

Art 182: Survey of Western Art History, I

Section 1: MW 9:30-10:45.

Section 2: TR 12:30-1:45.

Section 3: TR 2:00-3:15.

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Office Hours: See the schedule below, but I'm around more than that anyway. Or by appointment.

In fact, I'm around a lot; feel free to drop by.

My Office: NFAC (Noel Fine Arts Center) 193, off the northwest corner of the NFAC Courtyard, like so:



Here is my weekly schedule:

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30-10:45	Art 182 Section 1		Art 182 Section 1		
11:00-12:15	Art 389	Office (more or less)	Art 389	Office (more or less)	
12:30-1:45	Office (more or less)	Art 182 Section 2	Office (more or less)	Art 182 Section 2	
2:00-3:15		Art 182 Section 3		Art 182 Section 3	

Catalogue Description of Art 182: Description:

History of art in ancient and medieval cultures, emphasizing historical, cultural, religious, economic, and political factors that influenced the architecture, painting, and sculpture of Egypt, the ancient near East, Greece, Rome, Byzantium, and medieval western Europe.

General Education Designation(s): GDR: HU1; GEP: GA, HP 3 cr.

This course fulfills two Gen Ed categories: Historical Perspectives and Global Awareness. There is a separate sheet posted in D2L/Canvas about the required outcomes for those categories and how this class meets them.

What Art 182 really is: The elaborate history of Western Art is one of the most fascinating topics there is. There are many different valid ways to think about Western Art and its awesome complexity easily supports them all. In this class we investigate the basics, concentrating on cultural context. This will certainly include artistic style and imagery, like a conventional Art Appreciation course, but that is actually a small component of this class. This class is specifically intended (and required) for art majors, who need to know about the Arts in their cultural context. So we must go into much greater detail, especially emphasizing the people behind the art. That will include not only individual artists and their patrons (those who require the artworks in the first place), but also, especially, the whole cultures. Cultures are the context in which artists worked, including the viewers for whom works of art are intended. Those intended viewers are not us, and we'll see that they were very different from us. We will investigate why people make art, what they use it for, what messages it conveys, how those messages are tailored for the intended viewers, how cultural standards in a given society affect their art and how art of one culture influences later cultures, including our own. We will investigate factors such as politics, warfare, religion (in many different forms), intellectual history (philosophy), the human ego, trade, agriculture (a major factor in the period covered in this class), wealth, etc. In fact, "etc." is the most important word in that list: there is much more.

Get it? This is a major topic. Now, don't panic. If course evaluations over the past decades are any indication, this is also one of the most satisfying courses at UWSP, but that only works if you keep up with it. It is, of course, my job to guide you through this vast field, which I will try to do in the most orderly ways I can. The class is very carefully thought out, with the learning process made as clear and efficient as it can be. You will always know what you need to study, especially what is fair game for each exam. The format of all exams will be spelled out in detail and posted on-line, and all necessary materials will be made available to you in several formats.

There's good news and bad news here. The good first: The material itself is actually pretty easy. The exams are correspondingly very straightforward. If you know the material and can write fluently in English, then you'll have no trouble with the exams. A well prepared student can be completely certain, even before an exam starts, that he or she knows the required material. College standards are much higher than high school, but once you grasp that, it is easy to know whether or not you have actually learned what you need to. The bad news is the volume of material. There is a TON of stuff to learn. That makes this course very demanding. It is certainly great stuff—fun to learn—but, after all, we are considering the history of the finest achievements from 10 major cultures, spanning a period of 45 centuries and including most of Europe, plus parts of Asia and North Africa. That's a lot. So, yes, it will take a lot of time to learn.

Therefore: TIME MANAGEMENT is your most important tool and your greatest responsibility. I'll give you advice, guidance and any sort of individual tutoring you may require, but there's no substitute for doing your work when you have time to do it. That means, Keep Up. In this class you simply cannot leave it to the week before an exam. Quizzes are designed to help you with this, making you prepare important bodies of material before the big exams, but you still need to contribute your own initiative.

If you stick to it, you'll love this class. That will be true for most of you. If you take it easy and just go with the flow, you'll be left in the dust by all those students who actually *are* doing the work, and you will be gone before Thanksgiving. This only happens to a few, but it does happen to some, every year. Up to you.

What resources do you have?

First, and most important, you have a real, no-kidding professor of art history (that's me). I'm happy to work with you in whatever way you need in order to learn and understand the course material. I am on campus daily Monday through Fridays (schedule above, but a lot more than that too) and most week-ends 9:00-2:00-ish. If I'm not in my office I will put a card on my office door telling you where to come look for me. Don't be bashful: you are the reason professors exist at all, and I, for one, love to be useful. If I'm around I'm available. Period. C'mon in! Many students find regular private tutorials help them a lot, especially at the beginning of the course. If you have trouble running me down during the day just nab me before or after class and we can make an appointment. I expect you to work very hard for me, and I earn the right to require that by being willing to work equally hard for you.

So, crucially, come to the lectures, e-mail questions to me, or, best of all, drop by my office to chat if you have questions that can be handled with more detailed discussion. You are certainly welcome and I do this all the time.

Second, you have a very good textbook and other materials posted for you on-line in D2L/Canvas. I wrote these myself and they correspond exactly with what we cover in class. Every technical term or artwork that is fair game for this class is discussed and illustrated there. More important, unlike a commercial textbook, there isn't a ton of other stuff that you don't need to know. It's all there. This is a very solid resource. And, typical of Art History surveys, there is a LOT of material there. Arrange your schedule so that you have time, regularly, to read the materials in D2L/Canvas and *read* them. **If you keep up, the readings and lectures will reinforce each other in detail, and that'll make it much easier to study, remember and learn.**

Third, a RID (Reading in Discipline) option has been added to Art 182. We'll have the student leader come to class later in September to explain what this is, but here's a thumbnail version. UWSP offers discussion groups with certain classes, with qualified upper-level students to lead them. These are 1-credit, pass/fail, so you can turn Art 182 into a four credit experience if you want. Specific readings and discussion topics will be assigned, and then the group gets together to discuss them.

Fourth, in case you're one of the many who benefit from help in organizing your life, *there is a course calendar in D2L and Canvas giving you step-by-step guidance as to what topics to cover and what activities to take care of, week by week, throughout the semester.*

NOTE: if you can't drop by in person, then e-mail is the best way to get in touch with me. That's lball@uwsp.edu. You have abundant computer facilities available for you all over NFAC and across campus, and I come in every day, so I always get e-mail messages. *The phone is much less reliable and **I do not return phone calls.*** If you need to talk to me I am readily available as is: the ball is in your court.

Note: If you send me an e-mail message, then also expect me to respond via e-mail, i.e., keep looking at your e-mail address to get my response. Or come chat after class or in my office, if you prefer.

Please do not attempt to contact me at home. You hereby have my permission, in writing, to wait until the next day, *so long as there is no hanky-panky about missing exams.*

Documented Learning Disabilities: I'm happy to accommodate students who have documented learning disabilities. If you need an accommodation you are certainly entitled to it. Everyone needs a fair shot at this class. Variations in testing format, etc. are all very easy to do. Come talk to me about your needs and I'll explain the procedure, or else go directly to the Disability and Assistive Technology Center in the LRC (Library) Room 609 (phone extension -3365). If you qualify, Disability Services will provide you with appropriate documentation that you will then bring to me for my signature. The whole process takes about two weeks. It is your responsibility to provide the documentation BEFORE exams start. Absolutely no accommodations can be made without it (that's the law: students with documented learning disabilities are entitled to accommodation, but they are also required to take care of the documentation in order to obtain it). Documentation submitted after an exam has been graded will not change the grade of the exam. I'm happy to help you with appropriate accommodation, but a learning disability does not absolve you of basic responsibility. Don't be bashful about this issue. Don't do badly on an exam before you get the accommodation to which you are entitled.

Global Awareness in Art 182:

Here are the outcomes required in the UWSP Gen Ed Global Awareness category:

- Identify and explain various components of a culture that is distinct from those found within the United States.
- Analyze how cultural similarities and differences are negotiated in ways that help shape the modern world.

Here's how these issues pan out in this class:

Global Awareness is the name of the game in this class. These outcomes are fundamental and ubiquitous. We will consider numerous early cultures, from the dawn of literate, urbanized civilization through the middle ages. Each one will be considered in its own right, including the components most important to the people who actually lived in them. These include climate and agriculture, security, social issues, politics, economy/trade and religion, plus whatever else mattered to those people. The focus varies considerably from one culture to the next, so you'll see clearly what factors tend to determine what people care about and how they think about themselves and their needs. All of these cultures will be extremely "foreign" to you, but each will also have ways that they are more or less familiar. Art is, in and over itself, a valuable window on how a given culture perceived itself. We will become remarkably familiar with these cultures, despite their vast distance in time and space.

Some of the cultures we'll study (Egypt, Mesopotamia, Greece, Rome and the latest phases of the Middle Ages) are likely to be familiar to you in one way or another already, some of the them perhaps very much so. All of them make contributions to modern society that you'll be able to recognize, or appreciate as a foil in the case of extreme contrast. We'll be looking at the roots of modern law, economy, social structure and Christianity, as well as artistic factors that continue in play in our own world.

Historical Perspectives in Art 182:

What is History and what is this class?

It will quickly become obvious to you that Art 182 is not "art appreciation". Art 182 is an academically rigorous historical course, with great emphasis on climate, geography, politics, religion, military issues, economy (agriculture and trade) and literary concerns (evidence, rather than fine literature). We will also consider artistic issues such as style, composition, techniques and materials—all relevant topics presented and explained in due course—but these will usually be exploited as artistic issues relate to the historical and cultural needs of the people behind the art. In the periods covered by Art 182, art was almost always made for a purpose, most commonly to communicate information. The message is crucial and the artistic decisions are made according to the message. As we'll see, the message almost always reflected the society itself (whoever needed a given artwork) with remarkable clarity. Virtually never will we focus on the personal and aesthetic concerns that motivate modern artists; ancient societies didn't do that. Art 182 illuminates modern experience by being in contrast to it, like a literary foil; this is history. So we need to think about what History is and how that question relates to the field of ancient Art History.

Historiography in Pre-Historic Times:

Historiography is a rare term, which is unfortunate because knowing what it means can help you be a more nuanced thinker. It is, at its simplest, "Writing History", but that only barely hints at what historiography entails. This class will give you a good object lesson, though, because we will be wrestling with a number of the most primordial challenges historians face. The information is not all "just out there", to be looked up and assembled into a book. History represents the understanding of peoples extremely distant from us, from very long ago. It is not at all familiar territory for a modern thinker. Information and, ultimately, understanding has to be coaxed out from extremely inconsistent and often incomplete evidence. This is good, though.

Historiography is an intellectual and analytical investigation. That is a process and a challenge. We will be investigating how scholars (historians, archaeologists, scientists) collect and marshal evidence to arrive at understanding.

Do not lose sight of that process. In this day and age, when schooling commonly consists of teaching-to-the-test, the field of History commonly comes across badly in students' minds. This is a tragedy, since History is not only fascinating, but also a great way to broaden your mind and hone your intellectual skills. To be clear, History is *NOT* just memorizing and repeating a bunch of names and dates. Names and dates are like individual words in a sentence: you can't have a sentence without them, but you have to organize them into a logical combination for the sentence to have any meaning. Just like that, History is an intellectual process, an investigation that seeks to understand human behavior and activity, and, especially, to evaluate the ways decision making radiates through human experience. While there are factors humans cannot control (climate,

chance discoveries, disease, etc.), to a remarkable degree human experience responds in detail to human control. Whatever we do will have implications and results. When we study cultures fundamentally different from our own, we are often surprised at how closely parallel earlier cultures' cause-and-effect relationships are to our own. As George Santayana famously said (variously translated): "Those who do not remember the past are condemned to repeat it". We learn a lot about ourselves by learning about those who have already tried to deal with the same sorts of challenges we face. Similarly, we will also develop greater appreciation for our own enlightened freedoms, whose historical rarity will be obvious in Art 182 and Art 283.

In sum, the study of history involves two key components, learning information (fieldwork if you're a historian, memorization of class materials if you are a student in this class—and, yes, it is necessary) and putting it to use thoughtfully, intelligently and rationally. In this class we will do a lot of both. This is part of the beauty of Art History (or any history), the fact that it makes you both better informed and more thoughtful. On the other hand, please do bear in mind that these are challenging and complicated goals, requiring both time commitment and intellectual focus.

For starters, you will need to be able to describe and explain key concepts, events, characters and motivations in a number of ancient cultures. In each case, the class will cover the "cultural context" explicitly, including the individuals, events and other factors that were most important to those people in that time and place. The long-essay exams will include explaining these factors in detail, for whatever cultures are in play for the specific artworks that you are evaluating. We are lucky that much of the art covered in Art 182 was made specifically by people who were using it to control events, to influence people or to record important information, all of which relate specifically to understanding that culture. Often the art itself will include information, sometimes actual writing and sometimes information better than writing.

Second, you will need to understand the nature of historical evidence, including knowing what sorts of evidence are available, knowing the strengths and limitations of different categories of evidence and knowing how well preserved each kind of evidence is for each culture. This is challenging, since the first four cultures we will consider have notably uneven literary evidence (or none at all for the Minoans). This changes when we get to the Greeks, Romans and Christian medieval cultures. For these, the literary evidence is abundant, but it is also complex, as well as inconsistent in the ways we can employ it to understand the cultures and people. In all instances, art and archaeology actually make substantial contributions that can be related to literary evidence in remarkably informative ways.

Finally, you will need to understand how modern historians selectively choose to focus their attentions on the key issues (politics, economy, etc.), social groups (royalty, aristocracy, the freeborn poor, slaves, women, etc.), ethnic groups, religions, etc. We will be covering nearly 5000 years in this class, including cultures on three continents, so there is considerable variety in how these factors come into play. Accordingly, historians must choose the specific intellectual focus of their own investigations, and these modern intellectual factors will come into play most especially when we get to the Roman and Christian medieval cultures.

How do the Gen Ed Historical Outcomes relate to all that? In this class, like so:

1) Use primary sources as evidence to answer questions about historical change.

This course makes considerable explicit use of primary sources, starting with studying what different kinds of literary sources are available to us (Primary, Ancient Secondary, Modern Secondary and Archaeological, for example), how they are to be critically analyzed, how their strengths are best exploited and what pitfalls each kind entails. The first quiz of the semester covers these issues, making sure student know how to use these tools. The tools, then, will be used throughout the semester as we investigate a sequence of cultures. This will include key developments in the overall history of each culture, as well as the artworks they create. The first quiz will include recognition and analysis of key samples of primary sources that we'll use throughout the semester. After the first quiz, the technical term explication quizzes and, especially, the 50-minute essay exams will exploit primary sources, both as a source of information specifically and as a broader indication of what sorts of information and what degree of scholarly certitude can be applied to our analysis of individual cultures.

2) Describe differences among interpretations of the past.

This will be a key component of the interpretation of several of the cultures we cover, most significantly the Roman culture (Republic and Empire) and the several different cultures that come under the rubric of Christianity. Given the wealth of both primary and ancient secondary sources we have for these periods, it is easier for modern scholars to parse out different aspects of the society to focus on or to look at broader issues using different modern philosophies of historiography. In the case of the Roman Empire, for instance, we'll look at the whole topic twice, first as conventional historiography focuses on the wealthy and powerful component of society (not least because they commission the finest art, so their messages are what we see in the best examples). Second, however, we'll go back to the beginning of the empire and look at the "have-nots", those who had little or no power or influence: slaves, the poor, women, etc. In the elaborate fabric of the Roman empire, modern Marxist and feminist approaches can be applied, even in an artistic context, because those "have-not" classes actually did have an artistic record that we can trace. So very different ways of thinking about historiography can be applied to the same culture (the Romans themselves, of course, didn't think in these ways, but modern scholars can use the available evidence to develop sophisticated interpretations anyway).

3) Analyze institutional and cultural changes in one or more human societies over time.

We will be doing this in most of the cultures we consider, which will also relate well to the question of the quality of the historical resource materials available for each culture. In the case of cultures that carried on for many centuries (Egypt, Mesopotamia – actually a sequence of several cultures – Rome, and Christian Western Europe), the availability of documentation will change (usually improve) from phase to phase. That will correspond to how well modern historians can develop interpretations of each phase. The very limited documentation from some of the earliest societies (the wholly pre-historic Minoans, for examples, or the proto-literate earliest phases in Egypt and Mesopotamia), for example, will limit us to rather general areas of focus. In contrast, we'll be able to develop fairly elaborate interpretations of the cultural evolution in the wholly literate later phases of Egypt and Mesopotamia, as well as cultural development (mostly philosophical, rather than political) for historical Greece. With the Roman culture, political messages (mostly personal or imperial propaganda) will require a detailed association between the historical evolution of the Roman empire and the art that expresses it. Finally, for the several Christian cultures we cover, both religious and cultural evolution will be crucial as the setting for the evolution in the artistic expression of the values of each phase.

A complete schedule of Weekly assignments will be posted in D2L / Canvas.

General Course Rules:

THE RULES for this course are crucial and utterly inflexible. Both you and I are bound by them. You can count on this syllabus, the posted exam schedule, etc. You will never be left holding the bag. *The course requirements will NEVER be summarily changed; NO extra exercises will be inserted, no pop-quizzes, no changes in exam format, etc.* You can mark the exam dates on your calendar and know that the exams will happen then. Grades will be calculated exactly as explained below. **No tricks: this class is hard enough as it is.**

On the other hand, FAIR WARNING: Make sure you know these rules; if you run afoul of any of them, you will have NO recourse: the class takes place according to these rules. Period. This is actually a pretty straightforward class and I'm pretty easy to deal with, but the rules are not flexible because there are so many students in the course: I cannot possibly keep track of you individually. I depend on each of you to keep track of yourself, therefore, and here are the rules by which you need to do so. Read them.

Disruptive Behavior is grounds for failure for the semester, regardless of exam grades. This is college, where everyone has the basic responsibility of behaving like a civilized adult. I won't tolerate any form of childishness that upsets that standard. That includes chatting with your neighbor during class: if it's not something worth bringing up before the whole group, then don't say it.

Associated with that: I do not allow the use of cell-phones, smart-phones, computers, netbooks, MP3

Players, I-Pods, I-Pads, any other sort of “pad” or ANY other electronic communication devices of any kind in class. I record class lectures (audio) and post them in D2L/Canvas, along with PDFs of the Powerpoints. The only exception is students with DSO contracts specifying computer use as part of their accommodation.

Course Requirements:

NOTE: these are Requirements, not options: if you skip any one of them you will not have met the course requirements. That’s true even if the average of your other grades might be above a D-: All requirements are required. Period.

Readings:

Read the syllabus, course textbook, blurbs and ALL other academic info for this course that is posted in D2L/Canvas. It’s a lot. Find the time. Read it.

Attendance at lectures. This is easy. Show up on time, turn your cellphone off and stay awake.

Scheduled Quizzes and Exams during the semester.

Week 5: Review Session for Historical Perspectives: Optional and open to anyone:

Thursday 4 October at 3:30, for about an hour, in our usual lecture hall

Week 6: Quiz 1: *Historical Sources Quiz:* Short-Answer, 15 minutes, strictly timed.

Section 1: Wednesday 10 October

Sections 2 & 3: Thursday 11 October

Week 7: Quiz 2: *Slide ID Quiz:* Approximately 15 minutes.

Section 1: Wednesday 17 October

Sections 2 & 3: Thursday 18 October

Week 8: Quiz 3: *Term Definition Quiz:* 15 minutes, strictly timed.

Section 1: Wednesday 24 October

Sections 2 & 3: Thursday 25 October

Week 9: Mid-Term Exam: Slide IDs and detailed Slide Essay. 75 minutes.

Section 1: Wednesday 31 October

Sections 2 & 3: Thursday 1 November

Thanksgiving Break is Thursday 22 November through Sunday 25 November.

Week 13: Quiz 4: *Classical Architecture Quiz:*

Section 1: Wednesday 28 November

Sections 2 & 3: Thursday 29 November

Week 14: Quiz 5: *Slide ID Quiz* (Same format as Quiz 2):

Section 1: Wednesday 5 December

Sections 2 & 3: Thursday 6 December

Week 15: Quiz 6: *Term Definition Quiz.*(Same format as Quiz 3):

Section 1: Wednesday 12 December

Sections 2 & 3: Thursday 13 December

Week 16: Final Exam (described below):

Section 1 Final Exam: December:

Section 2 Final Exam: December: [TBA]

Section 3 Final Exam: December:

The Final Exam takes place in NFAC 285, our usual lecture hall. It includes several Slide IDs and a slide comparison essay like the Mid-term. **NB: Since Quiz 6 covers all terms for Part II, we don’t need to repeat that exercise on the final; it’s just Slide IDs and the long slide essay.**

NB: There is some wiggle room as to which quizzes you take during the semester, but NOT the final exam. UWSP has rules that I can't bend, let alone break: you must show up for the final exam for the section of the class in which you are officially registered. A week or so before the final, I'll send out an e-mail to remind everyone about exactly which exam time they must attend.

WARNING: QUIZZES AND EXAMS ARE SACRED: I expect everyone to show up for exams as scheduled. I can make exceptions for valid academic conflicts or if an emergency happens, such as serious illness or a death in the immediate family. Minor ailments like colds or laryngitis do not count. There are simply too many students in this class for me to make exceptions. If an emergency situation crops up, so you cannot make it to an exam, then leave me an e-mail or answering machine message, **BEFORE** the exam (e-mail & Audix record the arrival times of messages, so that will prove that you made the deadline). Then come in when you're better and we'll get matters straightened out. **The WORST thing you can do in this class is simply not show up for a exam and expect to talk your way out of it afterwards. I regularly fail students who try to do this.**

DO NOT schedule appointments or travel plans conflicting with an exam! PERIOD!! "The tickets have already been paid for" is your problem, not mine.

That sounds all horrible, but it isn't really: it just means don't be a jerk. If you weren't going to be a jerk anyway, then there's no problem here. **If you have an important opportunity that conflicts with an exam, come chat, in advance, and we'll see what can be worked out.** That is especially true for things like activities in your other classes (field trips, band concerts and stuff like that) or other academic activities (if you participate in varsity sports, for instance). Come chat. You'll know about those activities in advance and will usually be provided with documentation of the nature and date of the event (s). Come talk with me in advance and we can work out an alternatives for Art 182. I want your life to succeed well; I only get ugly about it if you don't show up for a quiz or exam.

Grading Criteria:

A: Superior Work. Truly impressive. Complete and detailed command of the subject matter, including all relevant historical, social & cultural interpretations & their relationship to artistic style, subject matter, etc. Creatively and lucidly expressed, properly using all relevant technical terms and explaining what they mean. Spelled everything right. Obviously cares about the material. "A" is a very high standard: I don't give many.

B: Good Work. A good job. Demonstrated a solid command of the subject matter, including both cultural context and details of artistic style and imagery. Clearly expressed. All facts and dates correct. Orderly arguments. Correct grammar and spelling, using appropriate technical terms. No major errors, misunderstandings or omissions. This is a demanding standard too, far beyond high school, but most students learn to write good essays, for which they get a B.

C. Competent Work. A reasonable job. "You did fine". Learned most of the facts (both stylistic and cultural) and can reproduce some appropriate interpretation of them. Few, minor spelling errors. NB: Everything you say in a given essay can be correct and you can still earn a C if you leave out very much, or don't systematically use cultural context to explain stylistic features. A perfect description of stylistic features without any explanation of why they matter or how they relate to their cultural context earns a C at best, much more commonly a D. C is a common essay grade.

D: Less than Competent Work. Didn't learn all basic facts, couldn't make convincing arguments with the facts that *were* learned, etc. Indifferent spelling. Necessary technical terms misused or left out, etc. If there isn't much cultural context in your essay, especially if it isn't exploited to explain the art, D is the "default setting" grade. If you continue to work the way you did in High School, D is likely to be the highest essay grade you'll get. It's a different standard in here.

F: Failure. A diligent junior high school student could do better. Leaving studying to the last minute usually means large areas of important material are left out of your essay, and that can result in an F too. Cheating always earns an F (0%).

Then again, if I make a mistake in grading your exam please call it to my attention so that I can give you the correct amount of points in the grade book. Or even if you just aren't sure how the grade was worked out, come ask. *I am happy to do this.* Make sure you get the points you earned.

I do not offer any sort of alternative extra-credit exercises. All grades for all quizzes and exams count.

Period. The nature of the exams and your responsibilities about them are clearly laid out. You know what you need to be able to do; keep preparing yourself until you can do it. Your grade will tell you how well you did.

Grade Calculation:

The basic calculation of the final grade is a weighted average of three constituent grades: 1) The average score of all of Quizzes is 20%. 2) The Mid-Term Exam is 30%. 3) The Final Exam is 50%. This calculation is done automatically by the grade-book spreadsheet, so I don't shade any nuances or take any other factors into consideration. Note the clear bias towards the final exam. That is because by the end of the semester most students have a better sense of how to succeed in this class than they did at the beginning, especially if this is your first semester in college. The extra weight of the final lets you make up some lost ground, if you need. Then again, don't do badly on the final, because its high value can also bring you down.

How to participate in this class:

There is a very direct and detailed relationship between the course material and the exams, so participating properly in this class consists mostly of learning the material as needed for the exams.

Please note the quiz and exam formats and sample answers posted in D2L/Canvas. Quizzes and exams are all hand-written in class.

For the Slide IDs, which are called "Cartouches", you will need to be able to supply these four facts:

1. The name of the artist, if known (in this class we usually don't know the name of the artist, in which case you get the points just by leaving the space blank).
2. Say what the work is, i.e., its name, title or description, as described in class. Include the name of the city if the work is a building or if it is decoration attached to one (any time a building is named in a title, then you must say what city it is in).
3. The name of the phase and culture that it represents, e.g., "Old Kingdom Egypt", "Minoan" etc.
4. The date of that phase. So, for instance, anything from Old Kingdom Egypt is dated "3000-2150 BC". This is much easier than memorizing individual dates for each work.

Your job in this class consists of the following steps:

- 1) Learn the cultural context for each period and people. This will include the principal historical, economic, religious, etc. features of the culture. Each section of the class will begin with the cultural context background that you need, and the materials posted in D2L/Canvas will cover it too, both in the lecture notes and in specific blurbs devoted to those context issues.
- 2) Learn the general artistic features that correspond to the culture's unique combination of history, economy, religion, etc.: "What is typically Egyptian about an Egyptian work?" "What is typically Greek about a Greek work?" (etc.), and why. This will include both style and message.
- 3) Learn the specific artistic features that correspond to the phase of the culture that the work represents, and know why that phase came about. For example, there will be features common to Archaic Greek art and High Classical Greek art, because both are Greek, but then there will also be differences between the two, because they represent different phases within Greek art. Know those similarities and differences, and be able to explain why they exist.
- 4) Know the detailed features of the specific artwork (and be able to spot them visually if you don't have them all memorized), so you can relate the artwork to its specific, precise setting within its culture.

Naturally, all of the class lectures and D2L/Canvas materials are devoted to explaining these things.