ARTS 1303 W10
Fall, 2020
Dr. Carey Rote
Class: 2 p.m.-3:15 p.m.
Classroom: Online through Blackboard; https://bb9.tamucc.edu/
Office Hours: T 10-11 a.m., W 1 p.m.-4 p.m., R 4-5 p.m.
Other times by appointment via Webex
825-2241
Office: BH 222 A
carey.rote@tamucc.edu

ART HISTORY SURVEY I

Course Description:

The catalogue describes this course as follows: “An examination of painting, sculpture, architecture, and other arts from the ancient through the medieval periods. This course satisfies the university core curriculum in fine arts.”

This course will provide a survey of painting, sculpture, architecture, and other art forms from Ancient through Medieval art in both Western and non-Western cultures.

Required Text:


Recommended Resources:

http://www.metmuseum.org/toah/


http://www.getty.edu/research/tools/portal/index.html

Student Learning Outcomes:

The goal of this course is to make students aware of the history of art from the Ancient through Medieval periods in Western and non-Western cultures. The outcomes of the course will include the development of critical thinking skills through the examination of the numerous social and political forces that have impacted on the development of global art from the Ancient through Medieval periods.

1. Students will gain an understanding of the history of art from the Ancient through the Medieval periods through readings, class participation and attendance in lectures. This knowledge will be measured by test performance and quality of in class reaction papers.
2. Students will write one paper which will measure their understanding of a number of the complex issues addressed in the history of art from the Ancient through the Medieval periods.

3. Students will develop critical thinking skills based upon analyses of works of art, either through individual analysis or by using compare/contrast parameters. These critical thinking skills will be measured through written assignment and tests. (CT3)

4. Students will improve their communication skills by learning to develop, interpret and express ideas through written communication. (CS1) These skills will be developed through the analysis of a number of works of art either by one single artist, by one movement or by one culture.

5. Students will work together in teams to integrate different viewpoints (TW1). The students will be divided into small groups which will investigate the significance of works of art through history. They will then prepare a written explanation of how the importance of these works of art were determined.

6. The students will be able to demonstrate intercultural competence by exploring works of art from non-Western cultures, alongside works from Western cultures (SR1). A sense of social responsibility will be developed by understanding varying cultural representations of art. Their understanding will be gauged through written assignments and tests.

**Grading:**

Your grade will be based upon:

1. Class attendance and participation (10%)
2. Test # 1, 2, 3 and 4 (30%)
3. Final examination (20%)
4. Term paper (20%)
5. Group Project (10 %)
6. Online Multiple-Choice Chapter Quizzes (10%)

1. The class participation grade will be based upon chapter quizzes from the book and active participation in the video game Arte Hemut (on Egyptian art).

In addition, I will be providing opportunities for extra credit assignments throughout the semester, which will include movies, gallery talks and presentations outside of class. These opportunities will be optional, but they can provide a real boost to your grade if you are in a borderline situation.

2. Tests will consist of 5 slide identifications with short responses and 2 longer essay responses, of the compare/contrast type. These questions will be designed to judge your ability to place a work of art within a historical context.

**Helpful hints for doing well on tests in this course:** I encourage students to form study groups, as I find that learning is reinforced through the sharing of class notes, readings from the text and other outside readings that are brought to group study sessions. **I also recommend that you review your class notes on a weekly basis, as this will help you to commit the information to memory. This means you need to be taking notes! Over the years I have found that grades are higher for students who are actively engaged in note taking during class. As students take notes, they are**
more engaged mentally in the class, participate more fully in class discussion, and are better prepared for the examinations. Reading the textbook before classes further bolsters your learning and is also highly recommended as a reinforcement of in class learning. In addition, an attitude of interest will help you overall. Texting during class or looking at social media or e-mail on your laptop during class detracts from your ability to absorb the information. If you are too tired to stay alert, grab a cup of coffee beforehand. Do not come to class and put your head on the desk. Active engagement in the classroom helps you with your grade.

4. The term paper will consist of an in-depth analysis of one work of art from the cultures and time periods covered in class and in the text. Alternatively, the student may select two or three works of art to discuss in a compare/contrast format. The paper of 750-1250 words must be typewritten using a double-spaced format. The paper must also contain a short bibliography of 2-3 sources (book or periodical sources, no websites allowed). The papers will be graded according to the attached guidelines.

The paper should contain at least one illustration of each work of art that you are discussing, as well as title page, footnotes and bibliography. If you choose to compare your work of art to other works of art, illustrations of those works should be included as well.

The paper topics must be pre-approved by me no later than October 15th. If your paper topic has not been turned in, in written form, by that date, I will deduct ten points per day from your final paper grade.

Instructions on how to submit papers will be provided later during the semester.

5. The group project will be conducted on November 24th. Students will be examining works from non-Western cultures and will develop rationales for which images should be included on the final examination. Their conclusions will be submitted to me in written form with all names of the members of the group listed at the top, but they will also present their ideas directly to class with one representative speaking for the group. Students in other groups may provide comments agreeing or disagreeing with the selections.

6. Online multiple-choice chapter quizzes from Cengage’s Art Through the Ages.
Grading Scale:

Your final grade for the course will be generated utilizing the three components listed under “Grading” in the percentages indicated.

1. 100-90 point average=A
2. 89-80 point average=B
3. 79-70 point average=C
4. 69-60 point average=D
5. 59-0 point average=F

Class Policies

Disabilities Accommodations

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

Grade Appeals

As stated in University Procedure 13.02.99.C0.03, Student Grade Appeal Procedures, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C0.03, Student Grade Appeal Procedures. For assistance and/or guidance in the grade appeal process, students may contact the Dean’s office in the college in which the course is taught or the Office of the Provost. These documents are accessible through the University Rules Web site at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.c0.03_student_grade_appeals.pdf.

Academic Advising

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

Dropping a Class

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services
Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.

**Academic Honesty/Plagiarism**

*Definition:* In an instructional setting, plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source. Plagiarism is a violation of academic expectations, but it is sometimes difficult to understand what plagiarism actually is. Often, students commit unintentional plagiarism (not citing sources properly, for example), because they are unaware of the standards that apply. Plagiarism includes:

- Using the work of another as your own,
- Downloading or purchasing ready-made essays off the web and using them as your own,
- Using resource materials without correct documentation,
- Using the organization or language of a source without using quote marks and proper citation.
- Turning in a researched project without citing sources in an appropriate documentation style.

When you are confused about citation of quotes or ideas, please visit the Writing Center or me to get help. Information on MLA documentation rules and APA documentation rules is available at Purdue.

University’s OWL: [http://owl.english.purdue.edu/](http://owl.english.purdue.edu/), and from our local Writing Center at CASA.

**Campus Safety Measures**

To promote public safety and protect students, faculty, and staff during the coronavirus pandemic, Texas A&M University has adopted policies and practices for the Fall 2020 academic term to limit virus transmission. Students must observe the following practices while participating in face-to-face courses and course-related activities (office hours, help sessions, transitioning to and between classes, study spaces, academic services, etc.):

- Self-monitoring—Students should follow CDC recommendations for self-monitoring. **Students who have a fever or exhibit symptoms of COVID-19 should participate in class remotely and should not participate in face-to-face instruction.**
- Face Coverings—**Face coverings** (cloth face covering, surgical mask, etc.) must be properly worn in all non-private spaces including classrooms, teaching laboratories, common spaces such as lobbies and hallways, public study spaces, libraries, academic resource and support offices, and outdoor spaces where 6 feet of physical distancing is difficult to reliably maintain. Description of face coverings and additional guidance are provided in the [Face Covering policy](http://www.provost.tamu.edu/face_covering_policy) and [Frequently Asked Questions (FAQ)](http://www.provost.tamu.edu/face_covering_policy) available on the [Provost website](http://www.provost.tamu.edu/face_covering_policy).
- Physical Distancing—Physical distancing must be maintained between students, instructors, and others in course and course-related activities.
- Classroom Ingress/Egress—Students must follow marked pathways for entering and exiting classrooms and other teaching spaces. Leave classrooms promptly after course activities have concluded. Do not congregate in hallways and maintain 6-foot physical distancing when waiting to enter classrooms and other instructional spaces.
- To attend a face-to-face class, students must wear a face covering (or a face shield if they have an exemption letter). If a student refuses to wear a face covering, the instructor should ask the student to leave and join the class remotely. If the student does not leave the class, the faculty member should report that student to the [Student Conduct office](http://www.tamu.cc/studentconduct/) for sanctions. Additionally, the faculty member may choose to teach that day’s class remotely for all students.

**TAMU-CC Face Coverings**
TAMUCC Face Coverings Policy and FAQs:
https://www.tamucc.edu/fall-2020/face-coverings-faq/

Rule and Procedure:
https://academicaffairs.tamucc.edu/rules_procedures/assets/34.99.99.c0.02_use_of_face_coverings.pdf
WANT TO MAKE AN A?

1. READ and listen to your assigned chapter prior to class to be prepared. Take your chapter test before class as well.

2. SHOW UP!—Class participation is critical to success in college (as in any pursuit in life).

3. UNPLUG!—turn off your cell phone, e-mail and social media. It can wait a short time! I promise your family won’t report you missing during the short time you are in class. In fact, they might even be impressed by your priorities!

4. TAKE NOTES!—Notetaking reinforces knowledge. Note taking also keeps you more actively engaged in class.

5. LOOK UP!—Art history requires visual learning. The slides are up there!

6. DON’T FALL ASLEEP IN CLASS—Coffee is always close by (or at your home).

7. RE-READ your notes and book after class to highlight critical information.

8. THINK ABOUT IT—The goal of college is to make you wonder and be curious!

9. DON’T FORGET ABOUT IT—Art is an open road to everywhere!

NOTE: A great deal of material is covered in this class. It is recommended that the students begin studying the first week of class. This course cannot be passed through last
minute studying alone. It is recommended that you do the readings as scheduled and that you begin reviewing the images on your own as soon as possible.

The following is a tentative class schedule. It may vary somewhat during the course of the semester, but readings should be done on time to keep the student up with the course requirements.

**CLASS SCHEDULE**

8/20  Introduction and Chapter 1, Art Before History, homework due

8/25, 8/27  Chapter 2, The Ancient Near East, homework due on the 25th

9/1, 9/3  Chapter 3, Egypt Under the Pharaohs, homework due

**9/8**  Test # 1 (Chapters 1-3)—UNIT I

9/10  Chapter 4, The Prehistoric Aegean, homework due

9/15, 9/17  Chapter 5, Ancient Greece, homework due on the 15th

9/22  Chapter 6, The Etruscans, homework due

**9/24**  Test # 2 (Chapters 4-5), UNIT II

9/29  Chapter 7, The Roman Empire, homework due

10/1, 10/6  Chapter 7, continued

10/8, 10/13  Chapter 8, Late Antiquity, homework due on the 8th

**10/15**  Paper topics due

10/20, 10/22  Chapter 9, Byzantium, homework due on the 20th

**10/22**  paper topic resubmit deadline

10/27  Test # 3 (Chapters 6-9), UNIT III

10/29, 11/3  Chapter 11, Early Medieval Europe, homework due on the 29th

11/5, 11/10  Chapter 12, Romanesque Europe, homework due on the 5th

**11/10**  Term Papers Due

11/12  Chapter 13, Gothic Europe, homework due on the 12th
11/17  Test # 4 (Chapters 16-18), UNIT IV
11/19  Non-Western Lecture, Dr. Rote, instructions provided for group project
11/24  Group Project

Tues., Dec.1  FINAL EXAMINATION (Chapters 10 and 15-19) 11 a.m.-1:30 p.m.

Please retain this syllabus, refer to it regularly throughout the semester and follow all deadlines as listed unless otherwise notified during class. You are expected to turn in all work on time and be prepared for all examinations without reminders from me.

Form to turn in paper topic
Due October 15

Course: ARTS 1303
Name of Student:

Paper Topic:

________ Approved _________ Not Approved

Comments on paper topics not approved:

If not approved, please resubmit by October 22

GRADING GUIDELINES
FOR ART HISTORY PAPERS

Topic turned in after the deadline specified on the syllabus-10 points per day late will be deducted from the paper grade.
Paper turned in after the deadline specified on the syllabus-10 points per day late will be deducted from the paper grade.

Topic selection is a crucial component of a successful paper. The thesis statements must be well developed when turned in on the date topics are due. If you want guidance in the development of your thesis topic, please make an appointment to visit with me. I will be happy to visit with you as often as necessary during the preparation of your paper.

Biographical data in lieu of discussion of stylistic/iconographic concerns-failing grade.

**Papers**
- **Correct length** (750-1250 words) 10 points
- **Footnotes or endnotes** 5 points
- **Bibliography**-minimum of 2-3 books and periodical references (no websites accepted)—MLA, APA or Chicago style 5 points
- **Thesis** (main idea development) 20 points
- **Body** (proof of thesis)/Quality of Presentation 50 points
- **Conclusion** 10 points

Please include photocopies of works of art that you are referring to in your paper, particularly of lesser known works of art.
# RUBRIC FOR EVALUATION OF PAPERS

<table>
<thead>
<tr>
<th>Score</th>
<th>Mechanics</th>
<th>Organization</th>
<th>Thesis</th>
<th>Support</th>
<th>Style</th>
<th>Overall Development</th>
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<tbody>
<tr>
<td>A</td>
<td>very few or no mechanical errors, with complexity</td>
<td>-carefully but subtly organized from beginning to end w/smooth transitions -strong intro and conclusion framing the topic of discussion -paragraphs address one subject with interest</td>
<td>-thesis is specific, focused, purposeful, analytic, and insightful</td>
<td>-supporting details are rich, interesting and full -details are relevant and appropriate -many quotes used smoothly and explained fully with close detail and interpretation</td>
<td>-rich, effective vocabulary -uses a variety of sentence structures, types, and lengths -offers a consistent voice and tone -no structural errors</td>
<td>-fluent, original and insightful -thoughts are critically analytical of the text -ideas show clear understanding of the text</td>
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<tr>
<td>B</td>
<td>few or no mechanical errors, relative to the length or complexity</td>
<td>-organized from beginning to end w/smooth transitions -clear focus -logical order -strong intro and conclusion -paragraphs address one subject clearly and intelligently</td>
<td>-thesis is specific, focused, purposeful, and analytic</td>
<td>-details are strong, but lack richness and specificity -details are relevant -quotes are smoothly introduced and explained fully, but not excessively used</td>
<td>-effective vocabulary -moderately successful in using a variety of sentence patterns -reasonably consistent voice and tone -few errors in structure or usage</td>
<td>-fluent, fully developed -solid -evidence of creative thought -complex ideas, showing you have thought critically about the text</td>
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| C     | -some mechanical errors that do not interfere | -transitions are present -organized, but with | -thesis is specific, focused, adequate | -details are acceptable vocabulary -attempts sophisticated | -acceptable vocabulary -fluent -ideas are developed, | -moderately
<table>
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<tr>
<th>Range</th>
<th>C- Range</th>
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<td></td>
<td>-some mechanical errors that interfere with communication -errors are disproportionate to the length of complexity of the piece</td>
<td>-noticeable mechanical errors that interfere with communication -errors cause major problems for readers</td>
<td>mechanical errors that seriously interfere with</td>
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<td></td>
<td>-focus is unclear or limited -intro and conclusion are insufficient -poor transitions -lacks closure</td>
<td>-unfocused -thought patterns are difficult to follow -paragraphs are poorly structured</td>
<td>-so short or muddied that it lacks organization or focus</td>
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<tr>
<td></td>
<td>-thesis is specific and focused</td>
<td>-thesis is present, but vague and difficult to identify</td>
<td>-no thesis</td>
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<td></td>
<td>-details lack elaboration -some details do not support the focus -lacks important details -quotes lack explanation or are not introduced</td>
<td>-details are merely listed -repetitious details -too few details -few examples, poorly used</td>
<td>-virtually no examples or quotations -irrelevant details -unclear statements</td>
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<td></td>
<td>-simplistic vocabulary -little sentence variety -barely recognizable voice and tone -errors in structure and usage</td>
<td>-no sentence variety -serious errors in structure and usage -lacks voice or tone -simplistic vocabulary with incorrect usage</td>
<td>-not developed -does not show thought or original ideas</td>
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<tr>
<td></td>
<td>-thinly developed -some independent thought -repetitive or too general</td>
<td>-poorly developed -lacks clarity -very little independent thinking -plot summary</td>
<td>-not developed -does not show thought or original ideas</td>
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Here are some of the things that you will want to think about when writing your analysis. You do not have to answer all of these questions in each paper. These questions are included here to give you suggestions on how to think about art:

1. Give basic facts about the work:
   - What is the title?
   - When was the work done?
   - Where was the work done?
   - What medium was used?
   - What is the work’s size?

2. What is the subject of the work?

3. What is the purpose of the work?

4. What is the content of the work (what is the artist’s message)?

5. What period or movement does the work belong to?

6. What choices did the artist make concerning the formal elements and principles of design?

7. What does the work of art tell us about the cultural group who made it?

8. What is your response to the piece? How did the artist’s formal choice affect your response?

9. Where and how does the work fit into the history of art?

10. Did the artist use sources—religious, historical or visual?

11. What do important scholars say about this work?

12. What is the work’s relationship to the worldview at the time it was created: religion, politics, economics, science, mathematics, psychology, sociology and so?

13. How does the work compare to earlier works or to works being done at the time?

14. What was the process of the piece?

15. What is the significance of the piece?

16. Is the work symbolic?