

Art 282: Survey of Western Art History, I

Section 1: MWF Noon. Section 2: MWF 1:00 PM

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Office Hours: On record: M-F 11:00-11:45 AM, or by appointment.

In fact, I'm around a lot, especially in the mornings and early afternoon, so 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, also posted on my office door:

	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-9:50	Art 385: Renaissance I	Usually around somewhere	Art 385: Renaissance I	Usually around somewhere	Art 385: Renaissance I
10:00-10:50	Art 390: American Art I		Art 390: American Art I		Art 390: American Art I
11:00-11:45	Office		Office		Office
12:00-12:50	Art 282 Western Survey: Section 1		Art 282 Western Survey: Section 1		Art 282 Western Survey: Section 1
1:00-1:50	Art 282 Western Survey: Section 2		Art 282 Western Survey: Section 2		Art 282 Western Survey: Section 2
2:00 ff	Available right at 2:00		Available right at 2:00		Art 492 Senior Seminar: 2:00-4:30

Catalogue Description of Art 282: 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 about the required outcomes for those categories and how this class meets them.

What Art 282 really is: The history of Western Art is one of the most fascinating topics there is, and one of the most complex. 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 for studio 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 commission the artworks in the first place), but also, especially, the whole cultures, i.e., the artistic context in which artists worked, especially the viewers for whom works of art are intended. These peoples will be 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. 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 heavy class. 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 only 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. You will see that 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.

So, PLEASE NOTE: TIME MANAGEMENT is both 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.

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 8:30-2:00 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.

Second, you have a very good textbook and other materials posted for you on-line in D2L. 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 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 282. 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 282 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.

NOTE: if you can't drop by in person, then e-mail is by far 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.

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.

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, along with PDFs of the Powerpoints.

Course Requirements:

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

1: Readings:

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

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

3: Scheduled Quizzes and Exams during the semester.

Quiz 1: Friday 14 October: Historical Sources Quiz:

Short-Answer, 15 minutes, strictly timed.

Quiz 2: Friday 21 October: Slide ID Quiz: Approximately 15 minutes.

Quiz 3: Friday 28 October: Term Definition Quiz: 15 minutes, strictly timed.

Mid-Term Exam: Friday 4 November: Slide IDs and detailed Slide Essay.

This lasts the whole 50 minutes, strictly timed.

Thanksgiving Break is Thursday 24 November through Sunday 27 November.

Quiz 4: Friday 2 December: Classical Architecture Quiz

Quizzes 5 and 6 together: Friday 9 December: Slide ID AND Term Definition Quizzes.

4: Final Exam (described below):

Section 1 Final Exam: Tuesday 20 December: 10:15-12:15

Section 2 Final Exam: Wednesday 21 December: 8:00-10:00 AM

Alternative Final Exam (open to anyone): Monday 19 December: 8:00-10:00 AM (only time I could get)

The Final Exam is two hours long, strictly timed. It takes place in NFAC 285, our usual lecture hall. It includes Slide IDs (like a Slide ID Quiz), a regular term definition essay (like a term quiz) and a slide comparison essay like the Mid-term.

The alternative final exam time is available to anyone in either section. It is simply an extra option that I provide so you can have some flexibility as you manage your time during final exams. You may choose the regular exam for your section or the alternative. Choose for whatever reason you like. You do not need to clear it with me or sign up in advance. Just decide which exam option you prefer and show up for it.

You may only attempt a final exam once. That is, you may not come to the earlier exam, decide you don't want to write about those slides and then come back later and try again the later exam. Once you show up for an exam, you are committed to it. NO ONE may take a final exam later than their officially UWSP-scheduled final exam time. That deadline is carved in stone by UWSP policy.

WARNING: QUIZZES AND EXAMS ARE SACRED: I expect everyone to show up for exams exactly 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 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 282. I want your life to succeed well; just don't leave me not knowing what's going on.

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. Obviously cares about the material. Spelled everything right. This is a very high standard: I don't give many A's.

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 concerning them are clearly laid out. You know what you need to be able to do; keep preparing yourself until you are able to 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 both because it is much bigger exercise than the others (including a Slide ID Quiz and a Term Quiz), and because by the end of the semester most students

are doing better than at the beginning, especially if this is your first semester in college. The extra weight of the final lets you make up a bit of lost ground (don't do badly on it, though, because it 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. Quizzes and exams are all hand-written in class.

For the Slide IDs, you will need to be able to supply the following four facts. These will be presented in class for each fair game slide, also given in the D2L lecture notes:

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 (basically, any time you name a building 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., "Hellenistic Greece", "Old Kingdom Egypt", 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 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 materials are devoted to explaining these things.