.
2. The Modules Area, which contains four folders—one per module. Inside each folder, you will find the course content as well as links and information on everything you need to do, read, post for that module, including links to that module's Discussion Forum and Learning Log. Additionally, in each module folder, you will find information on the assignment for that module, as well as the rubric and place to submit your assignment.
3. Course Guide This can be found on the Blackboard course format and offers you an overview of learning objectives and assignments if you need a quick reminder
of what is due when (specific reading assignments are only on Blackboard in the module folders).

GRADES

You will be graded the following ways for this course:

- Module 1 response paper: 10% of total, overall grade
- Module 2 response paper: 10% of total, overall grade
- Module 3 Speech: 10% of total, overall grade
- Module 4: Paris Psalter assignment, 10% of total overall grade
- Module 5: Research paper on an Italo-Byzantine panel painting: 20% of total grade, but broken into the following pieces:
  - 5% for visual analysis
  - 5% for provenance
  - 10% for the final research project the compares the work to Byzantine models

Discussion boards ALL MODULES: 30% of total grade

Learning Logs for ALL MODULES: 10% of total grade

WHAT MAKES A MODULE?

This online class is a traditional 12-14 week semester class and is divided into five themes, or modules. Each module lasts approximately two weeks (time per module will vary in this course). Each module is designed to be a discrete unit of study, with its own deliverable that allows the student to meet the module objectives, while also working together with other modules to create a complete course.

Each module will have a forum with 5-7 threads. For this online class you should expect to go on to Blackboard a minimum of five times a week and "participate" in class discussions. There is no “synchronous” meeting times, so you will want to log on often to see if there is a new comment or something to add to the discussion. Being the first to post and then not following others’ comments will not fare you well for your grade in the course.

The Discussion Forum is where you:

- interact with your instructor and fellow students,
- ask questions,
• share your ideas,
• offer (and receive) peer review on some of your major projects,
• learn through conversation.

Think of the Discussion Forum as a place--the virtual space where you "attend" class.

MODULE 1: INTRODUCTION TO CHRISTIANITY AND EARLY CHRISTIAN ART:

Read all the texts and links. During that same time you should also plan to read the PDF article and plan your paper (don't try to do this in one day; you will need multiple readings of the article and to take time with your three-page response paper).

After the submission of the paper, you should then revisit the discussion boards for ADDITIONAL QUESTIONS about the article that will appear. There is another link to the discussion boards at the end of this module folder.

You should continuously note items you are learning and questions you are thinking about in your learning logs, which is linked in this module near to the end of the folder.

As at any time in the course, you should feel free to email me with questions or issues or problems.

Learning Objectives:

• Recognize the stylistic and iconographic features that are typical of the arts of the Early Christian world.
• Understand and describe the significance and function of Christian art in the Late Antique/Early Christian period.
• Explain the ways in which Early Christian art reveals the social, religious, and political mores of the culture in which it was produced.
• Debate through discussion of scholarly readings some of the important issues in the Early Christian art period.

Response Paper:

You will be writing a response paper to this article:


Directions for how to write the response paper are in the module folder.

MODULE 2: JUSTINIAN
Read the text links and watch/listen to the videos in the Activities Page.

Go to the Discussion Boards and answer the prompts there - answering each other as well as my prompts.

During that period you also should read the article by Sarah E. Bassett, “Style and Meaning in the Imperial Panels at San Vitale,” *Artibus et Historiae* 29 (2008): 49-57.

A critical analysis/response paper on the Bassett article is due the last Thursday of the module

There will then be additional discussion questions added to the Discussion Boards after the paper is due.

Learning Objectives:

By the end of this module students will:

- learn about some of the major monuments during the early Byzantine period under Justinian.
- examine and think about the sensory experience in Hagia Sophia, the most important architectural monument of the Byzantine era.
- analyze a scholarly article on the portraits of Theodora and Justinian in San Vitale in Ravenna.

**MODULE 3: ICONOCLASM**

For this module you will be playing a Reacting to the Past game online. To prepare for the game (and this module) you should read all of the assignments in the Readings and Links folder. You should read them all PRIOR to March 6, when you will get your role sheet for the game. You will be given a role for the game the second week of the module.

You must research, write, and record a video of your speech about icons and post it by the end of the second week of the module. A paper version of what you said must be uploaded for me to read/grade. You should listen to and read all the arguments. Then, you should be ready to make a rebuttal to what you have heard. You then need to discuss in the Ecumenical Council (discussion boards) what you think about all of this. You can also meet in your factions as I will set up "groups" on Blackboard.

There are some who are not sure what they think - you are trying to persuade them to your side. If you are one of these characters (not an Iconophile or Iconoclast), you must also give a speech and post your video of it and post your paper version of it, for all to
see. Indeterminates should feel free to send email messages to those in the factions for clarification on positions.

The Ecumenical Council on Icons will open on week three of the module.

We enter the Post-Mortem (wrap up) phase of the game when you come out of character. You will answer more discussion board questions as part of that process - out of character – for the last two days of the module.

Learning Objectives:

At the end of this module students should be able to:

- understand the historical and theological influences of the Iconoclastic Controversy in Byzantium
- use primary texts to argue the positions of the Iconoclasts and/or the Iconophiles
- express in writing the positions for and against icons

MODULE 4: MACEDONIAN RENAISSANCE

For this module, you will be doing work in pairs and in the discussion boards. There is not as much reading because your work will require you to do research in pairs as well as to apply knowledge to a new context.

Read the links first.

You must choose an image from the Paris Psalter the end of the second week of the module. You must choose a partner and email me the page you want, with your partner named. First come, first served on images and pairings.

You must upload your chosen image (just snap it out of the Powerpoint) to the discussion boards and offer your initial ideas about the page.

You will continue to research and comment on your page until the third week of the module. You should also be commenting on others' pages and the classical references during this time as well.

You will also need to read the PDF by Otto Demus prior to working on the discussion board case study about placing images in the church.

Finally, you have a response paper on the article that is attached below, Henry Maguire, "Style and Ideology in Byzantine Imperial Art," Gesta 28 (1990): 217-231.
Learning Objectives:

After completing this model students should be able to:

- understand and recognize the style of Middle Byzantine art - why classical/naturalism was sometimes employed by the artists of this period
- identify specific elements from the classical world in the Paris Psalter
- understand the philosophy of Byzantine mosaic decoration - and to be able to apply it to new architectural considerations
- express their ideas in writing

MODULE 5: BYZANTIUM THROUGH OTHERS’ EYES: ITALY AND CRUSADERS

This module will culminate in a rather extensive (five page) research paper on one of the panel paintings (you choose) in the attached Powerpoint presentation. However, I am not sending you off into the wilderness with no guidance; this will be a structured/staged assignment, leading you to that final paper.

All of the panel paintings in the PowerPoint presentations are images that I will want to include in my Digital Humanities for Art History research project, the link to which is listed in the learning objectives (and here: http://gretchenkreahlingmckay.net/ItaloByzantinePtg/). My intention is to use the work you do in this class to be added to my public, online project. So do a good job so I can include your work, and you will get credit in the information.

1. Choose an image you want to be "yours." First come, first served, and you must request it by email. Since they are all pretty much titled "Madonna" (or "Virgin") and Child, you should grab it as a PDF and send it when you request it. I will let you know if it's yours or if it's been chosen already.

2. You will complete a paper that is a complete visual analysis/description. There is no minimum page requirement for this. But you need to look very, very carefully and include everything that you see. It is harder to do that than you think.

3. You will then complete - as best you can - a provenance of the painting. Where is it now? Where has it been? This might require some interlibrary loan material and there might be incomplete information. But do your best - as this is what art historians do; they track down the "history" of the object, all places it went after its creation.

4. The final and most important part of this assignment is the research paper. You should be working on this aspect all during the process of creating the other pieces (especially #s 2 and 3 above). Research should begin THE MOMENT the panel painting is assigned
to you. You might need to make use of interlibrary loan at an institution nearby (or McDaniel's if you are a McDaniel student; not all of you in this class are). This paper should address the visual analysis that you completed for the first part of this assignment, but it should not be cut and pasted. **The purpose of this assignment is for you to talk about the elements of Byzantine art that are included in your work, and where it deviates from standard Byzantine practice.** This means you will have to study/research Byzantine icons of the Virgin and Child type and think about your "Italian" product. To accomplish this, you will need to examine (google image search, log onto ARTstor to examine and search, book search) Byzantine icons of the Virgin and Child. Then think about these elements as you outline your paper:

- What Byzantine model is the basis of your work?
- What modifications has the Italian artist made? (all of the works in the attached PowerPoint are Italian, from the 13th century, during or just after the Latin Occupation of Constantinople, 1204-1261)
- How might you account for the differences between the Byzantine model and your example?

The assignment is weighted as follows:

5% for the visual analysis

5% for the provenance

10% for the discussion of Italian modification of the Byzantine model

Module 6
Complete REFELCTIONS in discussion boards.
There is no final exam.