

Art History: General Survey II, Art 221

On line syllabus hardcopy version

General Information, syllabus material and links - **this will be updated frequently throughout the semester**

IMPORTANT LINKS

- [CLASS CALENDAR link](#): Important dates for readings, class prep, tests, etc.- also has links to help focus your reading for the quizzes, preparation for classwork, and other important deadlines and dates.
- [Attendance Policy link](#) – IMPORTANT INFORMATION THAT CAN EFFECT YOUR GRADE.
- [Academic Integrity Policy link](#) - test etiquette, plagiarism, and cheating. Info that can effect your grade.
- [Prayer request form link](#) - these will be shown to the class and we will have a brief prayer sometime during the class.
- [Paradigm characteristics link](#) – definitions of Apollonian & Dionysian as well other resources to help you discern paradigms
- [Form Decoder pdf download link](#) – useful for analysis of an artwork's formal properties

Art History: General Survey 1, Art 221

Class meeting times: TR 1:30 – 2:50pm, DM 141

Instructor: Kenny Jones, Professor of Art

Office: Don Morris 316

Office hours: DM 316, MW 2pm – 3pm, TR 3pm – 5pm. I will also be available online for email response through out most business days from 10am – 6pm.* For any meeting it is best to get a confirmation by phone or email. kenny.jones@acu.edu.

Also give me a call at ext. 6871, often I am in my office during non-scheduled times.

Be aware that my duties may take me to other parts of the Don Morris building. If I am not in my office you can often find me in or near the Art Office, Ceramics studio or woodshop, first floor, north side of the Don Morris building.

Required Text: *Gardner's Art Through The Ages, Thirteenth Edition Volume I, Europe edition*, Edited by Fred S. Kleiner, Christin J. Mamiya and Richard G. Tansey

Course Description: An overview of the history of art from prehistoric times through the Gothic period in Europe.

Core Goals:

These are the things that are core to the course, and central to determining your grade.

- To understand and have a working knowledge of the major terms and vocabulary used within the discipline of Art History and related disciplines (i.e., architecture, painting, sculpture, etc.)
- The ability to visually identify major works of art and art movements from prehistoric times through the Gothic period in Europe using the following characteristics: time period, artist, title, visual properties, geography.
- To understand and analyze the major characteristics of a piece of work, artist, period, etc.
- To understand the structure of art history, and the relationship of one movement to another in order that we might perceive cultural paradigms of the past and present.
- To explore how meaning and significance is made by artists and to apply this by attempting to interpret significant artifacts relevant to the paradigm of the artist.

Secondary Goals:

These secondary goals will also be explored throughout the semester. The answers to these questions, like many important questions in life, are rarely clear and concise. However, we will attempt to critically think about the following:

- How has art changed over time, and how has it remained the same? What drives this change?
- In what ways has the role of the artist changed over time? In what ways has it stayed the same?
- How do works of art connect with their own culture and how do they connect with contemporary culture (form, concept and paradigm)?

- How are the formal characteristics of a particular style connected with cultural traits (mindset & paradigm)?
- What is the role of context? The context of the artist, the artwork itself (where it is now and where it was originally), those who evaluate art (e.g. art historians), and finally our own context here at ACU.
- How has the function of art changed over time? What does it mean when we say “realistic” and how has that changed from the past?
- What does it mean to REPRESENT something? What is the best way to interpret an artwork?
- What are visual and artistic conventions and how do they work?
- What is the role of human nature within art history? What characteristics of human nature drive a particular art movement, piece of work, artist, etc.?
- Most importantly (but most difficult to evaluate) I would like you to find your personal connection with this discipline. What are you passionate about and how does that passion relate to this discipline?

Course Objectives: In general the course is intended to teach the student to be more perceptive and critically aware of art history and sensitive to the implications it may hold for his or her own work, life, and faith.

Long term Aims: Our intention is to develop the gifts of perception, insight, knowledge, and communication God has given us so that we may use them more fully to serve and glorify Him. I should also note that the subject of this course could be extremely useful for the aspiring artist and designer as well as anyone wishing to engage the culture of our times – to respond thoughtfully to this world. The content is inspiring, challenging, varied, and provocative—and sometimes vulgar and distasteful. We will deal with all of this in a straightforward manner. As an ambassador for Christ it makes sense to engage culture and attempt to speak the language of this world, even if we are only sojourners. The effective diplomat always begins from things held in common.

Important information that will affect your grade

Activities:

Weekly Reading – read for understanding using the test aid and prompts to focus your thinking

Weekly reading assignments will be given (please refer to the CLASS CALENDAR page). A portion of each quiz will be based on your reading. You are expected to have weekly readings completed before class on Monday of each week. This will prepare us for class discussions, in-class assignments and activities. If students show up unprepared our learning together will suffer – we will be unable to move to higher level thinking on the content.

In-class writing assignments

Throughout this course we will have short writing assignments and visually based activities. Bring your textbook, test aid notes, mobile device (iPhone) and writing material with you to each class period. Not bringing these can impact your participation grade. These will be related to other aspects of the grade, i.e. tests, quizzes, **in-class assignments**, etc.

Discussion and participation

It is expected that all contributions to discussion and group work will be of a constructive and useful nature. This means that critique and disagreement can be conducted in a civil and respectful manner. Tolerance of others’ ideas is important. However, the instructor has a unique role in attempting to challenge previously held ideas and beliefs – some may find this uncomfortable at first. Please be aware that constructive critique of ideas and beliefs is crucial for any thoughtful discussion of a complex topic. Of course, argument for argument sake is rarely helpful in these situations.

Exam information:

Exam info – Quizzes are given for several reasons: motivation to come on time, to read the material and to prepare for class discussion as well as memorize content for upcoming major tests (questions for our major tests are based the quiz material). Given these goals, no regular make-up is offered for missed quizzes and if a student leaves class after a quiz the quiz grade will be dropped. Instead of a traditional make-up for excused absences, I offer a grade enhancement make-up (see grade enhancement opportunities on the home page/syllabus, also see additional information on quizzes and test in the complete syllabus, specially not the sections entitled: test etiquette, attendance policy, exams).

Quizzes are given each week (normally on Tuesdays), and start promptly at the beginning of class. Quizzes are timed, which means no additional time is given beyond quiz time period (usually about 15 minutes for 20 questions). SCANTRON AND #2 PENCIL NEEDED (no points for coming without supplies). Note the reading assignments, test aids and study slides pdfs to commit to memory: For each work, when provided in the text, memorize the following:

- Artist's or Artists' name, Title
- Date – earliest date when the work was begun, i.e. 1530, if the text says 1530 – 1550.
- Medium – oil paint on panel, marble, etc. Also include special techniques of firsts or highly significant developments, i.e. linear perspective or chiaroscuro, etc. (these often are in the reading assignments or under the caption of the slide in question).
- Stylistic Period – art historical period assigned to organize artworks, it is important to note the chapter and section headings for where the slide image is found in the text in this regards, e.g. Baroque, High Renaissance, etc.
- Location, Country/Provenance (often combined with Stylistic period) e.g. Early Northern Renaissance, etc. Where the artist was born and/or where the work is if in a fixed position, attached to, or is architecture.

Test Aid: quiz & major test questions will be taken from these reading points as well as the study slides material. Test & quizzes typically have up to 3/4 of the questions (12 – 15 quiz questions) related slide memorization and around 1/4 (5 – 8 quiz questions) over test aid reading content. Reading for understanding is essential to your academic success. I offer the test aids as a way to prepare for quizzes and class discussion. Furthermore, I allow students to use their test aid notes during the paradigm section of our major tests. No test aid notes are allowed for the slide memorization section of major tests or for any part of our quizzes.

Also note the quiz etiquette page and exam section in the syllabus, some issues can adversely effect your exam grades.

Quizzes

Quizzes will be a large part of this course. It will be the means to most of your memorization. In addition to what is found on the web post quiz review a few questions on each quiz will be taken from your weekly readings. Note that the quizzes are at the beginning of each week and are intended to motivate the student to prepare for class discussions by having entirely read the textbook selections **before** the class period. There will be at least 10 quizzes total; your 2 lowest grades will be dropped. *The quiz grade will not be counted if you leave class after the quiz or you are late* – This is to emphasize the point that the quiz is to help motivate us to prepare for class participation and be on time. Please contact me as soon as possible if you leave class after the quiz due to special considerations mentioned in the **Attendance Policy**. Also, as stated above some writing assignments will be averaged into the quiz totals.

Tests

There will be four major tests – three tests and a final. The final exam will have an optional comprehensive section, taken from the three previous tests. If you are present and attempt all 4 major tests you earn the option of enhancing your grade by taking the comprehensive test along with the last major test (Test 4). The required Test 4 final will cover the last section of our readings. If you qualify for the comprehensive and choose to take it, then both Test 4 and the Comprehensive Test will be taken at the scheduled final's time slot (see the assignments calendar). * If you have attempted all four Major Tests then you may choose to NOT take the comprehensive Test. It is therefore optional and will not actively hurt your grade.

There are no regular make-up of tests, quizzes or assignments during the regular semester*. I provide several grade enhancement opportunities through out the semester to help with the occasional attendance problem for missing a quiz or assignment. Also see below in the long form. ***There is no distinction between excused and unexcused absences/tardies in regards to this policy.*** The tests will cover previous quiz slides, readings, in-class assignments, and lectures. See the Grading section for the total weights of these grades.

Presentations

There will be one team-based presentation. This will be explained in further detail at a later date. As stated above some writing assignments will be averaged into the presentation grade.

Materials:

#2 pencil and Scantrons (Please use the longform type for quizzes and tests), needed by the second class period of the semester. Also bring to each class period: your textbook, notepaper, iPhone/ iPod touch and/or laptop with wifi.

Grading:

Quizzes: 35%

Exams – four tests (including the final exam*): 40%

Participation: 25% (contribution to group work, blog posts, discussion, supportive work & general group participation**).

*If you have earned the right to take the comprehensive exam it will replace your lowest, *attempted* major test grade, and, as such, will not replace a test score if it would hurt your final grade, i.e. it is calculated into your grade only if it improves the lowest major test score. It is an objective, non-test aid test of 50 questions related to slide identification taken from the first three tests, a study guide will be posted. There are special situations in which the comprehensive test, given during the Test 4 final, can be taken as a make-up for an approved, excused absence (approval for make-up is to be made within one week of return to classes from the absence. See the attendance policy and syllabus for details). In this instance it would not change your previous lowest test grade.

**Be sure to see the attendance policy on participation points.

Grading Scale:

A: 90-100

B: 80-89

C: 70-79

D: 60-69

F: 0-59

This syllabus is subject to change at any time during the semester. All changes will be announced.

Misc info

Grade enhancer – I provide a few optional grade enhancement opportunities through out the semester to help with the occasional problem quiz or assignment – details on the requirements for earning the grade enhancement will be provided with the opportunity on the class blog. These optional grade enhancer opportunities tend to be offered early in the semester, so take advantage of them since they are usually only four or five such opportunities each term. Consult the assignment calendar or your ACU email for the Link to Google Form for credit to enhance your final quiz grade. It can help your grade based on whether your responses possess clarity, precision and relevance to the prompts. Not meeting minimum standards or following instructions can result in fewer points or no points added to the quiz grades – low-grade enhancers would not penalize your grade.

Useful Resources:

- <http://www.forvo.com/word/duccio/#it – help with pronunciation>.
- <http://witcombe.sbc.edu/ARTHLlinks.html> – art history resources on the web.
- <http://www.philosophypages.com/dy/zt.htm> – a Philosophy timeline with links to summary pages of the important philosophers of history. This is useful for the finding answers to the historic context questions. Begins at 600 B.C.E – 2000 C.E.
- http://www.arthistoryarchive.com/arthistory/modernart_chronology-20thcentury.html – really useful, find artists by name and see their works in a historic chronology.
- [visual timeline of art history](#) – it is fairly limited yet a good “big picture” attempt

How to prepare for class:

You are expected to have weekly readings completed before class on Monday of each week (please refer to the ASSIGNMENT CALENDAR). This will prepare us for class discussions, **in-class assignments** and activities. If students show up unprepared our learning together will suffer – we will be unable to move to higher level thinking on the content.

The ASSIGNMENT CALENDAR and its links will aid you in which artifacts and cultures you should focus on.

As you read the textbook make notes of the following, so that you may contribute to the discussions and blog posts:

A. List the relevant and significant features of the artwork – Focus on items related to the work’s F.I.T. = visual form, iconography and techniques of materials and tool use. [Form Decoder pdf download link](#) – **useful for analysis of an artwork’s formal properties**

B. List the relevant people and why they are noteworthy. Who else do they contrast or compare with? Which people we’ve previously discussed or read about or who have been important in current events.

C. List the relevant ideas and where they came from. Do you note any dialectics, paradoxes or contradictions, be sure to explain why it appears this way to you? How might these challenging points of view effect you or others, be sure to see the positive as well as the negative?

D. List the relevant events and their impact. Events and environmental situations that occur in specific historic periods can have a direct influence on how an artwork is presented and designed. How can military, political, religious or natural events help you see a culture's temperament? How have these shaped a culture's perceptions and values? Consider how you might see some aspect of your current experience as relevant e.g. choice of friends, music, major or career goal.

E. Describe what in items A – D above specifically connect to one or more of the [listed paradigm characteristics – link](#)

Paradigm Characteristics

How cultures make meaning – the dialectic of sorting.

We make meaning by sorting “this” from “that”. We call out the differences and place them into a dialectic of contrasts, e.g. black/white, up/down, natural/artificial, etc. When people get together in social groups they tend to accumulate and codify these sorting systems until a mindset is achieved. In general you can find this dialectic of paradigms in art and history. We will attempt to find the movement of these paradigms; these will aid us in a fuller interpretation or critical thinking that may lead us to a deeper meaning of an artwork as seen in its historic context. We will attempt to critically connect the form, iconography and technique of an artwork with the people, ideas and events/environment of the historic context. If we note a pattern, as in both appear to be of a similar style or way of thinking, then we may interpret that a paradigm is at work. Here is a short list of how paradigms may be detected.

Some paradigms may be described as:

Conservative vs. Liberal

Left brain vs. Right brain

Medieval vs. Modern

Apollonian vs. Dionysian

Ideational vs. Sensate

Paradigm Characteristics (note the similarity of ideational to Apollonian and Sensate to Dionysian):

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What does an Apollonian culture prefer?

1. stringent application of formula and conventions,
2. privileges the predictable and repeating features,
3. ordered, strict hierarchy leads to stability
4. values duty, responsibility, tradition.

The Ideational worldview prefers:

- Unchanging, universal concepts – only ideas that are independent of the senses are real
- Formula, conceptually preplanned standards, traditionalist.
- Rigorous adherence to a rational system.
- Methodical, precise following of a code.
- Refining and boiling reality down to essence – rarified, otherworldly.
- Ignoring or subjecting the senses and emotions to concepts/ideas alone.

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What does a Dionysian culture prefer?

1. values first-hand experience, sensitivity and aesthetic response.
2. privileges observation & feelings of the here and now
3. suspects that unpredictable change is the true reality,
4. privileges responses of exuberant passion & intuition

The Sensate Worldview prefers:

- First-hand experience of the “here-and-now” (subjective experience trumps tradition and universal concepts).
- Natural, unaffected, greater freedom.

- Casual or authentic experience/feelings – fosters sensuous responses of strong beauty or emotions.
- Non-formulaic, originality, spontaneous or playful.
- Rebels against or ignores hierarchy, tradition, and authority.

How to interpret an artwork (things to look for as you read your text):

Problem: How can we make sense of all the created artifacts of humanity? The diversity and strangeness is overwhelming when one tries to interpret our artistic heritage.

Solution: Look for connections between an artifact's visual characteristics and its historic context so that we can see a culture's mindset in action – The way a culture makes meaning is called its paradigm.

Process of application:

1. Analyze the artifact based on form, iconography and techniques of fabrication.
2. Note the significant people, ideas and events/environment that occurred around the artist's time.
3. From #1 and #2 describe the preferences, beliefs and behaviors of larger groups that could have influenced the artist; e.g. attributes of ideational/sensate, Apollonian/Dionysian or harmonized Synthesis, etc.
4. Attempt to interpret the artifacts as you line-up these three aspects of culture to find connections, cause and effects or motivations. It is helpful to compare and contrast an artifact that came before and after the primary artifact – this will emphasize useful attributes for analysis and interpretation.

Apollonian Reason, Dionysian Intuition

Apollo was the Greek god of truth, light, and order; Dionysus, the god of fertility, passion, spontaneity, and rebellion. Apollo and Dionysus represent polarities of the human personality: the logical, orderly side, and the intuitive, spontaneous side. The German philosopher Friedrich Nietzsche originally made the distinction between these two gods and their characteristics. Inside each of us, he said, Apollo and Dionysus wage a war for dominance, with the two sides vying with one another for dominance in various aspects of our personal lives, including activities as simple as walking. The obvious solution is to strive for a balance between these two mighty forces, a struggle made more difficult by the fact that these opposing elements also manifest themselves in institutions such as religion and education. The study of the humanities can help balance these oppositions because even if the content of much of it is full of Dionysian emotion, its form is Apollonian. From *"The Art of Being Human"*, Richard Janaro, Thelma Altshuler, http://wps.ablongman.com/long_janaro_abh_

"Perhaps a concrete example closer to students experience will illustrate these relative and dynamic qualities of the paradigm. An engineer sits at his or her drafting board. Certainly, the engineer mostly engages in Apollonian things, reading and drawing plans and blueprints, calculating loads and stresses, specifying materials and processes. But the best engineers probably bring a degree of Dionysian imagination to their tasks, though it might be more to the point to conceive of an Apollonian engineer in service to the more imaginative architect. In any case, the engineer who relieves tedium by writing, say, a poem has definitely moved right along the "reason–feeling" and "science–art" scales. If after work the engineer escapes the dull confines of the office for the green world of the country, he or she has left, presumably if only temporarily, Apollonian abstraction and approached Dionysian feeling. On the other hand, a poet merely communing with nature, not writing about it, begins at the place the engineer has ended up. When the poet takes quill in hand and commences composition, an ordering of impressions and sensations, he or she has moved left toward Apollonian "mind" and "system." The poet's writing a poem is Apollonian, while the engineer doing the same thing is decidedly Dionysian. When the poet eventually negotiates for publication of the poem, he or she has probably moved even farther into the Apollonian.

No particular value attaches to any single condition, but the context and dynamics of each and all are significant in profoundly thematic ways. For one thing, one would like to think the engineer is improved both personally and professionally by trying a hand at poetry and by visiting the country, just as the poet who finally gets down to business and writes and publishes verses is better off for having done so."

From "Apollo vs Dionysus. . ." by Michael Thro, <http://www.vccaedu.org/inquiry/vcca-journal/thro.html>

In-class Assignment prompts

Email the instructor (kenny.jones@acu.edu) the following material:

IMPORTANT: be sure to put all items in the body of the email, do not break up the material required below between different emails, send all the material in a SINGLE email.

1. Once you've decided as a group who the reporter will be, type all the required material in a single email for your group. Note which part of the email it should be put in, i.e. either the subject line or the email body. Not following these instructions may mean a reduced participation assignment grade.
2. **For the subject line of the email type the following:** Hugo, 2/2/12, and the Row number(s) of those present (list all rows represented, i.e. row 1 & 2).
3. **Put this in the email body** – full names of Group members attending and fully participating.
4. **Put your answer to the following questions in the email body:**

SAMPLE Read the text and look at image 15-13 Hugo Van Der Goes -

- A. How does the F.I.T. display experimentation with **Sensate** realism? List specific examples of form, iconography and technique.
- B. What other SENSATE* characteristics do you see in the image or the text?
- C. What is going on in this time period that connects to these **sensate** characteristics, i.e. people, ideas, events/environmental historic context?
- D. How does the F.I.T. display Medieval **Ideational** values of traditionalism, especially the use of a coded system or hierarchy?
- E. What other IDEATIONAL* characteristics do you see in the image or the text?
- F. What is going on in this time period that connects to these **ideational** characteristics, i.e. people, ideas, events/environmental historic context?

**Be sure to see the PARADIGM CHARACTERISTICS page.*

Class calendar: information, assignments & resource materials:

Week 1

1. Introduction lecture slides from first class period – [intro art paradigm2011.pdf](#)
2. [lecture slides Paleolithic to neolithic](#)
 - **Readings:** Gardner, intro section, & chapter 1
 - **Content:** Introduction to Art History, a very brief glance at paleolithic art thru neolithic art as a primer for how to decode paradigms.
 - **Quiz 1 (Thursday, end of class, note all other quizzes will be on Tuesday, beginning of class) quiz will cover** syllabus information, class notes, and discussions.

Check out these resources:

- [Lascaux Cave Paintings](#) – a marvelous flashvideo experience of going into the Lascaux cave, [for a non-flash version of this site click here](#)
- [The 1st human creations](#)
- [The 1st Villages](#)
- [Stonehenge Decoded](#) – an amazing new find helps decode more of Stonehenge than ever before. also see [National Geographic stonehenge site](#)

Week 2 (Sept 6 & 8)

1. Lecture slides pdf – [ancient near east paradigm](#)
2. [Study aid – click to download pdf. for Quiz 2](#)

GRADE ENHANCER OPPORTUNITY – 6:30 P.M. 9/8/11,

Center for Contemporary Art, Artist Talk by Latimer Ramsey, for the exhibit, “Mighty”,

Fill out Google Form, Due by Midnight Tonight 9/8/11

You need to be logged under your acu user account in order to receive full credit.

- **Readings:** Gardner, pgs 15-44
- **Content:** Chapter 2 – Chapter 3 Part 1, Sumerian art thru Egyptian predynastic and early dynastic periods

Tuesday, 9/6/11, Quiz 2, beginning of class, bring long-scantron and #2 pencil. The quiz will be over the pdf of slides and reading from week 2 – In addition to the slide identification questions, I will have questions related to the reading (Gardner, pgs 15-44, Chapter 2 – Chapter 3 Part 1, Sumerian art thru Egyptian predynastic and early dynastic periods).

Reading Prompts

Look for the significance of Mesopotamian & Early Egyptian culture, the people, ideas and events.

Especially note:

the “firsts” of the culture (inventions or first time that something occurred in history),

what they did, what did they made, special terms.

what did they think about political power and religious issues?

Do you see any connections to past issues we’ve discussed or detect paradigm concepts such as cyclic opposites?

Week 3 (Sept 13 & 15)

1. [Ancient Egypt art slide lecture f11](#)
2. [Quiz 3 study slides. pdf](#) – click this link for Study aids (Tuesday): over slides and reading for week 3
- **Readings:** Gardner, pgs 44 – 69 (chapter 3, part 2 – chapter 4, part 1), begin with Egyptian old kingdom and read though to the end of the Cycladic art section.
- QUIZ 3 TUESDAY 9/13/11 In addition to the slide identification questions, I will have questions related to the reading. Slide identification questions may cover the following content (when provided in the text):
the Artist, Title, Location, Date, Medium, Country/Stylistic Period, e.g. Egyptian New Kingdom, etc.
- Reading Prompts – possible for test questions but also prepares for discussion:
 - o Do you see any connections to past issues we’ve discussed or detect paradigm concepts such as text-based / speech-based thinking OR cyclic / processional world views?
 - o Underline the form terms, iconography information and special techniques or technical use of tools or materials.
 - o Look for the significant people, ideas and events. Also note the “firsts” of the culture (inventions or first time that something occurred in history)
 - o what they are known for being good or bad at, what they made, special terminology.
 - o what did they get worked up over, the concepts and issues related political power and religion, science, and/or philosophy?
- Resources: [Fly over ancient Giza](#), computer simulation depicting the Khufu Pyramid soon after it has been built.
- [Houdin’s video on how they built the Pyramid – part 1](#)
- [“How they built the pyramids”](#) – interactive computer simulation Windows only version of site (other material for non-windows as well)

Week 4 (Sept 20 & 22)

1. [Paradigms slide lecture f11. pdf](#)
2. [Aegean minoan lecture slides f11. pdf](#)
3. [Quiz 4 study slides pdf link](#) – Quiz on Tuesday, 9/20 over slides & reading prompts
- **Readings:** Gardner, pgs 70 – 83 (chapter 4, part 2) Minoan art thru Mycenaean art
- In class we are mainly going to stick to Minoan Art, but know the general facts of Cycladic and Helladic areas
- Quiz on Tuesday, 9/20 over slides & reading prompts. In addition to the slide identification questions, I will have questions related to the Reading Prompts – possible for test questions but also prepares for discussion:
 - o Do you see any similarities or contrasting differences to past issues we’ve discussed.
 - o Do you detect any paradigm concepts such as [Apollonian or Dionysian](#) thinking? Especially concerning the first characteristics of both paradigms, both items #1 on the [Paradigm Characteristic blog page](#).
 - o Underline and take note of the form descriptions, iconography information and special construction techniques and technical use of tools or materials.
 - o Look for the significance people, ideas and events.

Also note:

- o the “firsts” of this culture(s) – inventions or first time that something occurred in history.
- o special terminology associated with this culture(s).

- o what did they think about political and religious issues?
- o Any influence from their environment, landscape, or climatic conditions?

Podcast Team formation – (Thursday 9/29): Fill out the Google Form with the names of your Team mates and their [Job description](#), if you have not been included in a team by this day at 11:59pm, I will place you in a team to ensure each team has the right number of members. It is highly recommended that you chose team members based on the job descriptions and their skills instead of how well you know them – [Podcast Team & job descriptions page link](#).

Test 1 (9/27): test is over weekly study slides, reading from weeks 1-4 (see above). Also lectures notes, and group work prompts & questions.

Content for Test 1 will cover: paleolithic – Mycenaean art (Chapters 1 – 4)

Art history Survey 1 test review will be held two times for your convenience.

Friday, 9/23/11 at 11:35am in our usual classroom.

Monday, 9/26/11 at 11:35am in our usual classroom.

Bring your textbook and notes – it is best if you prepare by finding what question you may have concerning an artifacts paradigm connection.

Week 5 (Sept 27 & 29)

Test Review 2nd time slot – Monday, 9/26/11 at 11:35am in our usual classroom.

- **Test 1 is on 9/27/11: it will be over the study slides, lectures, and readings from Chapters 1-4, section ends Page 83.**
 - o The Test will have similar questions as our quizzes, only the two-part format and length will be different – 50 questions, scan-tron, multiple choice.
 - o The format will be in two parts, a slide identification section and a reflective paradigm section.
 - o The slide id section will cover the facts from the three study slides pdfs used for the previous quizzes*.
 - o The paradigm analysis section covers material from our reading and lecture slides. Especially the F.I.T. and P.I.E. facts that connect to the main paradigm characteristics, e.g. cyclic, text-based, Apollonian & nomadic, speech-based, Dionysian.
 - o **You may bring one single-sheet, page of notes, front and back, to use for the paradigm analysis section of the test. All notes are to be turned in at the end of the test.**

***No notes may be used for the slide identification section – the content on the pdf study guides used in the quizzes.**

- **Podcast Team Info Due – (Thursday 9/29):** Fill out the Google Form with the names of your Team mates and their [job description](#), if you have not been included in a team by this day at 11:59pm, I will place you in a team to ensure each team has the right number of members. It is highly recommended that you chose team members based on the job descriptions and their skills instead of how well you know them – [Podcast Team & job descriptions page link](#).

Week 6 (Oct. 4 & 6)

[Ancient greek thru Hellenistic lecture Slides .pdf](#)

- **Readings:** Gardner, pgs. 85 – 87, 91 – 98, 100 – 120, 123 – 141: (Chp. 5) Ancient Greece: Archaic thru Hellenistic period.
- **Quiz 5, week 6 (Tuesday, 10/4):** over readings and Study Slides Quiz 5, week 6.

[Quiz week 6 STUDY SLIDES chp 5. Ancient Greece .pdf](#)

- **DUE Thursday, 10/6, 11:59pm: Podcast DATES, ARTIFACTS & BIBLIOGRAPHY INFO DUE – Use [this Google form >LINK<](#) to submit your artifacts' names, include page numbers for the two oldest artifacts from our textbook, bibliography with sources. see podcast page for details.**

Week 7 (Oct 11 – 13)

[lecture slides – Rome Republic Empire part 1 arthistory1. pdf](#)

- **Readings:** Gardner, pgs. 157 – 182 (also see page 151: image 6-11 and related text)
- **Content:** (Chp. 7, Part 1) Roman Republic art thru the Early Empire
- **Quiz week 7 (Tuesday 10/11/11):** Click to download pdf:

[Quiz week 7 Roman prt 1 study slides .pdf](#)

Thursday, 10/13/11, by 1:30 pm, before beginning of class. Add job titles to team members spreadsheet ([Podcast team members spreadsheet>LINK<](#)) – you can type the JOB TITLE directly into the spreadsheet, put the job title to the RIGHT of the team member's name.

Week 8 (Oct 18-20)

[Lecture slides – Rome Empire prt 2 arthistory1 f11. pdf](#)

- **Readings:** Gardner, pgs. 183 – 206
- **Content:** (Chp. 7, part 2) the high empire thru the late empire link to [Ancient Roman Timeline](#)
- Quiz week 8 (**Tuesday, 10/18/11**): over slides and reading from week 8 pdf

[study slides quiz week 8 Roman prt 2.pdf](#)

- **Fall Break** (Friday, 10/21/11)

Week 9 (Oct 25-27)

TEST REVIEW ON MONDAY OCT 24, 11:30AM IN OUR REGULAR CLASSROOM.

No Quiz on Tuesday

- **Test 2 – (Thursday, OCTOBER 27):** test is over weekly slides, lectures, group work and reading material since Test 1 (see above). **Content for Test 2 will cover: Greek and Roman art.**

Week 10 (Nov 1-3)

[lecture slides week 10 Chp 9 Byzantine. pdf](#)

resource: [Google Book, “Illustrated Timeline of Religion”](#), especially pages 39-40

[Quiz STUDY SLIDES week10 Chp 9 Byzantine pdf](#)

- **Readings:** Gardner, pgs. 231 – 258
- **Content:** Chapter 9, Byzantine art – early thru late (Skip chapter 8).
- (**Tuesday, 11/1/11**): over slides and reading from week 10.
- **begin presentations of Podcasts (Thursday, 11/3/11), at 1:30pm promptly.**

Week 11 (Nov 8-10)

[Islam Lecture Slides Week 11. pdf](#)

[Quiz STUDY week 11 Islamic.pdf](#)

Due: Tuesday 11/8/11 due by 1:30pm on Google form – Individual Podcast critiques of 11/3 podcast presentations (podcast teams do not critique their own presentation only other teams).

Due 11/8 by 1:30pm - GOOGLE FORMS of Podcast Crit: Octopus Jar & Laocoon

- **Readings:** Gardner, pgs. 261 – 282
- **Content:** (Chp. 10) Islamic art – early thru later
- **Quiz Tuesday, 11/8:** over slides and reading from week 11
- **Podcast presentations (Thursday, 11/10):**
- Resources - [NPR report on Shi'a & Sunni Muslims History](#)
- [Islam: Empire of Faith – PBS program on the history of Islam. Part 1: Prophet Muhammad and rise of Islam](#)

Week 12 (Nov 15-17)

Due 11/15 by 1:30pm - GOOGLE FORMS of Podcast Crit: Nike & Aphrodite

- Due: Tuesday 11/15/11 due by 1:30pm on Google form – Individual Podcast critiques of 11/10 podcast presentations (podcast teams do not critique their own presentation only other teams).

[quiz STUDY wk 12 early medieval. pdf](#)

[Week 12 lecture slides Early medieval. pdf](#)

- **Readings:** Gardner, pgs. 285 – 306
- **Content:** (Chp. 11) Early Medieval European art
- Resources: [National Geographic Staffordshire Hoard](#)
- **Quiz Tuesday, 11/15** over slides and reading from week 12 – Click to download pdf – Study Slides QUIZ week 12
- **Thursday, 11/17 – Podcast presentations**

- **Thursday, 11/17 – REDO podcasts from 11/3/11 due by 5pm (first two presentations). Late points begin at 5pm, podcasts late due to technology problems are still late, allow yourself plenty of time and various options to get it done on time.** *Important note for the redo version: I need it in my hand by 5pm on the Redo Version due date. Note: if you slide it under my door or put it in my departmental box without contacting me, I will consider it turned in when I discover it. If you cannot contact me or physically hand it to me I recommend turning the redo version in by Uploading it to MyACU Files course dropbox (see instructions above).

Week 13 (Nov. 22)

- **Test 3 (Tuesday, 11/22/11): Content is over quiz slides, lecture and reading material since Test 2, Byzantine art – early thru late, Islamic art – early thru later, Early Medieval European art (Chp. 9 – 11).**

Due: Tuesday 11/22/11 due by 11:59pm on Google form – Individual Podcast critiques of 11/17 podcast presentations (podcast teams do not critique their own presentation only other teams).

- **No class 11/24 – Thanksgiving break**
- **Note:** Thanksgiving Holiday begins *Wednesday!!!* (No classes Wed, Thur, Fri).

Week 14 (Nov 29- Dec 1)

[Romanesque lecture slides.](#) pdf

Tuesday, 11/29/11 – REDO podcasts from 11/10/11 due by 5pm. Late points begin at 5pm, podcasts late due to technology problems are still late, allow yourself plenty of time and various options to get it done on time. *Important note for the redo version: I need it in my hand by 5pm on the Redo Version due date. Note: if you slide it under my door or put it in my departmental box without contacting me, I will consider it turned in when I discover it. If you cannot contact me or physically hand it to me I recommend turning the redo version in by Uploading it to MyACU Files course dropbox (see instructions above).

- **Readings for Week 14:** Gardner, pgs. 309 – 336
- **Content:** (Chp. 12) Romanesque European Art (In-class work grade, no quiz)
- Click to download pdf – Study Slides week 14, no quiz this week but these will be on the final test 4.
- **Resources:** [Nice Documentary on Crusades](#) (intro goes to 13:48).
- **Podcast presentations (Thursday, 12/1):**

Week 15 (Dec 6-8)

[Gothic lecture slides .pdf](#)

Due: Podcast crit, Tuesday 12/6/11 due by 11:59pm on Google form – Individual Podcast critiques of 12/1 podcast presentations (podcast teams do not critique their own presentation only other teams).

Tuesday, 12/6/11 – REDO podcasts from 11/17/11 due by Dec. 6, 5pm. Late points begin at 5pm, podcasts late due to technology problems are still late, allow yourself plenty of time and various options to get it done on time. *Important note for the redo version: I need it in my hand by 5pm on the Redo Version due date. Note: if you slide it under my door or put it in my departmental box without contacting me, I will consider it turned in when I discover it. If you cannot contact me or physically hand it to me I recommend turning the redo version in by Uploading it to MyACU Files course dropbox (see instructions above).

- **Last day for turning in Team Folders: Due Thursday, 12/8/11 Beginning of class (late points begin at 1:30pm must be in my hand at that time, otherwise 10 points will be deducted each business day).**
- **Readings:** Gardner, pgs. 339 – 372, test 4 material.
- **Content:** (Chp. 13) French Gothic thru Gothic outside of France
- resources: Try to build a cathedral arch – [Nova arch-physics simulator](#)
- **OPTIONAL** – Quiz #11, week 15 (Tuesday, 12/6 optional replacement of 3rd lowest quiz grade – 2 lowest quiz grades have already been dropped in grade total).

[Gothic Optional quiz week 15 STUDY slides.pdf](#)

- *Note: though the quiz is optional, the material above will still be on the final test 4.

Week 16 (Dec 13-16) – Finals Week!!!

Team Presentation: Podcast comparing three artworks.

Choosing a Topic for the Podcast:

Our goal is the analysis of the form, iconography and technique of artifacts within their historic context, so as to visually demonstrate their main paradigm characteristics. Use the visual media of the podcast to make a visual argument for your thesis, of course we will include verbal material as well.

Compare and contrast two artifacts from our textbook. It may be any significant artifact found in our text, e.g. painting, sculpture, architecture, piece of furniture, etc. In addition to these two artifacts compare a current physical, artifact from your primary, normal cultural environment, e.g. artwork, architecture, or appliance, etc. (current means it was substantively made, not remodeled or made famous but actually made within the 21st century).

This means you will be comparing a total of three artifacts:

1. the primary artifact from our text
2. the artifact that is older or newer than the primary artifact, also from our text.
3. the current, physical artifact from your primary, normal cultural environment

Requirements for the 8-10 Minute Podcast (note the maximum and minimum time length requirement):

Prepare an 8-10 minute video podcast presenting information about the chosen topic. I would like you to present content that is particularly appropriate to this medium. Discovering what that is will be an exploratory process that we will take as a class. You are exploring relatively new territory so prepare to be flexible and creative. Our approach should be to attempt to connect F.I.T., P.I.E. AND PARADIGM CHARACTERISTICS in order to clearly show invisible attributes. To do this, please compare the paradigm attributes of the artifacts. You should focus on one primary artifact and use the other two artifacts as ways to show a paradigm shift.

- **Grading:**
- **70%** of your grade will be determined on the quality of the final podcast and contents of the 'Team Folio'.
- **30%** of your grade will be based on the quantity and quality of your individual written critiques of other podcasts.

Process & Deadlines (some links have not yet be activated – check back often, active links are underlined):

1. **Thursday, 10/6, 11:59pm:** [Use this Google form >LINK<](#) to submit your artifacts' names (include page numbers for the two oldest artifacts from our textbook). Also, list your bibliography with sources (books not websites, ebooks are fine if I can access them – hint: use the ACU library website in order to give me the direct ebook link). Also, submit your **preferred presentation dates** on the same Google form.
2. **Thursday, 10/13/11, by 1:30 pm, before beginning of class.** Add job titles to team members spreadsheet ([Podcast team members spreadsheet>LINK<](#)) – you can type the JOB TITLE directly into the spreadsheet, put the job title to the RIGHT of the team member's name.
3. Present podcast on designated day (refer to podcast spreadsheet) and keep notes of verbal critique from class. During class time classmates will write individual critiques of all presentations.
4. Receive and review Google form critiques from classmates – submitted by the next class period.
5. Edit and submit final podcast **on or before 2 weeks have elapsed from your designated presentation date – to put it another way: the final, refined podcast is due 2 weeks from your first designated presentation date.**
6. The team will submit/upload their "Team Folio" **within 2 weeks of the final Podcast version OR December 1, which ever comes first.**
Some items will be turned in on line and some hardcopy. See the team folio requirements and the individual requirements for details.

Team Folio – Due at the latest by December 1, 1:30pm* (late points begin at beginning of class):

I. The Team folio – submit a single team folio

*After your final podcast has been submitted each team will turn in a binder, ideally within two weeks of the final podcast deadline or 12/1/11, 1:30pm (whichever comes first). The the hardcopy material should be in an organized, labelled, binder.

1. **HARDCOPY** – Each team member will write a paragraph describing the strengths and weaknesses of the other team members (3 or 4 paragraphs total, depending on the total number of team members) – in order to keep the assessment confidential, each team member should submit their paragraphs in a separate envelope (it is recommended you sign the back of the sealed flap).
2. **HARDCOPY** – Written documentation of all research and materials generated during the course of the project (hand written notes, all emails or text messages, schedules/calendars, scripts, storyboards, etc.)
3. **HARDCOPY & GOOGLE FORM** – Bibliography: cite *at least* 3 sources, do not include our text book. These sources must be **scholarly books or scholarly articles** not websites or movies (you may use ebooks/articles if you and I have full access to them and you can otherwise fulfill all other requirements mentioned). You are allowed to utilize websites in addition to the 3 book sources – this would be for the historic context information. *However the bulk of the content must come from the book sources. It is assumed that you are citing books that you have direct access to and have read them for content, just like in a research paper. All sources must be properly cited including the source of images, following the same format as a research paper bibliography. HARDCOPY – To this end, you should include photocopies, or screenshot printouts of the essential pages used for this content, have a minimum of one section from all books (DO NOT CITE OR USE OUR TEXTBOOK FOR THE CONTENT).*
4. Be sure that your Google form critiques from other individuals are turned-in & posted.
5. Be sure that your Google form Team members names and job titles/responsibilities are posted and correct.

Choosing Teammates:

The first thing you are required to do is choose a group count total of 4 classmates. Try to find someone who shares your interests. Each group should seek to have at least one member who is comfortable with technology. Fill out the Google Form with the names of your Team mates and their Job description, if you have not been included in a team by 9/29/11 at 11:59pm, I will place you in a team to ensure each team has the right number of members. It is highly recommended that you chose team members based on the job descriptions and their skills instead of how well you know them.

Job Descriptions for each team member (use this to assess who the best person may be for the various responsibilities):

Each team member is required to have at least one of the following jobs. Although these jobs have specific definitions this is intended to be a very collaborative process. For example, all students are required to play an active roll in researching, archiving and editing content but it is the Content Development Directors job to organize and direct this part of the process.

Technical Director: Explore and research capacity and restrictions of medium. Gather and schedule needed technology for production (find and borrow equipment needed). Technical production of content (digitizing and sizing images, recording audio/video, putting elements together, organization and archiving files, etc.).

Creative Director: research and explore creative and compelling forms of communication within the medium (exemplify this to other team members). Use your research to direct the form of your content. Stay focused on your content not kitschy use of technology. Your responsible for the form your content takes within the medium. Find and direct talent. You will work closely with technical director and content development director.

Content Development Director: This person directs and participates in research, information gathering, developing script, collecting visual materials, collecting and keeping track of bibliographic information.

Scheduling Manager: someone to pay attention to the clock. List and schedule all of the things that need to happen. Create and follow a realistic calendar. Adjust calendar when things go wrong.

Producer: Watch and direct overall production. Make sure responsibilities are being met. Responsible for overall quality and coherency of project. (As I mentioned in class, you need prior approval to have a group of 5 – With four people to a group, which is the common situation, all members will share these responsibilities.)

The Google critique form is due by the next class period after the presentation.

On presentation day, audience members will write critiques of each podcast and submit them to the specific team by the following class session. Presenters do NOT critique themselves with this form. Remember no make-up is available for projects turned in on line; late points apply for late work.

Each Podcast Team will be able to see your comments, so strive to be helpful and concise in your assessments. The written critique is to consider how well the objectives were met in both the form and content of the podcast – What is well done that should be kept and what advice do you have to offer for improving the form and/or content of the podcast for refining.

AVOID MERELY SAYING, “YES, IT WAS GREAT” OR “NO, IT WAS BAD”. GIVE SPECIFIC EXAMPLES WHY YOU THINK SO, AS IN, “I LIKE THE WAY YOU SHOWED THE FORM BY USING . . .”, OR, “IT NEEDS MORE ON THE ICONOGRAPHY RELATED TO THE . . .”

1. How can the main objectives be more strongly presented? Was enough information given in F.I.T? Was enough information given in P.I.E.? Was the paradigm(s) named and described? Explain with examples.
2. How can connections be made clearer? How can the connections between the artifact, the historic context & paradigms be better emphasized? Give specific examples of what to avoid or include.
3. Did the podcast use visually persuasive comparisons of images, e.g. overlap, tracing, highlighting of form? How can the podcast be better at “showing us instead of telling us” about the important points of the artifacts? Give specific examples of what to avoid or include.
4. Has an overall paradigm shift been adequately discussed by comparing an older and newer work to a primary artifact? Was the newer artifact appropriate in F.I.T.? Give specific examples of what to avoid or include.
5. In general what do you think are the greatest strengths and weaknesses of the technical form and content of the podcast? Was the volume and diction of the speaker easy to understand and appropriate to what was being said?

Podcast Assignment: tips & resources

Links to resources

- ART & DESIGN – <http://www.acu.edu/academics/library/ejournals/subject/art.html>
- ACU Learning Studio links:
- <http://blogs.acu.edu/learningstudio/digital-storytelling-with-imovie/>
- <http://blogs.acu.edu/learningstudio/digital-storytelling-with-camtasia/>
- <http://blogs.acu.edu/learningstudio/check-out-studio-gear/>
- [Resource for bibliography MLA format – LINK](#)
- <http://writingcenter.unc.edu/resources/handouts-demos/writing-for-specific-fields/art-history>

How to start, finding your resources.

You will need to review resources that will help you to answer the question, “How do these artifacts connect to their historic context and thus reveal paradigm characteristics at work?” You may have to find any or all of the following books or materials:

1. material concerning the object itself or a book that talks about it at length
2. your textbook (look through the whole thing—there are often helpful glossaries and timelines, and bibliographies for further reading) Though you cannot use our textbook as the
3. standard art-historical reference texts (especially for iconographical or patronage studies); see the research librarian or browse the reference section of the library’s art section – look at their webpage for great online resources that can help point to other books and articles.
4. theory or analysis that has already been written (usually articles or books rather than survey texts or dictionaries)

Additional Resources

Several books have been written specifically to help you write a paper in art history. All are pretty widely available, so check your library and local bookstores:

- Acton, Mary. Learning to Look at Paintings. New York: Routledge, 1997.
- Barnet, Sylvan. A Short Guide to Writing about Art. New York: Harper Collins College, 1993.
- Taylor, Joshua. Learning to Look: A Handbook for the Visual Arts. Chicago: U of Chicago, 1981.

Many professors have used Taylor’s book at some point, so keep that in mind.

If you need more examples of how art history can be done, read articles in Art Bulletin or Art Journal or one of the many other journals available in the field. The list of sources cited in the bibliography of your textbook (if you have one) may provide another way to understand the various approaches in art history. Pick a few that cover the same time period or monuments and glance over them. Since textbooks are usually compilations of various arguments in the field (they're called survey texts because they survey the field), they will be too general or combinatory to really show you how art history is usually written.

For help understanding art history jargon and theory, check out the following resources:

- Pointon, Marcia. History of Art: A Student's Handbook. New York: Routledge, 1997.
- Words of Art (an online glossary of terms and concepts).
<http://web.ubc.ca/okanagan/creative/links/glossary.html>.

To look up recent articles (for the last 20 years or so), ask your librarian about the Art Index, RILA, BHA, and Avery Index. Check out www.lib.unc.edu/art/index.html.

Art history does not have an established documentation style, although Chicago predominates. The Art Bulletin is considered the conservative flagship journal of the discipline, and once a year they provide their ideal documentation style. This journal probably provides the safest choice if you seek a model style.

Go to the source

Because many methodologies and perspectives coexist in art history, asking your instructor for comments on your draft ahead of the due date will give you the best guidance on your paper. Find out exactly what s/he is looking for and read his/her comments carefully. Most instructors are thrilled when students seem genuinely excited by the material and willing to try their best. Do not be shy with your enthusiasm, and you will probably find your instructor more than willing to help you (if you don't believe us or are nervous about this, see our handout on getting feedback).

*adapted from The Writing Center, University of North Carolina at Chapel Hill – See the full article at

<http://writingcenter.unc.edu/resources/handouts-demos/writing-for-specific-fields/art-history>

ACU LIBRARY LINKS

ART & DESIGN – <http://www.acu.edu/academics/library/ejournals/subject/art.html>

PRIMARY AND SECONDARY SOURCES: Students often feel the need to consult secondary sources. A clear understanding of sources must be established. A primary source is the artist's own words, or those by someone of his time. A secondary source is a critic or art historian writing about an artist from the past. It is called secondary because it is removed from the artist and his/her time period. Read the sources, assimilate the information, but develop your own ideas and write with your own words.

Bibliography and notes are two different things, the instructor needs to be able to go to the textual source you used and quickly find it based on your bibliography system. To this end, *you should include photocopies, or screenshot/camera printouts of the essential pages used for this content, have a minimum of one section from the 3 books (DO NOT CITE OR USE OUR TEXTBOOK FOR THE CONTENT).*

[Resource for bibliography MLA format – LINK.](#)

Attendance Policy

The Attendance policy is based on two concepts:

- 1) Attending to the class material is essential to everyone's success,
- 2) We are in an adult environment (much like you might experience on a job).

That being said some things should naturally be expected as a bare minimum as it relates to an attendance policy

For example, everyone is expected to:

- be present and to be on time at all class sessions,
- attend to the course material for the entire class period,
- bring all materials and be prepared.

Not following the policy may result in a reduction in grade. The policy is offered in two parts, a short form and long form. Attendance is more than being present it is also defined as attending to the class material.

Part 1 Attendance Policy Short Form – this part of the policy refers to normal absence/tardy issues.

- Four (4) points will be deducted from the final grade beginning on the 6th absence or combination of tardies/absences (3 tardies equals one absence). Additionally, four (4) points will be deducted from each absence and/or tardy combination there after.*

You have up to 5 absences or 15 tardies (3 tardies equals one absence) or comparable combination there of in your “bank account” to use as you see fit, however, be aware that missing material and participation points will negatively effect your grade. *There is no distinction between excused and unexcused absences/tardies in regards to this policy.* Therefore, as a normal course of action no paper work, emails or phone calls are necessary for an absence or tardy (see item 8 and special consideration note below*).

- If more than 9 class sessions are missed for any reason, the student will either be given a failing grade or may choose to drop the course with the appropriate WP or WF. ***There is no distinction between excused and unexcused absences/tardies in regards to this policy.***
- Leaving class will be counted as at least a tardy and may be counted as an absence depending on the circumstance. Please wait for class to be over to tend to non-class matters, i.e. bathroom break, phone calls, etc. If there is an emergency the student should be sure to communicate with me asap – emergencies, by definition, should be rare and infrequent.
- Missing a total of 1/3 (a third) or more of any single class session will be counted as an absence regardless of when or how often the student arrives or leaves (for a 50 minute class 1/3 is 16 minutes). At the least, missing any part of class will be counted as a tardy. ***There is no distinction between excused and unexcused absences/tardies in regards to this policy*.***
- No regular make-up is offered for missed points. Instead of a traditional make-up for excused absences, I offer a grade enhancement make-up. I provide a few optional grade enhancement opportunities through out the semester to help with the occasional problem attendance, quiz or assignment. Also see below in the long form – item #8 comprehensive final make-up*. ***There is no distinction between excused and unexcused absences/tardies in regards to this policy.***
- If you have fewer than three (3) absences/tardy combinations at the end of the semester you will qualify for a bonus – often takes the form of dropping an attempted, lowest grade. Example: 1 absence and 5 tardies OR 6 tardies OR 2 absences qualify for the bonus. ***There is no distinction between excused and unexcused absences/tardies.***
- The student is responsible for all assignments, materials, due dates and preparatory work assigned regardless of attendance. If you miss a class session, check the class blog, emails, class calendar, ask a friend to take notes for you, etc. If you receive an email stating that you were tardy or absent but you know with certainty it is not accurate it is your responsibility to contact me with the correction.

Part 2 Attendance policy Long form – this part of the policy deals with unusual circumstances of attendance, also includes and expands on the fine points stated in the short form.

Students are expected to be present at all class sessions, attending to the course material for the entire class period, to bring all materials and to be on time. Note that attendance and participation is monitored through out the entire class period. Attendance implies full use of the class period, with full use of one’s mental attention, e.g. no napping, eating, incessant talking, illegitimate or personal use of the electronic devices (iPod, cellphone, laptop, etc.). These means that not attending to the class material as stated above may cause a student to be counted absent or at least tardy. Roll is taken visually or by student sign in or quiz.

1) Four (4) points will be deducted from the final grade beginning on the 6th absence or combination of tardies/absences (3 tardies equals one absence). Additionally, four (4) points will be deducted from each absence and/or tardy combination there after. You have up to 5 absences OR 15 tardies (3 tardies equals one absence) or comparable combination there of in your “bank account” to use as you see fit. ***There is no distinction between excused and unexcused absences/tardies in regards to this policy.*** Therefore, as a normal course of action no paper work, emails or phone calls are necessary for an absence or tardy (exception: see item 8 and special consideration note below*).

2) Three (3) instances of tardiness will be counted as one absence. ***There is no distinction between excused and unexcused tardiness in regards to this policy, please see the NOTE below.***

3) Leaving class will be counted as an absence, wait for class to be over to tend to non-class matters. If there is an emergency be sure to communicate with me when you return – this should be rare and infrequent. Missing a total of 1/3 (a third) of the class or more will be counted as an absence regardless of when the student arrives or leaves (for a 50 minute class 1/3 is 16 minutes). At the least, missing any part of class will be counted as a tardy.

4) If you leave class after a quiz your grade will not count – This is to emphasize the point that the quiz is to help motivate us to prepare for class participation. Please contact me as soon as possible if you leave class after the quiz due to the special considerations mentioned in the attendance policy*.

5) If more than 9 class sessions are missed for any reason, the student will either be given a failing grade or may choose to drop the course with the appropriate WP or WF. *There is no distinction between excused and unexcused tardiness in regards to this policy, please see the NOTE below in C. 3. for absences due to school related activities.*

6) There is no make up of tests, quizzes or assignments during the regular semester. I provide a few optional grade enhancement opportunities through out the semester to help with the occasional problem quiz or assignment – details on the requirements for earning the grade enhancement will be provided with the opportunity on the class blog. Also see below – comprehensive final make-up. **No make-up work is accepted for missed quizzes* – (this is due to the fact that quizzes are connected to class participation, and I drop the 2 lowest grades, also see the note from the main syllabus§).**

IMPORTANT: no make-up is available for the reading quiz or projects that are submitted outside of the regular class period, such as online work, emailed, posted or “dropbox” type assignments. Late points will be deducted if late. There is no distinction between excused and unexcused absences in regards to the daily reading quiz and online assignments.

7) If you have fewer than three absences/tardy combinations at the end of the semester you will qualify for a bonus – often takes the form of a dropped lowest grade. It usually works out best if you only spend your 5 absences on true emergencies, i.e. getting sick, car problems, family issues, school sponsored events, etc.

8) Comprehensive final make-up, given at the same time as the final exam – only one major test make-up is available if the missed test is due to a documented absence. Documentation is in writing, signed by a doctor or ACU event sponsor and handed to the instructor within one week from returning to classes at ACU. This is the only condition in which documentation is needed. The make-up is offered as a comprehensive section on the final exam provided that prior notice has been arranged with the instructor and the documentation requirements were fulfilled. If you do not need a make-up grade you are exempt from the comprehensive section of the final – other final exam components may still be applicable. If the grade is missed due to an undocumented absence a make-up will not be offered. See item B below.

9) If you receive an email stating that you were tardy or absent but you know with certainty it is not accurate it is your responsibility to contact me with the correction.

***NOTE: Special consideration** may be given for excessive absences due to serious extended illness or tragedy in the immediate family. Other situations may qualify; the student is encouraged to discuss this with the instructor, of course the appropriate documentation is expected in these situations as well. See item B & C below.

Additional Information

A. Even though you have 5 absences/tardy combinations to spend, points lost due to late or missed work are still applicable, i.e. missed quizzes, projects and homework. Extra time will not be given if a student is late to a test, quiz or project. All deliverables for an assignment must be turned in at the specified due date and time, if it is after that time it is late. Late work is decreased by 10pts for each class period it is late, beginning with the due date. The student is responsible for all materials, due dates and preparatory work assigned regardless of attendance. Participation points cannot be made up.

B. Documentation of absence(s) related to the special consideration or comprehensive final make-up is to be provided to the instructor, on the day the student returns to class. The student is to present in writing on a full size sheet of paper an explanation for the absence – write at the top of this paper the class name and time it meets. In order for an absence due to illness to be excused, the student must present a doctor or nurse’s note. For the other related events written documentation from the sponsor, signed by the sponsor of the event is necessary. A phone call or email is NOT sufficient. The instructor believes that if a student is well enough to go to work, chapel and other classes, he or she is well enough to attend this class. Other instances in which the student feels the need to be absent (job-related absence, sickness of family member) will not be excused – use the 5 absences for these.

C. Definitions related to the Note on Special Consideration – The extended illness is the student’s. Serious means, a debilitating illness that makes it unwise to attend class, this also means that a doctor has been seen and a note obtained. The immediate family is the normal interpretation for this phrase, i.e. consists of one’s parent/guardian, sibling, spouse, and offspring. Please note that tending to roommates, friends and extended family members is not included in this phrase – use the 5 absences for these. In the case of a student who is required to be absent from a class to participate in a university activity approved by the academic administration the following procedures are

to be followed:

1. The instructor must receive a copy of the Advance Approval for Absence signed by the dean and the provost (or their designee) at least 7 days before the date of the activity.
2. When the student presents to the professor a copy (with all signatures) of the Advance Approval for Absence, he or she should arrange to make up the work missed in the course and submit it at a time specified by the professor.
3. The student should not be permitted to participate if he/she has absences of more than 9 MWF meetings, or 6 TR meetings, or 3 meetings of a one-day-per-week class. These include “approved absences” under this policy as well as other absences.
4. The student should not be penalized for the absence approved under this policy if he or she has satisfactorily made up the missed work within the time limit and in the way agreed upon by the student and the professor under # 2 above.

[Link to complete form and details of Advanced Approval for Absence](#)

Academic Integrity Policy

Academic Integrity

Developing and maintaining professional standards that reflect the character of the student as well as respect for the learning environment is an important part of your academic career and may impact situations beyond your grade in this class. For example, letters of recommendation and nominations for awards, position of honor and job opportunities could be endangered by engaging in behaviors that lack integrity. As stated in the [ACU's academic integrity webpage](#), we are a “community of learners that supports the quest for knowledge and truth through intellectual and personal integrity and honesty in learning, instruction, research and service.” The instructor’s professional judgment will be the measure of the adequacy of student performance and accomplishment. Following instructions and policies is part of the grade.

Cheating

Cheating will not be tolerated. At the very least a ‘0’ will be given on the quiz, test or project. Depending on the incident, you may be dropped from the class. Please note that the appearance of cheating is significant to your grade. Following professional standards of test etiquette are an important expression of academic integrity. Beyond actual proof of cheating, not following these standards of test etiquette will affect the final grade for the class. The instructor’s professional judgment will be the measure of the adequacy of student performance and accomplishment. Following instructions and policies is part of the grade.

Test Etiquette – applies to all testing situations, quizzes, and unless stated otherwise, for individual projects and assignments conducted in class. - note that following these instructions is part of your grade.

If you leave the class for any reason, at that point the test is ended – I will collect the test for grading regardless of the amount of completion.

If a test is removed from the classroom it will be disqualified and a zero will be recorded for that test.

All unapproved textual material, images, diagrams and notes, electronic or otherwise, must be put away out of view of everyone – simply putting it on the floor is not sufficient it should be out of sight from everyone in the class room.

Cover your answers with the test questions or a blank coversheet of paper. Turn your answers face down when finished.

Do not mark or write on the question sheet or coversheet – these should be turned in with the test.

All electronic devices must be stowed away out of sight (e.g. ipods, cellphones, laptops, etc.). These should be turned off. A vibrating phone is not turned off and is disruptive – use airplane mode or turn it off.

Headphones and earbuds should be removed and put away.

Do not engage in conversations -this includes speaking, sign language, or “texting” or other use of any electronic devices, put them in airplane mode.

If you need to ask a question of the instructor please raise your hand – questions should be whispered quietly, be brief and not include any answers or clues to answers. Usually all information you need to answer the question(s) is included in the instructions given on the test or at the beginning of the test (Be on time for tests so you do not miss this information).

Important test instructions for special situations (these may change in specifics for each test, be sure to read the posted instructions for each test) – note that following these instructions is part of your grade.

The Test aid notes may NOT be used for the slide identification section.

When Test Aid notes are allowed, only the approved test aid sheets (printed, hardcopys) may be used – do not use other notes, texts, reproductions, or handouts.

The test aid notes are intended for you to organize YOUR notes from readings, lectures, and small group work. All notes used for the test are to be turned in when requested by the instructor. I give partial credit for incorrect answers based on your notes (partial credit is given solely at the instructor's discretion and is intended to reward students who take the time to personally organize their own notes).

Recap of important instructions for which points will be deducted if not followed:

1. Do not write on any part of the scantron other than the answer bubbles and Name/Date Info lines – this includes any marks or written material, even if they have been erased.
2. Do not write on the Test Question sheet and/or blank cover-sheet.
3. Use the test aid for the approved part of the test ONLY. Do not use notes other than those written on the test aids pdfs provided on the Blog Assignments Calendar.
4. Do not look on others' test aid notes or scantron, cover your answers at all times (use the provided blank cover-sheet).
5. Of course, other implied and common sense instructions of Quiz & Test etiquette as outlined in the Academic Integrity Policy on the Blog also apply, see above.

Plagiarism

There are NO tests, assignments or activities in this class where you can use the work of others in your writing, verbal presentations or projects without clearly indicating you are doing so. You are responsible for indicating all specific instances where you use the work and/or words of others. You may ask, "Should I indicate when I use only one word?" Depending on the word it may be appropriate to do so, but as a general rule I feel that anything over two consecutive words from another source should be in quotes and the original author cited.

I wish this could go without saying . With this stated, any instance where I find you have violated this request I will assume you are attempting to pass the words of others off as your own. This is defined as plagiarism and has specific university-wide consequences stated in [ACU's academic integrity policy](#) that can be downloaded from ACU's website – [download full policy](#). Within the context of this course the penalty will at least be a 0 on the entire project associated with the writing. To be clear, that usually means a 0 for at least 8% of your final grade in the course. In order to determine if any prior violations have taken place the incident will be reported to the Department chair and any other academic officials deemed necessary. If other incidents have been recorded you will likely be dropped from the course.