

art 165: history of art I

spring 2015 syllabus



Please read this entire syllabus very carefully. Your enrollment in this class means you agree to abide by these terms.

I. contact information



Associate Professor: Mark J. Hudelson
Office: D25
Office Hours: MW: 12:30-2:00; TTh: 12:30-1:30
Office Telephone: (760) 744-1150, ext. 2979
Email: mhudelson@palomar.edu

Class Meeting Days/Time: MW/2:00-3:20
Room #: C-5
Class #: 30046
Units: 3



Prof. Hudelson's Web Site: www2.palomar.edu/users/mhudelson
BlackBoard: learn.palomar.edu/webapps/login
Twitter: twitter.com/ArtHistoryProf
YouTube: www.youtube.com/ArtHistoryProf
Cram: www.cram.com/user/ArtHistoryProf

II. course description

During this course, we will study art from its beginnings in the caves of western Europe to the soaring cathedrals of the Gothic age. The major forms of the visual arts will be examined: painting, sculpture, and architecture.

III. student learning outcome (SLO)

Students will be able to identify works of art created in various periods, from prehistoric through Gothic.

IV. twitter



Although there is a general announcements page on my website, you'll find the most up-to-date announcements on my Twitter page (ArtHistoryProf). I've found that this is an easy way for me to send out a quick message to all five of my classes. I'll tweet last minute absences on my part or grades I've just posted or interesting art history articles.

V. required materials

A. Textbook

Adams, Laurie Schneider. Art Across Time (Volume One: Prehistory to the Fourteenth Century). Fourth edition. New York: McGraw-Hill Higher Education, 2011. Available in the Palomar College bookstore (and other bookstores). For this class, we will only cover the material in Volume One of Adams.

B. Course Packet

Hudelson, Mark. History of Art I: Prehistoric through Gothic. Fifth edition. Boston: McGraw-Hill Higher Education, 2012. This is a collection of guides that you will need for this class. It's only available in the Palomar College bookstore.

If you're buying both the Adams text and my course packet at the college bookstore, you have the option of purchasing them as a single bundle. I think it's a little cheaper that way.

C. Scantrons

Three 886-E ("The Mini Essay Book") Scantrons (one for the first midterm, one for the second midterm and one for the final). Be sure to **only buy Scantrons 886-E**. Other Scantrons will not work with my exams. Available in the Palomar College bookstore.

D. Notebook Paper

For taking notes in class each day.

VI. grades

Test grades are based on the table below. The college does not use "+" or "-" for *semester* grades. Grades that are between a ".5" and a ".9" will be rounded up. For example, an 89.5% will be rounded up to a 90%. An 89.4% will remain at an 89%.

"A" range	"B" range	"C" range	"D" range	"F" range
A = 93-100%	B+ = 87-89%	C+ = 77-79%	D+ = 67-69%	F = 0-59%
A- = 90-92%	B = 83-86%	C = 73-76%	D = 63-66%	
	B- = 80-82%	C- = 70-72%	D- = 60-62%	



I will post your grades by your student ID number on my website. Just click on **grades** from my homepage, then on your class. I'll update these grades as you complete quizzes and exams. At the end of the semester, you'll see your final semester grade posted here, too.

Your semester grade will be based on the percentages listed in the table below. You can record “your score” for each assignment, do the math to find out your “weighted score,” then add up the scores to get your “semester score.” I’ll post your scores by your student ID number, both in class and on my web site, throughout the semester.

ASSIGNMENT	YOUR SCORE	WEIGHT	YOUR WEIGHTED SCORE	
1 st Quiz*		x .10 (10%) =	*	*Only count your TWO HIGHEST quiz scores, not all three!
2 nd Quiz*		x .10 (10%) =	*	
3 rd Quiz*		x .10 (10%) =	*	
1 st Midterm		x .15 (15%) =		
2 nd Midterm		x .15 (15%) =		
Museum Paper		x .25 (25%) =		
Final Exam		x .15 (15%) =		
Participation		x .10 (10%) =		
SUB TOTAL =				
Complete the EXTRA CREDIT? If so, add 5 points:				
TOTAL (This is your SEMESTER SCORE) =				

VII. exams (45% of your grade)

There will be three exams: two midterms and a final. None of the exams are cumulative. There are practice exams for both midterms and the final on my website.

A. Format

1. Part I: Slide identifications. For each of the ten slides, I will ask you for one bit of information, such as artist or architect, title, period or style, culture, etc. Each slide will be a work of art that is from your book AND that I’ve shown you in class. Works that are ONLY in your book or ONLY shown in class will not be on the slide part of the exams (but could appear in Parts II or III of the exam...see below). For art works, you need to memorize the full, exact title for each piece. For artists, you only need to memorize last names, unless I tell you differently (there are a few exceptions). You don’t need to memorize exact dates of works of art for the slide part of the exams, but you do need to know which period or culture (where applicable) the work belongs to.

2. Part II: Questions. Twenty true/false and multiple choice questions. You could get a multiple choice question asking you for the date of a work of art, but all of the choices will be very far apart. So, just know approximate dates for pieces.

3. Part III: Essay. I’ll give you three essay questions, you’ll pick one to write on.

B. Testing Materials

1. Scantron form #886-E, the Mini Essay Book, and a #2 pencil. Buy three of the scantrons (one for each exam).

2. No outside materials (notes, books, etc.) are permitted.

C. What to Know for the Exams

1. **Readings:** The reading assignments are listed in the Semester Calendar section at the end of this syllabus. Have the reading completed *before* class meets that week.

2. Lectures: The lectures are designed to clarify and elaborate upon the material in your textbook, not simply repeat what you've already read. For that reason, it is very important that you not only be here, but that you *take notes*. Discussion and questions are always welcome during lecture.

3. Course Packet: *Bring your Course Packet to each lecture!* Included in your Course Packet are four types of things: study guides, video guides, chapter guides and test guides.

a) Study guides: These explain, in summary form, some of the major points we will be studying. Some of these guides we will fill out together in class, others will be assigned for homework.

b) Video guides: Any videos shown in class will have a corresponding video guide for you to fill out. The videos we don't see or fill out together in class can be completed by going to my website. Some of the questions from the video guides will show up on the exams.

c) Chapter guides: The chapter guides correspond to each of the chapters in Adams. Each guide lists works of art and terms that are in your book, as well as works and terms not in your book. As I lecture, I'll tell you which items to check off in your chapter guide. This will help you with notetaking by providing you with the correct spelling for each term or work of art, as well as each piece's important factual information (artist, size, material, etc.). I haven't left enough room on the guides for you to take all your notes; please bring separate paper for this. The works of art you check off in the chapter guides, if they're also in your book, could show up on the slide part of the exams.

d) Test guides: The test guides include lists of terms for the quizzes, crossword puzzles with terms from your text, and hints on how to organize the material for the midterms and final exam.

D. Some Exam Day Rules

1. You must be on time for exams! The first part of each exam will be slides of works of art. If you come in late, I will not go back and show you the slides again. Whatever you miss will be a "0." Also, late arrivals disturb the rest of the class.

2. You must come to exams prepared, which means with a Scantron (886-E) and a number 2 pencil. I will not delay the exam so you can run to the bookstore and buy a Scantron. If you're late, you'll miss slides and lose points.

3. Cheating on exams will not be tolerated. Use of notes, books, cheat sheets, headphones, talking to classmates during an exam or any other form of cheating will result in a score of "0" for that exam. Other penalties stipulated by the department, division or college may also be carried out, including referral to the Director of Student Affairs for additional Code of Conduct consequences. If you have a question during an exam, please raise your hand. Every effort will be made to solve your problem.

4. You may not remove an exam booklet from the room.

5. You may not take an exam in a class other than the one you are enrolled in.

E. Make-Up Exams

1. Make-up exams will be scheduled only in exceptional cases and, if circumstances permit, must be cleared with me *prior* to the exam date you will miss. Anyone wishing to take a make-up *must* clear it with me within one week of the exam you missed. Once your absence is cleared, I will give you a study guide for the make-up exam.

2. Only those with an excused absence will be allowed to take a make-up (see "Excused Absences" below). Don't just skip a midterm assuming you'll be able to take the make-up. Also, you may not take a make-up exam to replace a low midterm score. As a reminder, you may be dropped from a class for failing to take exams.

3. The make-up exam will be much more difficult than the regular exams: it will be in essay format and will cover material from both the first and second midterms.

4. A student may only take one make-up, which will count the same as the missed midterm. Since only one make-up is allowed, do not miss more than one midterm or you will receive a "0" for the other one.

5. For the date of the make-up exam, see the Semester Calendar at the end of this syllabus.

VIII. quizzes (20% of your grade)

Three quizzes will be given, but only two will count toward your semester grade. If you take all three, I will drop your lowest score. If you're absent for a quiz, then the other two will count. If you miss two or three quizzes, you'll receive a "0" for the missed quiz or quizzes. *There are absolutely no make-ups for the quizzes* and you may not show up to another class for their quiz. There are practice quizzes on my website.

A. Format

The quizzes will consist of 25 matching questions. For example, you'll match terms with their definitions, artists with periods or their works of art, works of art with periods, and famous monuments with their locations.

B. Testing Materials

You may *not* use any notes, books, etc. for the quizzes. No Scantrons are needed for the quizzes. I will provide you with a quiz sheet to write on. Just bring a pencil or pen.

C. What to Know for the Quizzes

The quizzes will be based solely on material from your textbook reading assignments. See the Semester Calendar for the chapters covered for each quiz. There is a test guide for each quiz, with a list of terms to know, in your [Course Packet](#). The definitions for these terms can be found in your textbook. Information on works of art, artists, periods and locations will come from your readings, too.

D. Arts Media Lab

A great study location that caters specifically to art students is the Arts Media Lab (AML) located in room C-13 in the art department. The AML has tables for (quiet) study groups, as well as art DVDs, books and textbooks that are available to browse, but not check out. There are also computers, both Mac and PC, all of which have internet access and are loaded with Microsoft and Adobe software. The AML's hours (which are subject to change) are: Monday-Thursday, 7:30 a.m.-7:00 p.m. and Friday, 7:30 a.m.-4:00 p.m.

IX. study tools

I've put together a number of tools that will help you with the exams and quizzes. Click on the QR codes below with your phone to go to these sites, or check the first page of this syllabus for the URLs.



A. Practice Tests on My Website

On my website, there are practice midterms, quizzes and final exam. For the quizzes, there are sample matching questions. For the midterms and final, there are sample slides, true/false and multiple choice questions, and essay topics. From my **homepage**, click on **your class**, then **test guides**, then **practice tests**, then the quiz or exam you're studying for.

You'll also find a bunch of other useful stuff on my website: general **announcements**, a **required materials** link (textbook, Course Packet and scantron), **course documents** (PDFs of class handouts, including the syllabus), and a lot of other links. You can also click on your class and go to the video and study guides from your Course Packet with all of the answers filled in.



B. YouTube Test Reviews

On my YouTube channel (ArtHistoryProf), you'll find test reviews for both midterms and the final. I've taken my Keynote (Powerpoint) reviews, which summarize major periods, cultures, terms, and works of art, and turned them into videos. After the review, works of art will pop up with a typical exam question, such as "Period?", "Title?", etc.



C. Flashcards On Your Computer and On Your Phone

On my Cram.com page (ArtHistoryProf), you'll find flashcards for both midterms and the final. Be sure that "arthistoryprof" (me) is the "author" of the flashcard set. Anyone on the site can copy my flashcards and modify them, so be sure you're looking at my cards.

Flashcards are a very useful way to prepare for the slide part of the exams, because they help you to quickly identify the important facts about a work of art. On the Cram homepage, there are links to various apps for your phone, so you can study the flashcards anywhere. Whether you're studying through your computer or phone, you'll find images of important works from your book and lecture, with pertinent information on the back of each image.

Because this is a generic set I've put together for all of my classes, it may include some images I didn't show in your particular class. Due to holidays or absences, I sometimes don't cover the exact same works of art for every class. Or, I may show art in your class that isn't on the flashcard site. The final word on what you need to know for the exams is what you check off in your Course Packet, not what's on Cram.com.

Feel free to save my flashcards and modify them to suit your needs.

X. participation (10% of your grade)

Your attendance at lectures is very important and constitutes your participation in the class. The college states that "students are expected to attend all sessions of each class in which they are enrolled." If you are not attending, you are not participating in discussions, listening to questions and answers, seeing the connection between the lecture and the slides, etc. Also, be aware that this is not an online or TV course. Attendance is required and is factored into your semester grade. I am required by my department, and by the Course Outline of Record, to make at least 10% of your grade a participation grade. Furthermore, college funding is tied to student attendance, as is federal funding for some students. For all of these reasons, I am required to keep track of attendance throughout the semester.

A. Withdrawing

It is your responsibility to withdraw from a class. Don't expect a faculty member to do this for you. If you simply stop attending class without withdrawing, you will receive an "F." You could also be dropped from this class for excessive absences. All of the drop and withdraw deadlines are in the Semester Calendar.

B. Excessive Absences

Palomar College defines excessive absences as "more than the number of times the class meets per week." Since we meet two times a week, you would be excessively absent beginning with your third absence. That means you can be dropped from class with three absences. Good grades do not make up for excessive absences. If you find yourself being absent too much, or doing poorly, drop the course! It's better to withdraw than to receive an "F."

1. If you have THREE UNEXCUSED ABSENCES before the SEMESTER DROP DEADLINE (no notation on your transcript), I may drop you from class, regardless of how well you may have done on quizzes or exams to that date.

2. If you have FIVE UNEXCUSED ABSENCES before the SEMESTER WITHDRAW DEADLINE (a "W" on your transcript), I may withdraw you from class, regardless of how well you may have done on quizzes or exams to that date.

3. Past the withdraw deadline, I will work from the following table to figure your participation grade:

No. of Absences	Participation Grade
0	100%
1	90%
2	80%
3	70%
4	60%
5 or more	0%

C. Excused Absences

The only type of excused absence is one due to illness or injury. In order for an absence to be excused and not counted against you, you must provide me with a doctor's note (or doctor's office receipt) stating the date of your absence on official stationary. A note written by you (or anyone but a doctor) is not acceptable. All notes/excuses are accepted at my discretion. You must bring your written excuse to the class meeting following your absence. I will not accept notes for absences that are days or weeks past. Also, if you are absent, it is *your* responsibility to contact a fellow student and get whatever information (notes, handouts, etc.) you missed.

D. Unexcused Absences

Unexcused absences include traffic, car problems, vacation, work, counseling appointments, baby-sitting problems, etc. Work does not count as an excused absence. If you will miss classes because of your job, please transfer to another time or take this class when your work will not interfere with your attendance. Counseling appointments are not excused absences. If you need to see a counselor, do it at a time other than when our class meets. Absences due to Palomar College sports activities will only be considered if I receive official *prior* notification from the coach.

E. My Absences

My attendance and your attendance have no relationship to each other. I've had students in the past complain, "You missed a class, so I should have one of my absences excused." Sorry, it doesn't work that way. Teaching is my job. For my job, I get ten sick days a year. You are a student. You don't get ten free absences. Our relationship is more employer/employee, if you want to think of it that way. If your boss takes a vacation for three weeks, that doesn't mean you get three weeks off, too. What **is** equal is that all my students are treated the same in regard to attendance.

F. Showing Up, But Still Being Marked Absent

It is possible to show up, but still receive an unexcused absence. Here are a few of the ways:

1. Leaving Early: If you sign the roll sheet, then leave before class ends, you'll be marked absent. If you have to leave early, *tell me before class*. Being "present" means being here for the entire class.

2. Not Paying Attention: This includes talking to your friends, doing work for another class, wearing your iPod headphones, sleeping (even just "resting your eyes" for a little while), or reading a magazine. Any one of those things will get you an absence.

3. Not Being Prepared: If you show up without something to write with, or write on, or without your Course Packet...why even show up? Are you going to memorize the lecture? At the most basic level, your participation grade requires you to come to class prepared. If you don't, it's an absence.

4. Using a Cell Phone: PLEASE SET YOUR CELL PHONE TO SILENT OR VIBRATE. In our class, the lights will be dimmed for viewing slides. So when you check your phone, I see its light, as do students around you. And it's very distracting. IF I SEE YOUR CELL PHONE LIGHT, YOU'LL BE MARKED ABSENT. (If you have an urgent, legitimate reason to check your phone in class, let me know BEFORE class.)

5. Using a Laptop (or iPad or Other Tablet): I've tried allowing laptops for the past few years, but I've had nothing but bad experiences with them. Students always say they're "taking notes," but I end up seeing their eyes glued to their computer screen the entire class (never looking up to see the works of art I'm showing), students near them being distracted by what's on the laptop, or even students laughing about what's on the screen. So, no laptops. Your Facebook status can live without an update for the next hour and twenty minutes.

G. Student Code of Conduct

Please look over the college's Student Code of Conduct in your Class Schedule. Be aware that any student who disrupts classroom teaching (that is, anyone who is a distraction to fellow students or the instructor) can be removed from class by the instructor for two class meetings. Removal from class is only one of several consequences, including probation and suspension, that can be administered, the severest of which is expulsion from the college.

H. Tardies

You are tardy if you are not in your seat at the beginning of class. *Two tardies will equal one unexcused absence.* If you're late by 15 minutes or more, that will count as an absence.

I. Attendance Sheets

Attendance will be taken by passing around a sign-in sheet.

1. Use Your Signature: Be sure to put down your *full signature*: just initials, or a printed name, are not acceptable and will be counted as an absence. If your signature keeps looking different, you may be marked absent.

2. Don't Sign For Others: If you sign the roll sheet for someone else, you will receive a "0" for participation and you may **not** do the extra credit. And the person you've signed for will be marked absent.

3. Sign In Every Day: It is *your responsibility to remember to sign the roll sheet each class meeting.* **If you are here, but don't sign in, you will be marked absent!** If you come in late and miss the roll sheet, see me after class.

4. Stay Seated: If you come in late, have a seat as quickly and quietly as possible in the back of the room. **DO NOT** come in late and walk around the room, looking for the roll sheet so you can sign it to avoid a tardy. If you do that, you'll be marked absent.

XI. museum paper (25% of your grade)

Please read the following carefully *before* you go to the museum!

A. Purpose

In studying art history, it is very important to see real works of art, not just slides or pictures in books. Nothing can take the place of standing in the presence of an original work of art. Keep in mind that the pieces you're looking at may be thousands of years old, and come from half a world away, yet you are standing in front of the same object that an ancient and/or famous artist stood in front of. In looking at original works of art, make a mental note of a few factors, such as size, texture, and dimensions. In books and slides, you don't get a sense of how big or small a work is, whether its surface is smooth or rough, or how it exists in three dimensions (as is the case with sculpture). These are things that can only be appreciated by seeing a work in person, as it was intended to be seen. Writing about a work of art you've seen will help your descriptive, analytical, and comparative skills, and give you an opportunity to apply some of the concepts and terms you've learned in class.

B. Overview

Visit *one* museum from the list provided and turn in a typed paper about a work of art from that museum. Your museum paper must include the following (which are described in detail later):

1. a **cover page** (section E below),
2. a **receipt** from the museum (section F below),
3. a **copy** of your cover page and paper (section G below). You don't need to copy your receipt,
4. a **minimum three page (not including cover page) paper** about a single work of art (section H below),
5. and a **corrected rough draft** of your paper, IF you turned one in to me (section D below).

C. Due Date

See the Semester Calendar for the date your paper is due. You may turn in the paper earlier. *Papers will not be accepted after the due date.* The paper is due at the *beginning* of our class meeting time. Papers turned in after class on the due date will be considered late and marked down. If you're absent on the due date, your absence must be excused for you to turn your paper in late.

D. Rewrites and Returning Students

You may not rewrite your paper for a better grade.

If you've taken one of my classes during a previous semester, you may go to a museum you've visited before, but you must write on a different work of art. If you turn in all or part of a paper from a previous semester, you'll receive a "0." If you're taking another of my History of Art classes this semester, you may use the same museum for both classes, but you must write on different works of art. You must write about a work of art you've seen *this semester* at a museum.

E. Cover Page

Create a cover page with your name, class title, class meeting days/time, and date on it. Title it "Museum Paper" or if you want, you can think up a more creative title. *Do not* put any of this information on your following pages.

F. Receipt

1. *Each individual student* must include a *receipt* from the museum they visited for the paper. Tape or staple the receipt to the back of your cover page. I don't have tape or staplers in class, so be sure to attach your receipt *before* you come to class. I will not accept one receipt for a group of people. If you go with a group or a friend, each individual student must get their own receipt. *I will not accept a brochure, pamphlet, parking voucher, museum bag, postcard or map from a museum as proof of your visit.* Only a receipt or the alternatives listed below are acceptable.

2. The receipt must have the museum's name printed on it. If it doesn't, ask someone at the museum to *stamp* the name onto the receipt. The Getty, the Timken, and the California African-American Museum don't charge an admission fee. In these cases, you may turn in one of the following:

a) a receipt from the museum's bookstore that has the museum's name printed on it. To do this, you'll need to buy something at the museum, such as a postcard. Keep whatever you've bought for yourself, but include the receipt with your paper, or

b) a piece of paper with the name of the museum *stamped* on it and the date of your visit written next to it, or

c) an attendance verification form on museum stationery. Some museums have these forms on hand for students. Anything with the museum's name *handwritten* on it will not be accepted. The Timken has a printed sheet with the museum's web address on it. This is acceptable. Parking receipts from the Getty, with the museum's name on it, are also acceptable, or

d) a photograph of yourself at the museum. *Be sure I can tell that the museum is in the background of the photograph.* In the background I must be able to see the museum (preferably with the museum's name) or a recognizable work of art from the museum. If it is not apparent to me that you are at the museum, you will not receive credit. To be safe, you may want to save your receipt even if you turn in a photograph.

e) **Reason for a receipt:** The important part of this assignment is to see a real work of art, in person. It's easy to look up a museum on the internet (which I encourage) and look at their images online. It's also easy to just look at a museum's brochure or postcards. But, these are not substitutes for the actual works of art. When you provide a receipt, that gives me some assurance that you've actually been to the museum.

G. Copy of Cover Page and Paper

Turn in a *copy* of your paper and title page along with your *original* paper and title page. I will make corrections on the copy and return it to you.

H. Paper

At the museum, pick something you feel strongly about; it will make writing about the work easier. Only choose a painting, drawing, graphic art (photograph, lithograph, etching, woodcut, etc), mosaic, or sculpture. In the case of ancient works of art, utilitarian objects (that are in an art museum) are acceptable. Don't choose a structure (architecture), textiles (with the exception of tapestries), furniture or jewelry unless you check with me first. These types of objects are much harder to write about.

Take some notes on the work of art while you're at the museum. When you get home, organize a paper about the work of art you chose. Your paper must include a **description** of the work, a **comparison** of the work with something from your textbook, and an **evaluation** of the work. Your paper must include these three items, which are discussed in more detail below.

1. Description

a) Describe ONE work of art: not a few works of art at the museum, not the history of the artist or his/her other works of art, not the museum itself or your time at the museum or where you ate lunch that day (I've read all of these things in papers!).

b) Pick an original. Write about an *original* work of art, not a copy. The Timken Museum of Art has a **copy** of Giovanni da Bologna's *Mercury* in its lobby area. Don't write about that.

c) Include in your first paragraph: all of the factual, objective information, such as museum, artist, title, date (give the date the work was made, not the artist's birth and death dates), material, and size, all written in *complete sentences*. For example, you may start off your paper by writing, "A work of art that really impressed me was the *Getty Bronze (Statue of a Victorious Athlete)* from c. 310 B.C. This lifesize, bronze sculpture was probably made by Lysippus and can be seen at the Getty Villa in Malibu..." *Do not* simply put these facts in list form ("*Getty Bronze*. By Lysippus. Bronze. c. 310 B.C. Lifesize. Getty Villa, Malibu."). After giving the facts, go into a description of the subject matter and style of the work in your next paragraphs.

d) Go from general to specific. In your description, start off broad and general, then focus in on the details. For example, if you are going to write about a painting that shows a battle with many figures, don't start off by describing each soldier in detail. Rather, describe the bigger picture first ("In this painting of a battle, two armies are massed on a plain, about to engage in combat in the center of the painting. In the background there is a town in flames. Behind the town a mountain range rises toward a stormy, cloudy sky..."). Now that you've set the scene, go into greater detail ("The army on the left is composed of foot soldiers with swords in the front lines, then archers behind them, and finally knights in armor on horseback. The knights are holding lances. The artist has shown these figures with great detail and realism. Red is the dominant color for this army, which can be seen in the archers' cloaks, the knights' shields, and the banners held by the horsemen in front of the knights..."). As you write, imagine you're watching a movie (your work of art) that starts off with a wide shot of a scene (your general description) and then zooms in for close-ups (the details of your piece).

e) Be detailed: assume I know nothing about the work of art. For example, if you pick a painting called *Still Life with Apples*, don't assume that I know what the painting looks like. There are many "*Still Life with Apples*," so you need to describe your work. How many apples are shown? Are they fresh or rotten? What color are they? How are they lit? How are they arranged? What type of bowl are they in? What color is the bowl? What's in the background (don't forget to describe the background, students sometimes forget this)? Describe, describe, describe!

f) Organize! Remember to organize these facts in your paper. A well organized paper will receive a better grade than one in which elements of the work of art are simply listed without any clear focus or progression.

g) Use art terms. Try to use art terms that we have discussed in class or that you've come across in your reading. Art, like any other discipline, has its own terminology. Use it whenever possible.

h) A warning about photographs. One of the museums you may visit is the Museum of Photographic Arts. Photographs that are on display at this museum are works of art. In describing and analyzing a photograph, you need to approach it with the same criteria you would use in looking at a painting. In other words, what is the subject matter? How does the photographer compose his or her work? Is this a close-up? If so, how does this effect the mood of the piece? Why has the photographer picked this particular angle to shoot from? How has the light been manipulated? Is there a range of blacks, grays, and whites, or are there only extremes of light and dark? Is color used? Is there a sense of abstraction in the work? Is the print something other than a straightforward depiction of a scene? All of the same considerations that go into making a painting also go into making a photograph. The problem that I've seen students run into is when they assume that the object *in* the photograph is the work of art, and not the photograph itself. At a museum, if you see a photograph of an ancient temple, the *photograph* is the work of art, *not*, in this case, the temple. Therefore, you wouldn't want to go into detail describing the architecture of the temple, since that isn't the work of art for the purposes of this assignment. In other words, the photographer didn't design the temple, so that shouldn't be the focus of your paper. Remember, this paper is about you seeing a work in person. You can see the photograph in person, not the temple.

i) Architecture in a painting. I've seen this same problem when students write about architecture depicted in a painting. The Getty Museum has a painting by Monet of the Gothic cathedral in Rouen, France. If you wrote about this work of art, you'd want to focus on Monet's contributions: color, brushstroke, composition, lighting, etc. You wouldn't want to focus on the architecture of the building. The architectural genius is from the Gothic architects and builders, not Monet.

j) For help in taking notes: here's a worksheet you can use at the museum. Bring more paper with you so you can take detailed notes, especially for numbers 8 and 9 below. I'll be looking for this information in your paper. Also, be sure to spell artists, titles of works of art, and names of museums correctly!

1) Name of the museum: _____

2) Name of the artist: _____

3) Name of the producing culture (especially if it's an ancient work): _____

4) Title of the work of art: _____

5) Date the work was made (not the birth and death dates of the artist): _____

6) Material the work is made of: _____

7) Size of the work: _____

8) What is the *subject matter* of the work? That is, what is being shown? Is it a portrait? A landscape? Are there people in it? What are they doing? How are they dressed? Etc., etc.

9) What is the *style* of the work? That is, how did the artist depict this scene? If it's a painting, how is it composed? Do you see brushstrokes? Are the colors bright or dull? Is the scene realistic or abstract? Etc., etc.

2. Comparison

a) Similarities with a work from your textbook. In the next paragraphs, *compare* the work of art you've chosen to something in your textbook. Only pick *one* work from your book for this comparison. The work of art in your book doesn't have to be something we've already gone over in class. Don't go into as much description for the work in your textbook as you did for the museum piece. Just identify the textbook example by artist, title, and a one or two sentence description of the subject matter and/or style. There's no need to include the author or title of your textbook, or the page number your comparison piece is on. Your comparison must focus on the *similarities* between the two works, not their differences.

b) Types of similarities. In choosing a work from your book, think in terms of similar subject matter, time period, style, or mood to the piece you saw at the museum. Some of the more obvious choices, in terms of subject matter, would be to compare two portraits with one another, or two still lifes, or religious works. Or, if you found a portrait in a museum that evoked a sad mood, you could compare it to a landscape painting in your book that has a similar mood. It's also permissible to compare different media, such as a painting with a sculpture, or a sculpture with a drawing. The most important point here is that you clearly explain what elements the two works *share*. Although you may mention a difference or two between the works, the emphasis here is on your being able to pick out the **similarities**. The more you can pick out, the better.

c) Importance. Remember, your comparison makes up about a third of your grade. You cannot simply skip this part of the assignment. Keep this in mind when you go to the museum and pick a work of art. In doing the comparison, you're analyzing the work you picked in a different way, as well as relating it to art we're studying this semester.

d) Another warning about photographs. As I mentioned in the last section, if you were to pick a photograph of a temple to write about, then your comparison piece should be something similar in terms of the way the temple was depicted. It would not be appropriate to pick a photograph of, say, a Greek temple in your book for a comparison. Such a photograph is not a work of art *itself*, but rather a picture *of* a monument. The same is true of our earlier example with Monet's painting of Rouen cathedral. If you picked this painting to write on, you wouldn't want to pick a photo of a Gothic cathedral in your book for a comparison, since the artistic focus of Monet's work isn't the architecture itself (which he didn't design), but his interpretation of it. In your textbook, volume one of Adams, all of the photographs are *of* works of art (monuments and architecture), they are *not* works of art themselves. Again, photographs can be tricky, so I normally advise students to steer clear of them, unless you fully understand my comments thus far. If you have any questions, please see me.

3. Evaluation

a) Be judgmental. In your *last* paragraphs, *evaluate* the work of art. This is where you get to be subjective and judgmental. Why did you like it? Why did you not like it? Do you like the subject matter or style, and why? How does the work make you feel? What kind of personal associations can you make with the piece? What do you think the artist's purpose was in creating it? Why did you pick this work out of all the others at the museum? Etc., etc. Remember, your judgment will only make sense to me after you've completely described the work. You may include some descriptive passages toward the end of your paper, but the bulk of the description needs to be in your first paragraphs.

b) Be fair. Don't feel that you have to criticize the work of art. There's a reason why the work of art is in a museum, even if you don't understand what that reason is. Criticism is fine, but be fair and keep in mind the artist's intent in making the work. Be careful if you say that the work of art is "too simple," or that the artist has "no talent," or "I could do better." It's o.k. not to like something, but be *persuasive* with your reasons and *support* your conclusions. I've rarely seen a student successfully criticize a work of art from a museum. You're usually on safer ground picking something you *like* at the museum.

I. Some Rules to Keep in Mind:

When you get your paper back, you may see some circled numbers. They refer to the numbered items below. Avoid these mistakes and you'll earn a higher grade! Numbers **1-11** are **formatting** problems to watch out for.

1. Your paper must be a minimum of three typed pages. Don't try to "stretch" your paper to the required length by adding your name to the top of every page, increasing your margin widths, putting headings on your first page, inserting extra space between paragraphs, or using a large font. These items are discussed individually below.

2. Your paper must be double-spaced (so I will have room to write comments).

3. Your paper must have one inch margins for the sides, top and bottom. You can use a *slightly* larger margin, such as 1 1/2 inches, for the top of your first page.

4. Please use a normal font, such as Times, Adobe Garamond, Courier, etc. Don't use any fancy or large or colored fonts. Also, use a normal font size (about 12 point; in other words, no gigantic or very small letters). Make your paper look as professional as possible.

5. Indent at the beginning of a new paragraph.

6. Don't put any extra spaces between paragraphs.

7. Don't write out the headings "Description," "Comparison," and "Evaluation." I'll know it's your description because you will be describing the work of art. And don't include such obvious statements as, "I will now evaluate the work of art..." or "This ends my comparison of the two pieces."

8. Please *do not* put your individual pages in plastic sheet holders! I need to write on your paper to grade it, and it's a pain in the neck to take out each page, correct it, then stuff it back into the plastic holder (sorry, pet peeve of mine). Just turn in each paper in a folder of some kind (manila folder, report folder, etc.) or, if you want, just staple your cover page and paper together.

9. Include a copy of your cover page with the copy of your paper.

10. Don't include the information on your cover page (name, date, title, etc.) on any of your other pages. This information only goes on your cover page.

11. This is **not** a research paper. Therefore, there is no need for a bibliography or footnotes. I only want **your** observations and opinions, not someone else's. Don't include quotes from the museum, your book or any other source. See number 49 regarding plagiarism. Plagiarized facts, ideas, or observations will get you a "0."

Spelling, grammar and punctuation do count, and those are the problems addressed in numbers **12-23**. Your points are lost on the reader if you don't clearly convey them. The following is from the college catalog: "Clear and correct use of English, both on tests and on written assignments, is expected of all students."

12. "Its" is possessive, as in "the painting is big and **its** colors are bright." "It's" is a contraction of "it is," as in "**it's** a big painting." If you're using a proper noun, as in "van **Gogh's** brushstrokes are visible," then you use the apostrophe.

13. If the artist's name ends in an "s," put the apostrophe after the "s," as in "**Rubens'** colors are very rich."

14. Be sure to spell artists, titles and museum names correctly! There is no excuse for misspelling these.

15. "Their" is the possessive form of "they," as in "it's **their** painting." "They're" is a contraction of "they are." And "there" usually refers to a place, as in "the sculpture is over **there**."

16. "A lot" is two words.

17. "Background," "foreground," "watercolor," "lifesize," and "brushstroke" are each *one* word.

18. There is no "ass" in "canvas" (one "s").

19. Common word mix-ups (that your spell checker won't catch): **Tempura/Tempera**. One is a deep-fried, Japanese dish, the other is an egg-based paint. **Woman/Women**. One is singular, the other plural. **Angel/Angle**. One is a heavenly creature, the other is a corner. **Waist/Waste**. One is the area around your hips, the other is something you discard.

20. When describing a work of art, stay in the present tense. For example, don't say "the apples in the painting **were** red." Unless someone went to the museum and painted over them since you were there, the apples are *still* red. "The apples in the painting **are** red" sounds much better. If you're talking about an event in the past, then, obviously, use the past tense: "Monet **Painted** this work using oil on canvas."

21. Be consistent in your capitalization. For example, if at one point you refer to the Christ "child" with a lower case "c," don't change it later to a capital "C"...and vice versa. The same is true for "God" and "god."

22. Commas and final punctuation marks go *inside* the quotes, as I've done "here."

23. When writing dates, don't use apostrophes. For example, "1800s" is correct, "1800's" is incorrect.

Items **24–49** show you some common **stylistic** rules that are used in art historical writing, as well as general style rules for writing college papers.

24. Works of art must be either *italicized* or underlined. *Do not* put works of art in quotes or use bold type. Do not italicize, underline, or make bold the name of the museum or the artist.

25. When you describe your work of art, be sure to give the date the work of art was created, not the artist's birth and death dates.

26. Don't use "A.D." after dates unless they're close to the year "0."

27. A painting, sculpture or photograph can be a "work of art," a "work" or a "piece." The terms "piece of art," "piece of work" or "piece of artwork" generally aren't used.

28. A "portrait" shows a real, non-fictional person, who is usually identifiable and who has been **seen** by the artist. A landscape or a still life, for example, is not a "portrait." Mythological and religious subjects aren't portraits either, since the artist didn't see the person. There are no "portraits" of Christ or Venus, only "depictions" of them.

29. Don't start off your description saying, for example, "**the** mountain is brown and **the** river is blue." Before talking about **the** mountain, you need to introduce it. Example: "In this landscape painting, there is **a** large mountain in the background and **a** river in the foreground..." Now you can talk about **the** mountain: "**The** mountain is brown and..." Remember, start off general, then get more specific.

30. At the beginning of your first paragraph, give the factual information about the work of art (artist, title, date, size, material, etc.) and then get right into your description of the work. Don't tell me about your day at the museum, what the weather was like, other works of art or exhibitions, the artist's personal history, other works by the artist, your visits to other museums, etc. In a paper this short (3 pages minimum), you can't afford to spend time discussing things other than the work of art you've picked. Also, remember to start off broad and general in your description, then get specific and detailed after that.

31. The museum will almost **always** provide you with the artist's name, the date the work of art was created, the material, and the size of the work. These will be on a card next to the piece. If any of this information is not provided, check the museum's website and get the information there. If you still can't find the information, that's fine. But, if you write that "the museum didn't list a date for the work," and I find one, then you'll be marked down.

32. Organize your paper! For example, don't start off describing the figures in a painting, then move to the landscape, then back to the figures, then to the architecture, then back to the landscape. "Organization is next to godliness" (my personal motto).

33. Once you've given the artist's full name at the beginning of your paper, just use his or her last name after that. Do not use the artist's first name only (except for a few notable exceptions, like Leonardo, Michelangelo and Rembrandt).

34. Use the artist's name whenever you can. Avoid writing, "the **painting from the museum** is very abstract..." or "the **sculpture from my textbook** is very similar..." It's better to say, "Picasso's painting is very abstract..." or "Brancusi's sculpture is very similar..."

35. Don't use "author" when you mean "artist." Generally, "authors" write books, "artists" create paintings and sculptures. Also, if you're going to refer to the experience of someone looking at the work of art, it's better to use the term "viewer" rather than "audience." An "audience" watches a play or a performance, a "viewer" looks at a work of art.

36. Remember, artists can **do** things, paintings can't. Incorrect: "The **Mona Lisa** uses realism to depict a grinning woman." Correct: "In the *Mona Lisa*, **Leonardo** uses realism to depict a grinning woman."

37. Don't say, "left-**hand** side." Just "left side" is better.

38. If you're discussing a painting on a canvas, don't write about "the figure on the right side of the **page**." "Page" refers to paper. Most paintings are on canvas or wood panels. (Watercolors are usually on paper. Obviously, in that case, using "paper" is correct.)

39. If you've picked a painting to write about, don't say, "the work was **drawn** realistically." Paintings are **painted**, drawings and pastels are **drawn**, and sculptures are **sculpted**. "Prints" refers to photographs, etchings, engravings, etc.

40. Don't just list colors. Rather, describe where, and how, the artist uses these colors. Remember, a painting is a collection of colors. Describe them in detail!

41. Be specific when referring to "flesh color." Flesh comes in many different colors: black, brown, peach, etc. (By the way, unless you're describing an albino, white people rarely have "white" skin.)

42. "Depth" refers to recession into space, from foreground to background. "Mass" or "volume" refers to the three-dimensional characteristics of a person or thing.

43. If you write that a work exhibits "atmospheric perspective," "chiaroscuro," "open-form," "contrapposto" or any other art term, remember to **define** the term and then describe **how** the artist shows this. For example, if you were to point out that the *Mona Lisa* shows evidence of "sfumato," remember to describe what "sfumato" is and then tell how Leonardo gives the scene a soft, hazy appearance (that's what "sfumato" is). Use art terms, but also describe what they are and how they're used.

44. Don't use abbreviations. For example, spell out "inches," "centimeters," and "years." Also, spell out "three-dimensional" and "two-dimensional." Don't write "3-D" or "2-D."

45. When giving the dimensions of a work, be sure to define the unit of measurement (inches, centimeters, feet, or meters?).

46. In describing paintings, don't say the work "**stands** 2 x 3 feet." Paintings don't "stand," they "hang" on a wall. Just say, "this painting **is** 2 x 3 feet."

47. Except for dates and measurements, spell out numbers. Example: "*The Maids of Honor*, from **1656**, is a **10'5" x 9'** painting that shows **seven** adults, **four** children and **one** dog."

48. Don't try to be conversational in your paper. Don't use slang. Don't try to be funny. Be professional in your language and terms. Remember, this is a college paper.

49. Beware of plagiarism! It is a very serious offense. If you simply copy what someone else has to say about a work of art (from the museum card next to the work, or the museum's catalogue, or your textbook, or any other source), you will receive a "0." Other penalties stipulated by the department, division or college may also be carried out, including referral to the Director of Student Affairs for additional Code of Conduct consequences. Even if you copy part of a sentence or a phrase, that's still plagiarism. I want to know what *you* think of the work, not what someone else thinks. Just copying information from another source is both lazy and a form of theft. This is *not* a research paper, so you're not required to go out and gather information from books and journals on your work of art or artist. I don't want bibliographies or footnotes. You can incorporate factual information from the museum into your paper (artist, title, date, material, etc.), but do so sparingly and put everything into your own words. If you have any questions about plagiarism, please see me.

Proofread, proofread, proofread! Most of the mistakes I find in a paper could have been avoided if the writer had simply proofread before turning it in. Points will be deducted if you don't follow the directions outlined above. If you have any questions, please see me.

J. Correction Marks

When you get your paper back, any circled numbers you see written on it refer to the items above. Any other marks or abbreviations refer to the common correction marks you see below.

✓ :good point; well expressed	Frag :sentence fragment
⤴ :close up space	Gr :error in grammar
# :insert a space	lc :do not capitalize (leave in lower case)
^ :omission	No ¶ :do not begin a new paragraph here
↔ :transpose (reverse the order of two elements)	P :faulty punctuation
X :obvious error	Pl :plural form needed
¶ :paragraph break needed here	Run-on :run-on sentence
○ :period	Sing :singular form needed
Agr :faulty subject-verb agreement	Sp :misspelling
Awk :awkward expression	T :wrong tense
Cap :capital letter required	Unc :unclear, explain or describe more
CF :comma fault	Vb :wrong verb form
Euph :euphemism	

K. Museums



Only museums from this list are acceptable. Art galleries, art centers, smaller museums of art, non-art museums (such as museums of natural history, anthropology, space, science, etc.) do not count. If you want to include a museum not on this list, clear it with me first. If you visit a museum not on this list, you will not receive credit. A bit of advice: if you're looking for more traditional works of art, stick to the San Diego Museum of Art or the Timken Museum of Art. The other San Diego area museums, such as the two contemporary museums, have works which, if you're not used to looking at art, you may find difficult to appreciate and/or write on. See me if you'd like some more in depth advice.

The following information on the museums is subject to change. Always call a museum or visit its website before going to double check its hours and days of operation. It's your responsibility, not mine, to check when the museums are open to insure completing your paper on time. If you go to my website, you'll find this same list. From there, you can click on the museums' names and go directly to their websites.

1. THE SAN DIEGO MUSEUM OF ART (SDMA). 1450 El Prado, Balboa Park, San Diego. (619) 232-7931. Open Tuesday through Sunday, 10:00-6:00; and Thursday 10:00-9:00. Admission charge.

2. THE TIMKEN MUSEUM OF ART. 1500 El Prado, Balboa Park, San Diego. (619) 239-5548. Open Tuesday through Saturday, 10:00-4:30; and Sunday 1:30-4:30. No admission charge. *Since there's no admission fee, be sure to get the museum's stamp on a sheet of paper (they have slips of paper with their web site address printed on it) or postcard and include it with your paper. Also, don't write about the copy of Giovanni da Bologna's Mercury in the lobby. It's not an original work of art.*

3. THE MUSEUM OF PHOTOGRAPHIC ARTS (MOPA). 1649 El Prado, Balboa Park, San Diego. (619) 238-7559. Open daily, 10:00-5:00. Admission charge.

4. THE MUSEUM OF CONTEMPORARY ART, SAN DIEGO (MCASD). 700 Prospect Street, La Jolla. (619) 454-3541. Open weekdays and weekends, 11:00-5:00; Thursdays, 11:00-8:00; closed Wednesdays. Admission charge.

- 5. THE MUSEUM OF CONTEMPORARY ART, SAN DIEGO/DOWNTOWN (MCASD).** 1001 Kettner Boulevard, San Diego. (619) 234-1001. Open everyday except Wednesdays, 11:00-5:00. Admission charge.
- 6. THE GETTY CENTER, LOS ANGELES.** 1200 Getty Center Drive, Brentwood. (310) 440-7300. Open Tuesday, Wednesday, Thursday and Sunday, 10:00-6:00; Friday and Saturday, 10:00-9:00. No admission fee, but there is a \$15.00 parking fee. Since there's no admission fee, save your parking receipt (or a bookstore receipt) as proof of your visit and include it with your museum paper. *The Getty Center, of which the museum is the centerpiece, sits atop a hill in Brentwood, providing the visitor with views of Los Angeles and the ocean. The architecture and gardens, not to mention the art, make this a museum that is worth the trek to L.A. The Getty Center's collection focuses on art from the Middle Ages through the present (including good examples of Renaissance, Baroque, Post-Impressionist and early photographic art).*
- 7. THE GETTY VILLA, MALIBU.** 17985 Pacific Coast Highway, Pacific Palisades. (310) 440-7300. Open Thursday through Monday, 10:00-5:00. No admission fee, but there is a \$15.00 parking fee. *Because of the limited parking at the Getty Villa, you must make a reservation (for a specific day and time) before going there. Advance, timed tickets are available online (www.getty.edu/visit). No walk-ins are allowed. You may not park in the adjacent neighborhoods. See their website for detailed restrictions and rules. The Getty Villa is a re-creation of an ancient Roman country house from the first century A.D. The collections include Greek, Etruscan and Roman antiquities which span the periods from 3000 B.C. to 300 A.D.*
- 8. THE LOS ANGELES COUNTY MUSEUM OF ART (LACMA).** 5905 Wilshire Boulevard, Los Angeles. (323) 857-6000. Open Mon., Tues., and Thurs., noon-8:00 p.m.; Friday, noon-9:00 p.m.; Saturday and Sunday, 11:00-8:00 p.m. Closed on Wednesdays. Admission charge, except for the second Tues. of every month; children 6 and under free. *Parking located across the street at the corner of Wilshire and Spaulding. Parking is free after 6:00 p.m. Galleries are open on a rotating basis, call the museum for exact schedule. LACMA is composed of five buildings surrounding a grand central courtyard.*
- 9. THE MUSEUM OF CONTEMPORARY ART (MOCA).** 250 South Grand Avenue, Los Angeles. (213) 626-6222. Open Tuesday through Sunday, 11:00-5:00; Thursday, 11:00-8:00. Admission charge; children under 12 are free. Call museum for parking information.
- 10. MOCA AT THE GEFEN CONTEMPORARY.** 152 North Central Avenue, Los Angeles (Little Tokyo). (213) 626-6222. Open Tuesday through Sunday, 11:00-5:00; Thursday, 11:00-8:00. Admission charge.
- 11. THE U.C.L.A. HAMMER MUSEUM.** 10899 Wilshire Boulevard, Westwood, (310) 443-7000. Open Tuesday through Saturday, 11:00-7:00; Thursday, 11:00-9:00; Sunday, 11:00-5:00. Admission charge.
- 12. THE U.C.L.A./FOWLER MUSEUM OF CULTURAL HISTORY.** 405 Hilgard Avenue. (310) 825-4361. Open Wednesday through Sunday, noon-5:00; Thursday, noon-8:00. Admission charge.
- 13. THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS.** 1151 Oxford Road, San Marino (second entrance on Orlando Road at Allen Avenue). (626) 405-2141. Open Tuesday through Friday, noon-4:30; Saturday and Sunday, 10:30-4:30. Admission charge.
- 14. THE NORTON SIMON MUSEUM.** 411 W. Colorado Boulevard, Pasadena. (626) 449-6840. Open Wednesday through Monday, noon-6:00; Friday, noon-9:00. Admission charge.
- 15. THE CALIFORNIA AFRICAN-AMERICAN MUSEUM.** Exposition Park, 600 State Drive, Los Angeles. (213) 744-2060. Open Tuesday through Sunday, 10:00-5:00. No admission charge. *Since there is no admission charge, you will have to ask museum personnel for an "Attendance Verification" sheet.*
- 16. THE PACIFIC ASIA MUSEUM.** 46 North Los Robles Avenue, Pasadena. (626) 449-2742. Open Wednesday through Sunday, 10:00-5:00. Admission charge.
- 17. THE JAPANESE AMERICAN NATIONAL MUSEUM.** 369 East 1st Street, Los Angeles (Little Tokyo). (213) 625-0414. Open Tuesday through Sunday, 10:00-5:00, Thursday, 10:00-8:00. Admission charge.
- 18. THE CRAFT AND FOLK ART MUSEUM.** 5814 Wilshire Boulevard. (323) 937-4230. Open Wednesday through Sunday, 11:00-5:00. Admission charge.

19. THE SANTA MONICA MUSEUM OF ART. 2525 Michigan Avenue, G-1, Santa Monica. (310) 586-6488. Open Tuesday through Saturday, 11:00-6:00; Sunday, noon-5:00. Admission charge.

20. THE SANTA BARBARA MUSEUM OF ART. 1130 State Street, Santa Barbara. (805) 963-4364. Open Tuesday through Saturday, 11:00-5:00; Sunday, noon-5:00; Friday, 11:00-9:00. Admission charge.

21. THE LONG BEACH MUSEUM OF ART. 2300 East Ocean Blvd., Long Beach. (562) 439-2119. Open Tuesday through Sunday, 11:00-7:00. Admission charge.

22. THE MUSEUM OF LATIN AMERICAN ART. 628 Alamitos Avenue, Long Beach. (562) 437-1689. Open Tuesday through Saturday, 11:30-7:30; and Sunday, noon-6:00. Admission charge.

23. THE BOWERS MUSEUM OF CULTURAL ART. 2002 North Main Street, Santa Ana. (877) 250-8999 or (714) 567-3600. Open Tuesday through Friday, 10:00-4:00, Saturday and Sunday, 10:00-6:00. Admission charge.

24. THE LAGUNA ART MUSEUM (LAM). 307 Cliff Drive, Laguna Beach. (949) 494-8971. Open Monday through Sunday, 11:00-5:00, closed Wednesday. Admission charge.

25. THE ORANGE COUNTY MUSEUM OF ART (OCMA). 850 San Clemente Drive, Newport Beach. (949) 759-1122. Open Tuesday through Sunday, 11:00-5:00. Admission charge.

26. THE HUNTINGTON BEACH ART CENTER. 538 Main Street, Huntington Beach. (714) 374-1650. Open Tuesday and Wednesday, noon-6:00; Thursday, noon-8:00; Friday and Saturday, noon-9:00; Sunday, noon-4:00. Admission charge.

27. THE U.S.C. FISHER GALLERY. U.S.C., 823 Exposition Boulevard, Los Angeles. (213) 740-4561. Open Tuesday through Saturday, noon-5:00. Admission charge.

28. THE U.C. RIVERSIDE/CALIFORNIA MUSEUM OF PHOTOGRAPHY. 3824 Main Street, U.C. Riverside, Riverside. (909) 784-FOTO. Open Tuesday through Sunday, 11:00-5:00; Wednesday, 11:00-8:00. Admission charge.

L. Final Suggestions

Again, be sure to call any of these museums before you go. Ask if there are any special shows or exhibitions going on, double check the hours and days (they change) and admission fee. Ask if they have a "free day." Many museums have one day of the month that's free. Some museums are also open late one night during the week. It's a good idea to wait a few weeks before visiting the museums. That way, you'll have a better understanding of the art. But, *don't wait until the last minute!* Also, bring your student ID with you. Most museums offer a discount to students.

XII. extra credit

In order to earn extra credit, you must complete all of the requirements for the course. It does not take the place of any class requirements. If you skip, or score a "0," on any assignment (with the exception of one of the three quizzes), you cannot do the extra credit.



A. Overview

You can earn extra credit by participating in a minimum of **nine different online discussions** through BlackBoard and by completing your **Student Introduction page**. BlackBoard is an internet software tool that allows educators to teach classes online. Its capabilities include discussion, online testing, chat, calendar, email and many other features. The only components that you will use for extra credit are the discussion and Student Introduction

elements.

BlackBoard is accessible via computer. If you don't have one, you can always use the computers in the library's basement or in the Art Department's Arts Media Lab, all of which have fast internet connections.

The online discussions are meant to give you an opportunity to discuss art topics related to your readings and lectures. You will also get a chance to see what your fellow students have to say about these topics and comment on their observations, if you wish. Not only do these discussions count toward extra credit, they are also a good way to prepare you for the in-class essays you will have on both midterms and the final exam.

B. Points

By successfully completing the extra credit assignment (listed below), your semester grade will be raised by five percentage points. For example, a student with a 75% and a "C" who has successfully completed the extra credit assignment would earn an 80% and a "B." Since the extra credit is worth five points, it may or may not raise your semester grade. For example, a student with a 70% and a "C" would end up with a 75%, which is still a "C," if he or she did the extra credit. The extra credit points will provide you with a "boost" if you're close to the next grade.

C. Discussion Questions

On Blackboard, there is one question (or set of questions) for each chapter of your book. You will read the appropriate chapter in your textbook, then log into BlackBoard, select the question from that chapter, and answer it. You can either answer the original question or comment on someone else's answer to the question. In either case, your response must be based on solid reasoning that is supported by the text or lectures. Postings that are simply argumentative or not based on the class material will **not** count toward your extra credit. It's o.k. to be opinionated, but support your opinions with evidence visible in the art works or refer to points made in your text or in lectures. Also, make sure your postings are substantial. If you try to answer a question in only one or two sentences, you haven't thought deeply enough about the topic and you **will not** receive credit. You don't need to write a book, but your answers **must** be a paragraph in length (at least **five** sentences).

Only chapter discussions (which are in ALL CAPS) count for your extra credit. Topics related to quizzes or midterms, or practice questions, do not count. Also, only one posting per chapter will count toward your extra credit.

D. Deadlines and Due Date

The first midterm covers three chapters. After you've read a chapter, log into BlackBoard and post a comment, or answer the question, pertaining to THAT chapter. Do the same thing for the next two chapters. This will help prepare you for the first midterm. **Finish all of your postings BEFORE 8:00 a.m. on the day of the midterms and the day the extra credit is due.** After those days/times, **you will not be able to post to those topics.** They'll be "locked." The reason I will block postings the mornings of the midterms and the extra credit due date is because I don't want people going back to chapter one at the end of the semester, when we're studying modern art and making a posting to the prehistoric chapter, just to get the extra credit. Answer the topic questions while they're fresh in your mind and relevant to what we're studying in class. All of these deadlines are in your Semester Calendar.

Extra credit will not be accepted after the due date (see the Semester Calendar). If you are absent the day the extra credit is due, your absence must be excused for you to turn in the extra credit late.

E. Earning Extra Credit

Extra credit is an “all or nothing” affair. You’ll need to complete your Student Introduction page (discussed later) and participate in a minimum of **nine different** chapter discussions in order to earn the extra credit. If you only participate in eight discussions, or only complete eight correctly, or don’t do a Student Introduction page (including your picture), then you will NOT receive extra credit. If you post more than once to the same chapter discussion, it will only count as “one” chapter discussion. Alternately, if you participate in more than nine chapter discussions, you can’t earn more than the five points of extra credit.

F. Logging in to BlackBoard

There are two ways to log in:

1. go to my homepage (<http://www2.palomar.edu/users/mhudelson>),
2. click on “palomar college links,”
3. then click on “blackboard” **OR**
4. go directly to the BlackBoard site (<https://learn.palomar.edu/webapps/login/>)

You will then be asked to give your “username” and “password.” Your username is your student ID and your password is the one you used for Palomar’s eServices (the system you used to register and enroll in classes). If you can’t log in, let me know. I can usually have you added into the system within 24 hours.

G. Art 165 on Blackboard

Once you log in, you’ll be at your “My Palomar” page (note the tab in the upper left). To get to your Art 165 class:

1. click its name on the right (under “My Courses”) **OR**
2. click on the “Courses” tab in the upper left (that will take you to the courses you’re enrolled in).

Once you’ve clicked on the course name, you will be on the “Announcements” page for Art 165. On the left are some red navigation buttons.

I. Creating Your Student Introduction Page

Making a Student Introduction page is a requirement for the extra credit. **BE AWARE THAT YOU MUST COMPLETE YOUR STUDENT INTRODUCTION PAGE BEFORE THE MORNING OF THE SECOND MIDTERM. AFTER THAT, YOU WILL BE LOCKED OUT OF THE INTRODUCTION PAGE FORUM.**

To create your Student Introduction Page:

1. click on the “Discussion Board” button on the left,
2. then the “Student Introductions” forum at the top,
3. then the “Create Thread” button. This thread will be your Student Introduction page.
4. In the “Subject” box, enter your name.
5. In the message box, enter whatever information about yourself you’d like to share with the class (hobbies, major, why you’re taking this class, etc.).

You’ll also add your picture into this message box. If you already have a picture of yourself on your computer, then skip to number 11 in the next section (J). If you want to use the picture that I take of you in class, then...

6. Click the “Submit” button to save the information you’ve just typed.

J. Adding Your Picture to Your Student Introduction Page

To add your picture to your Introduction page, you'll first need to have a picture of yourself on your computer. You can use the picture I will take of you in class, or a scanned image or digital picture of your own. If you can, use a ".jpg" file (be sure that ".jpg" is at the end of the file's name). If you use your own picture, you must be identifiable in it (no pictures of your cat, your truck, etc.). To access the picture I take in class:

1. click the "Course Documents" button on the left,
2. then on the web link (globe icon) for your class.

A new window should now open with your class' pictures on it. Next:

3. either click-and-hold, or right-click, on top of your picture.

A small window should open that asks what you want to do with the picture.

4. Choose "Save," or "Save As," or "Download Image to Disk,"
5. title the picture whatever you want (the default title should be your name with a ".jpg" after it), and
6. save it to your desktop (or wherever else you want on your computer where you can find it).

Your picture is now on your computer. Now go back to your Student Introduction forum:

7. click on the red "Discussion Board" button on the left,
8. then the "Student Introductions" forum at the top,
9. then on your name under the "Thread" heading.

At the bottom of the page should be the information you entered about yourself.

10. Click on the "Edit" button in the lower right corner,
11. In the new "Message" box that appears, place your cursor at the end of your last sentence and hit return on your keyboard.

At the top of the "Message" box are three lines of editing tools. On the third line, the second icon from the left is the "Attach Image" icon (it looks like a photograph).

12. Click on the Attach Image icon,
13. then in the "Insert Image" window that opens, click on the "Browse My Computer" button,
14. then find the picture of yourself (either the one I took or a different one) and choose it.

In the next window, you can set parameters for your picture if you want (make it open in a new window, set the picture's dimensions, etc.). Once those settings are how you want it...

15. Click the "Submit" in the lower right. You'll see a preview of your image,
16. click "Submit" again to send the picture into the Message box on your Thread.
17. Click "Submit" in the lower right and you'll see a preview of your Thread with your picture.
18. If you need to change something, click "Edit." If everything looks good, click "OK" in the lower right.

Now your picture is on your Student Introduction Page. Want to see other students' pages? Just click on their name in the Student Introductions Forum and you should be able to see your classmates' pages.

K. Importance of Your Student Introduction Page and Picture

Blackboard is an extension of classroom discussions. In class, when you make a comment, you take ownership and responsibility for your opinion because we can all see who is making the comment. The same is true for your online discussions. Your Student Introduction Page makes the discussions more personal. Without the student pages, Blackboard would become too anonymous and might encourage rude or obnoxious postings (see the "Discussion Rules" below for what is not appropriate in discussions). Remember that creating a Student Introduction Page, with your picture, is a **requirement** for the extra credit. If you participate in the discussions, but fail to create a Student Introduction Page with your picture, you will not earn extra credit.

L. Using the Discussion Board

From the navigations buttons on the left:

1. click on "Discussion Board." This will take you to the list of discussion topics for my class, then
2. click on the topic's name and that will open the discussion board for that topic.

If other people have already commented on the topic, the titles of their messages will be visible. If you want to answer the original discussion topic (mine):

3. click on "Create Thread" in the upper left corner,
4. title your message in the "Subject" area,
5. then type your comment or answer in the "Message" area.
6. When you're done, click "Submit." (**Not** "Save Draft." If you do that, it won't post and you won't get credit.)
7. In the new preview window that opens, click "OK" in the lower left.

Your comment will then be posted to that forum to be read (and maybe commented on) by your fellow students (or me). If you want to read or comment on someone else's posting:

7. click on the title of that person's message,
8. click on one of the "Reply" buttons,
9. then type your response and hit "Submit."

M. Discussion Rules

Your postings to BlackBoard are NOT anonymous. Everyone in class can read them, including (obviously) me. Therefore, the following will not be tolerated: racism, sexism, offensive language, degrading other students or their opinions, or any other types of comments that are insulting, inflammatory or offensive. If you break any of these rules, you will, at MINIMUM, not receive extra credit. Other options include reporting the incident to the Director of Student Affairs, expulsion from class, etc. Another thing to avoid is plagiarism. DO NOT simply copy words or phrases from other students, your textbook, the internet or any other source in your postings. All of the topics require you to think about, and formulate, YOUR OWN opinion on the works of art we will study. If you simply copy material from another source, you're not thinking about the material in a critical manner. ANY plagiarism, even if it's just on one discussion, will void ALL of your extra credit.

N. Turning in the Extra Credit

The extra credit is due on or before the due date listed in the Semester Calendar. Look at the items below. You must complete ALL of the items in order to receive extra credit. If even ONE is not done or is incomplete, you will NOT receive the extra credit.

1. A printed copy of your **Student Introduction Page** with your **picture** and some information about yourself.
2. A printed copy of EACH of your **nine** (minimum) chapter discussions. Be sure to print your entire comment, not just the subject line for your comment. I must be able to read your entire answer for each of the nine questions. Your discussions must come from BlackBoard postings; comments typed in a word processing program (such as Microsoft Word) will not count.
3. Each of your discussions must be a minimum of **five sentences**. There must not be any plagiarism and you must answer ALL parts of the discussion topic.
4. Your printed Student Introduction Page and discussions **must be stapled together**. I don't provide staplers in class, so be sure to do this before you arrive to class. I **will not** accept loose pages or pages folded together. Be sure your name is visible on the top page.

O. Problems

Be aware that you have ALL semester to complete the extra credit. The discussion questions are available to you at the beginning of the semester and your answers are not due until the end of the semester. Therefore, there are no excuses for not having your extra credit done by the due date (if you're choosing to do the extra credit). Any problems you may encounter in logging into Blackboard, posting to Blackboard or printing from Blackboard are YOUR responsibility to work out before the due date. I would suggest you not wait until the night before it's due to make postings or print your answers. The following are NOT valid excuses for failure to turn in the extra credit: my computer crashed, my internet connection was down, I couldn't log into Blackboard, my printer was out of ink, etc. Plan ahead! And don't email me your answers if you can't log into Blackboard. The point of the extra credit is for it to be a discussion. If you're emailing me your work, no one else is seeing it, and it's not part of the online discussion.

XIII. your semester grade

Sometimes, at the end of the semester, students will come to my office (often for the first time) and say something along these lines:

"Prof. Hudelson, I have a 'D' but I HAVE to pass this class. If I don't pass, I won't get my _____ (*fill in the blank*: scholarship, insurance discount, federal grant, parents' respect, etc.). Can I do ANY extra credit? Or retake an exam?"

For those of you contemplating doing this, let me spare you the trouble and tell you now, the answer is "no." The reason you are holding this multi-page syllabus in your hands is because I WANT you to succeed in my class. I tell you EXACTLY how to do that, and EXACTLY how your grade is calculated. Nothing should be a surprise to you at the end of the semester. If you foresee your grade not being what you desire, do the extra credit that is described in this syllabus. That is the ONLY "extra" work you can do to raise your grade. If, during the semester, you have any questions about your grade, or want advice on how to improve, PLEASE SEE ME. I want to help you. But, see me while there's still time for you to improve your grade. Don't come to me when the semester is over and ask me to work a miracle or change a grade. Realize that your grade in this class is based on decisions that you, as an adult, choose to make. If you choose not to attend class, or not to pay attention during lecture, or not to study for exams, or not to read the book or the syllabus, then that is **your** choice and **your** grade will reflect **your** decisions. That's fine with me. I don't take it personally if you don't do well in my class. If your job, or another class, or a sport, or your boyfriend or girlfriend, takes precedence over my class, I understand. But, don't blame me if you don't get the grade you want. At the end of the semester, YOU will get the grade YOU deserve and worked for.

XIV. semester calendar

This calendar includes due dates, exam and quiz dates, and your reading assignments. All of the reading assignments correspond to Adams, *Art Across Time*, fourth edition. Within the assigned pages below, I've included Adams' "Windows on the World" sections that deal with non-Western art. I encourage you to read those sections. However, due to the time limitations of the semester, I will only lecture and test you on the Western art material. Although I've tried to make this calendar as accurate as possible, *it is subject to change*.

week 1: jan. 12 - jan. 16

Reading: Introduction: Why Do We Study the History of Art?, pp. 1-25 (optional).

week 2: jan. 19 - jan. 23

Reading: Chapter One: The Art of Prehistory, pp. 28-49.
Chapter Two: The Ancient Near East, pp. 50-63.

☺ **No Classes: Mon., Jan. 19/Martin Luther King's Day.**
☹ **Last day to add with permission code: Sun., Jan. 25.**
☹ **Last day to drop with no notation on record: Sun., Jan. 25.**

week 3: jan. 26 - jan. 30

Reading: Chapter Two: The Ancient Near East, pp. 63-77.
Chapter Three: Ancient Egypt, pp. 78-85.

★ **1st quiz (chaps. 1-2): Mon., Jan. 26.**

week 4: feb. 2 - feb. 6

Reading: Chapter Three: Ancient Egypt, pp. 86-96.

week 5: feb. 9 - feb. 13

Reading: Chapter Three: Ancient Egypt, pp. 96-102.

☺ **No Classes: Thurs., Feb. 12/Non-Instructional Day.**
☺ **No Classes: Fri., Feb. 13/Lincoln's Day.**

week 6: feb. 16 - feb. 20

Reading: Chapter Three: Ancient Egypt, pp. 103-111.

☺ **No Classes: Mon., Feb. 16/Washington's Day.**
☹ **Last day to Audit/P/NP: Wed., Feb. 18.**
★ **1st midterm (chaps. 1-3): Wed., Feb. 18.**
Bring a # 2 pencil and Scantron #886-E.
★ **Blackboard: for extra credit, finish your postings (chaps. 1-3) before 8 a.m. on Wed., Feb. 18.**

week 7: feb. 23 - feb. 27

Reading: Chapter Four: The Aegean, pp. 112-127.

week 8: mar. 2 - mar. 6

Reading: Chapter Five: The Art of Ancient Greece, pp. 130-144.

week 9: mar. 9 - mar. 13

Reading: Chapter Five: The Art of Ancient Greece, pp. 144-174.

☒ **Last day to drop with a "W": Sat., Mar. 14.**

mar. 16 - mar. 20

☺ **No Classes: Mar. 16 - Mar. 20/Spring Break.**

week 10: mar. 23 - mar. 27

Reading: Chapter Five: The Art of Ancient Greece, pp. 174-180.

Chapter Six: The Art of the Etruscans, pp. 181-192.

★ **2nd quiz (chaps. 4-5): Mon., Mar. 23.**

week 11: mar. 30 - apr. 3

Reading: Chapter Seven: Ancient Rome, pp. 201-227.

week 12: apr. 6 - apr. 10

Reading: Chapter Seven: Ancient Rome, pp. 227-244.

★ **2nd midterm (chaps. 4-7): Wed., Apr. 8.**

Bring a # 2 pencil and Scantron #886-E.

★ **Blackboard: for extra credit, finish your postings (chaps. 4-7) AND STUDENT INTRODUCTION PAGE before 8 a.m. on Wed., Apr. 8.**

week 13: apr. 13 - apr. 17

Reading: Chapter Eight: Jewish, Early Christian, and Byzantine Art, pp. 257-292.

★ **Museum paper due: Wed., Apr. 15.**

week 14: apr. 20 – apr. 24

Reading: Chapter Nine: The Early Middle Ages, pp. 306-334.

Chapter Ten: Romanesque Art, pp. 353-368.

week 15: apr. 27 - may 1

Reading: Chapter Ten: Romanesque Art, pp. 368-379.

Chapter Eleven: Gothic Art, pp. 380-397.

★ **3rd quiz (chaps. 8-10): Mon., Apr. 27.**

week 16: may 4 - may 8

Reading: Chapter Eleven: Gothic Art, pp. 398-419.

- ★ **Blackboard: for extra credit, finish your postings (chaps. 8-12) before 8 a.m. on Mon., May 4.**
 - ★ **Extra credit (optional) due: Mon., May 4.**
-

week 17: may 11 - may 15

- ★ **Last day of lecture: Mon., May 11.**
Chapter Twelve: Precursors of the Renaissance, pp. 435-463.
- ★ **Make-up exam: Mon., May 11.**
- ★ **FINALS (chaps. 8-12) ARE MAY 13-19!**
Bring a # 2 pencil and Scantron #886-E.
Your final exam is on WEDNESDAY, May 13, 2:00-3:50 p.m.

XV. more art history!

If you're interested in going on in art history here at Palomar College, consider taking **Art 166 (History of Art II)**. This course covers material from the Renaissance through contemporary art. It doesn't have a prerequisite, but having taken Art 165, you will be well prepared for Art 166. Also, it counts toward Area 3 (Arts and Humanities) of IGETC, as well as Area C of the CSU GE (just like Art 165). Other art history classes, also numbered in the 160s in the art department, are occasionally offered. Check the upcoming class schedule for details.