

Art 183: Survey of Western Art History, II



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Office: NFAC 193, off the
northwest corner of the
NFAC Courtyard.

Office Hours: On record:
MWF 9:30-10:45 AM, or by
appointment. In fact, I'm
around a lot, as indicated in
the schedule below, so feel
free to drop by).

Here is my Weekly Schedule Spring 2018:

	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-9:50	Usually here	Usually here	Usually here	Usually here	Usually here
10:00-10:50	Office		Office		Office
11:00-11:50	Art 183 Section 1		Art 183 Section 1		Art 183 Section 1
12:00-12:50	Art 183 Section 2		Art 183 Section 2		Art 183 Section 2
1:00-1:50	Art 394 20 th C.		Art 394 20 th C.		Art 394 20 th C.
2:00-2:50	Art 388 19 th C.	Maybe, but No Promises	Art 388 19 th C.	Maybe, but No Promises	Art 388 19 th C.
3:00	Briefly after class		Briefly after class		Briefly after class

NOTE: e-mail is by far the best way to get in touch with me, if you can't drop by in person. 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: 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.

Catalogue Description of Art 183: History of art from the 13th century to the present, emphasizing historical, cultural, religious, economic and political factors that influenced the architecture, painting and sculpture of Europe and the US. GDR: HU1. GEP: HP, GA

What Art 183 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. This will certainly include artistic style and imagery, like a conventional Art Appreciation course, but that will not be enough by itself. This class is designed for studio art majors, who need to know this subject at the level of a true college course. We must go into historical 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 that created the artistic context in which artists worked, especially the viewers for whom works of art are intended. 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 country or society affect their art and how art of one country or religion (or whatever else) influences others. We will investigate factors such as politics, warfare, Christianity (in several forms), intellectual history (philosophy), the human ego, trade, wealth, the great plague, revolutions (intellectual, cultural and military) and tons more.

It's great stuff—this is a rich and awesome topic—but it is also therefore a serious class. But don't panic. If course evaluations over the past decades are any indication, this is also one of the most satisfying courses at UWSP. *That can only happen 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 quiz or 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 material itself is actually quite easy, and the exams are very straightforward. If you know the material and can write fluently in English, then you'll have no trouble with the exams. Even before an exam starts, it is readily possible for well-prepared students to know, for sure, that they already know what they need to.

The bad news is the volume of material; this course is very demanding simply because there is a TON of stuff to learn. It is certainly great stuff, but this class covers eight centuries of astonishing achievement. That's a lot.

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. In this class you simply cannot leave it to the week before an exam. Quizzes are designed to help you with this, but you still need to contribute your own initiative.

It's a very simple situation. If you do your work consistently, you will love this class. That refers to most of you. If you just take it easy, you'll get left in the dust by everyone else and you will be gone before Spring Break. This only happens to a few, but it does happen every year.

What resources do you have?

First, and most important, you have a real, no-kidding professor of art history. That would be me. I'm happy to work with you in whatever way you need in order to learn this material and sort it out intellectually. I will be on campus MWF 9:00-3:00, TR 9:00-noon (often later) and most week-end mornings. If I'm around, but 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. 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, about an hour a day. If you keep up, the readings and lectures will reinforce each other in detail, and that will make it much easier to study, remember and learn.

Caveat: Reading and studying while also constantly consulting Twitter, Facebook and text messages is a perfect strategy for crashing and burning in the class. Focus.

Third, you have the Web. This is a great resource for an introductory survey. Doing a Google topic search will turn up tons of useful material, and Wikipedia has entries on just about everything we touch. Nearly every university in America and Europe has an Art History intro survey, and many have web pages similar to our D2L site. Myriad thoughtful people post mountains of stuff that can answer any questions you may have about this course. If you are interested in more illustrations of a given country, style, period or artist, a Google Image Search will find those for you too. UWSP also has an ArtStor account, and you can get good pictures of pretty much anything there, logging on with your UWSP account info and password.

Fourth: a RID (Reading in Discipline) option is available for Art 183. We'll have the student leader come to class later in January 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, brief writings and discussion topics will be assigned, and then the group gets together to discuss them.

I don't take roll, but I strongly recommend regular class attendance. A well-motivated student can get a good grade in this class by systematically using the text, lecture recordings, blurbs and lecture powerpoints posted in D2L. Of those, attending the lectures is the most vivid and memorable experience, making the material easier to learn and remember. It's up to you.

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.

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. THIS IS DISRUPTIVE BEHAVIOR.

So is chatting with your neighbor. If it's not sufficiently on-topic to share with the class, save it.

General Course Rules:

Please Note: THE RULES for this course are crucial and completely 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: read the rules very carefully indeed; 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 you to keep track of yourself, therefore, and here are the rules by which you need to do so. Read them.

Course Requirements:

NOTE: these are Requirements, not options: All requirements are required. Period.

1: Assigned Readings in D2L: The syllabus, Textbook, Christianity blurb and other academic info for this course posted in D2L. *In particular, read the Textbook sections during the semester, day in and day out, as we go through the topics in order.*

2: Introduction to Historical Christianity: Wednesday 24 January at 3:00 PM. In our regular classroom. **The content discussed in this session is required for the course, but you have three options as to how to access it. I'll explain in class.**

3: Scheduled Quizzes and Exams during the semester (*Not Cumulative, including the Final*)

Quiz 1: Slide ID Quiz on Friday 9 February. About 15 minutes.

Quiz 2: Term Definition Quiz on Friday 16 February. 15 minutes, strictly timed.

Exam 1: Slide IDs and long Slide Comparison Essay on Friday 23 February.

This lasts the whole 50 minutes, strictly timed.

Spring Break is the week of 26-31 March.

Quiz 3: Slide ID Quiz on Friday 6 April (the Friday just after Spring Break).

Quiz 4: Term Definition Quiz on Friday 13 April

Exam 2: Slide IDs and long Slide Comparison Essay on Friday 20 April.

Same format as Exam 1, 50 minutes, strictly timed.

4: Final Exam: *See the schedule below.* The Final Exam is the full two hours if you need it. It takes place in 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 Exams 1 and 2.

Final Exam Times:

Section 1: Monday May 14: 8:00-10:00 AM (Don't be late...)

Section 2: Tuesday May 15: 12:30-2:30 PM

NOTE: 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. I have no control over it.

Grade Calculation:

The basic calculation of the final grade is a weighted average of three constituent grades:

- 1) The average score of all four regular Quizzes is 20%.
- 2) The two Mid-Term Exams are each 20%, i.e., 40% together.
- 3) The Final Exam is 40%.

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 bias towards the final exam. That is both because it is bigger, longer and more complicated than the others and because by the end of the semester most students are doing better in this class than at the beginning. The extra significance of the final lets you make up some lost ground if you need it (don't do badly on the final, though, because that can also bring you down in a hurry).

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 alternative or 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 will know exactly what you need to be able to do, so keep preparing yourself until you are able to do it. Your grade will tell you how well you did that.

WARNING: QUIZZES AND EXAMS ARE SACRED: I expect everyone to show up for exams exactly as scheduled. I can make last-minute exceptions only on an emergency basis, like serious (SERIOUS) illness or a death in the immediate family. The sniffles, laryngitis and other minor ailments 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 you must leave me an e-mail or voice-mail message, BEFORE the exam (e-mail & voice-mail 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.

DEATH 

The WORST thing you can do in this class is simply not show up for an exam and expect to talk your way out of it afterwards. I regularly fail students who try to do this.

I'm not a jerk, either, although I do cheerfully destroy people who are. I'll work with you if you give me a chance. Not showing up doesn't do that. So, ***If you have a likely conflict that you can foresee in the future, come chat, as much in advance as possible.*** This is especially easy if you have a scheduling conflict for special activities like academic field trips, varsity sports, etc. If you are scheduled to participate in activities like this, your professor or coach will provide you with documentation of the nature of the event and its date. ***Come talk with me in advance and we can work out an alternative exam time.***

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.

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. Read the on-line text. 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 explain the stylistic features in cultural terms. A perfect description of stylistic features with no 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. Learned some basic facts, with incomplete 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%).

Your job in this class consists of the following steps:

- 1) Learn the cultural context for each country and phase. This will include the principal historical, economic, religious, and other such factors. 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. Many of the technical terms will also be associated with the cultural contexts, so they'll reinforce each other.

2) Related to that, learn the general artistic features that correspond to the country's or phase's unique combination of history, economy, religion, etc.: "How does Rationalism relate to the art world?", "What are Catholic Counter-Reformation artistic needs?" "What are the motivating values of the Dutch merchant class?" Patrons exercise strong control over the art world; you'll need to explain how and why. #1 and #2 will be closely associated.

3) Learn the specific artistic features that correspond to the individual artist (say, "Donatello"), a specific artistic type (say, "Impressionism") or an artistic philosophy (What a group of patrons or artists believes art ought to be). This will vary a bit from country to country, phase to phase and artist to artist.

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. Commonly #3 and #4 will be closely associated and easy to explain.

Naturally, class lectures and all the materials in D2L will be devoted to explaining these things.