

ARH 2050

Introduction to the Principles and History of Art I Spring 2021

University of Florida, College of the Arts, School of Art + Art History

Monday and Wednesday, 12:50-1:40pm

Location for classes 10947, 10949, 28703, & 28706: CSE E119

Location for classes 10948, 10950, 28705, & 28709: Online

Credit Hours: 3

Course Fee: \$13.50

Course Web Site: <http://elearning.ufl.edu/>

Dr. Elizabeth Ross

Email: eross@arts.ufl.edu

Office Hours and Location: Please email for an appointment to talk via Zoom

Teaching Assistant, Rachel Polinsky

Office Hours: TBA

Classes 10947 & 10948, Thursday, 1:55–2:45pm, Online

Classes 10949 & 10950, Thursday, 4:05–4:55pm, Online

Teaching Assistant, Danielle Sensabaugh

Office Hours: TBA

Classes 28703 & 28705, Friday, 9:35–10:25am, Online

Classes 28706 & 28709, Friday, 11:45–12:35pm, Online

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu or (352) 392-1575 or visit the [U Matter, We Care website](#) to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

Course Description

This course surveys the art and architecture of Europe, the Mediterranean basin, and the Near East from prehistory through the medieval era, situating works in the cultural context of their creation and reception. Lectures and section meetings introduce students to key concepts and issues of the discipline of art history, such as the political and social dimensions of art, representation of the body, architectural space and siting, style, gender, narrative, iconography, appropriation and historical reference, monumentality, the role of the viewer, and abstraction and resistance to representation.

This course and its continuation, ARH 2051, are gateways into the art history major/minor, and they are designed to prepare students for further study in art history. Many non-majors take this course, and they are equally welcome.

Course Goals

Upon successful completion of this course, students will be able to...

Identify, describe, and interpret works of art, architecture, and material culture from prehistory to circa 1300 CE in Europe, the Mediterranean Basin, and the Near East.

Use the methods and vocabulary of art history to examine and assess historical questions about the creation, use, and reception of art in this period and region.

Formulate oral and written analyses of works of art and architecture from this period in their historical and cultural context.

Course Policies

COVID-19 safety. To attend class in FAC 201, students must be (1) enrolled in section 1WR1 and (2) cleared for campus. You can check whether you are cleared for campus in OneUF. If you are not cleared for campus, you may attend class remotely. In the classroom and the rest of the building, you must wear a mask, maintain social distance, and observe the UF Student Behavioral Expectations Policy.

Due dates. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures, due dates, and exam times. If you do have a conflict, please see me well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up exam.

Final Exam. The time and date of the final exam is fixed by the UF Registrar, not Dr. Ross. Do not schedule vacation or family travel or another activity to conflict with the Final Exam. There will be no early exams offered.

Zoom etiquette. Please see guidelines at the end of this syllabus and posted to the course web site.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Online privacy. Our Zoom class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, (1) discuss your decision with me so I do not penalize your participation grade and (2) be sure to keep your camera off and not use a profile image during recording. When class is not being recorded, I will require all cameras to be on, unless you have gotten prior approval to keep your camera off because of extenuating circumstances. Likewise, students who un-mute during class and participate orally on Zoom are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need, during recording, to keep your mute button activated and communicate exclusively in Zoom using the "chat" feature, which allows students to type questions and comments live. Make sure to discuss your decision with Dr. Ross so she does not penalize your participation grade. The Zoom chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited. In using Discord, you are consenting to the terms of their privacy policy. If you would prefer not to use Discord, let me know and we will work something out.

Diversity. It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds

and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please ask me.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and “Misuse of Sources” on the course web site. *If you have any questions, please ask me.* An online plagiarism checker service may be used to screen papers.

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93% and above	90–92%	87–89%	83–86%	80–82%	77–79%	73–76%	70–72%	67–69%	63–66%	60–62%	59% and below

Please note: A minimum grade of C is required to fulfill major or General Education requirements. See the following web page for information on UF policies for assigning grade points: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Course Requirements

- Quizzes #1 & 2 — 30 points each for a total of 60 points
- Quizzes #3 and 4 — 50 points each for a total of 100 points
- Take-home comparison — 150 points
- Midterm Exam — 250 points
- Final Exam — 270 points
- Attendance — 50 points
- Class Participation — 120 points
- “Misuse of Sources” quiz — Pass/Fail

TOTAL—1000 points

EXAMS

- Midterm Exam, Wednesday, March 3, 12:50–1:40pm
- Final Exam, **Wednesday, April 28, 12:30–2:30pm**

The exams will require (1) identification and discussion of images presented in class and in the reading and (2) essay responses to questions about themes developed in class and in the readings. You can find sample exam instructions and study tips at the end of this syllabus. All exams will be taken online through Canvas.

QUIZZES #1-4

Quiz #1: Practice Single Slide IDs

Quiz #2: Practice Comparison

Quiz #3: Ancient Architecture Vocabulary

Quiz #4: Medieval Architecture Vocabulary

The first two quizzes will practice the two types of exam questions where you write about images: "Single Slide IDs" and "Comparisons." There will also be two vocabulary quizzes. All quizzes will be taken online through Canvas.

TAKE-HOME COMPARISON

This will be a 2- to 3-page (600- to 900-word) descriptive analysis of two works of art. Students on campus are encouraged to visit UF's Harn Museum of Art to analyze works in their collection.

MISUSE OF SOURCES QUIZ

In preparation for the paper, you will read a brief text: Gordon Harvey, "Misuse of Sources," Chapter 3 of *Writing with Sources*, 2nd ed. (Indianapolis: Hackett, 2008), 29-44. You will then take a short online quiz. Access the quiz through the Quizzes link in the left-hand menu on the course web site. You may take the quiz as many times as you need until you get all the questions right, but you must get all the questions right to pass the quiz (= 15 points). You will not receive a grade for the quiz, but you must pass the quiz to pass the course.

ATTENDANCE

You are expected to attend lectures and discussion sections. Students in sections 10947, 10949, 28703, & 28706 may attend Monday and Wednesday lecture in the classroom. Other sections attend lecture via Zoom. All Thursday and Friday discussion sections will take place online via Zoom. Your attendance is recorded automatically by Zoom, and I will take attendance in the classroom. We reserve the right to mark you absent if you arrive late or leave early. If you cannot connect or you lose connection, send your TA an email to let her know. We will excuse absences for technical difficulties as long as you work to resolve them before they become a chronic problem. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> .

CLASS PARTICIPATION



The Thursday and Friday discussion sections offer an opportunity to explore course themes and consolidate information from the lectures in conversation with your instructors and classmates. Your participation points assess how well you (1) observe Zoom etiquette (see end of syllabus) and (2) engage with class discussion by asking and answering questions and collaborating in activities.

Readings & Image Boards

There is no printed textbook to purchase for this course.

The course is divided into modules.

- Prehistory and the Art of Ancient Iraq
- Ancient Egyptian Art
- Art of the Ancient Aegean and Greece
- Etruscan and Ancient Roman Art
- Byzantine and Islamic Art
- Early Medieval and Carolingian Art
- Romanesque and Gothic Art

Each module has a page on the course web site in eLearning, and each page has a link to a digital board of images for the module. These are the works of art that will be discussed in lecture. The most important works have been marked with an asterisk (*). Clicking on an image brings up a page dedicated to that image with a brief description and/or links to further information. Click the  at the top of the image page to open the side bar with information and links about the image. Click the ellipsis  to open the entire side bar.

There are two types of readings for the course: (1) links from individual images on the image boards and (2) more general readings found at the top of each image board.

1. Links from individual images. These are descriptions from a museum web site, museum catalog, scholarly encyclopedia, textbook, or a similar source, with some longer texts. These constitute a virtual textbook, and they are the primary readings for the course. These are not listed below.
2. General readings. The items gathered in the “general readings” stack at the top of each image board provide an overview of a period, region, theme, concept, medium, building type, or patron. These are listed below.

Use both types of readings to supplement the lectures, better understand the works of art, and review for exams.

A “reading” can be a PDF text, podcast, web page, video, interactive walking tour, etc.

FAQ

Q. How much do I need to know about each image?

A. On exams, you will write about images and build your essays around images. The images are the building blocks for the course. On exams, you will identify images and write for about 5 minutes per image, explaining what the work is, how it was used, what it depicts, why it is significant, etc. You will also write short essays that compare images or relate them to course themes. Use the readings to build your knowledge and understanding of the images. See the end of this syllabus for a more detailed description of exams.

Q. Do I need to know all that about every image on the boards?

A. No, the starred (*) images are the ones that may be directly tested on exams. About a week before each exam, you will get a list of the images that may be tested on that exam. The other images will contribute to your knowledge and understanding of the starred images.

Podcasts

The readings include podcasts (audio recordings) from *A History of the World in 100 Objects*, *Living with the Gods*, and *In Our Time*. The image board links take you to web sites where you can play or download the recordings. You may prefer to stream or download the podcast through your phone. They are all available for free from iTunes and elsewhere.

Course Schedule

Week 1

January 11

Image Board	Prehistory and Art of Ancient Iraq
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Topic	First Cities in Ancient Iraq
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General Reading	Benzel, <i>Art of the Ancient Near East</i>
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January 13

Image Board	Prehistory and Art of Ancient Iraq
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Topic	The Assyrians and their Palaces
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Reading	Image links only
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January 14/15

Section Topic	Introduction
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Week 2

January 18	No Class (Martin Luther King Holiday)
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January 20

Image Board	Ancient Egyptian Art
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Topic	The Royal Afterlife in Old Kingdom Egypt
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General Reading	Watts, <i>The Art of Ancient Egypt</i>
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January 21/22

Section Topic	Art and Politics in Assyria
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Week 3

January 25

Image Board	Ancient Egyptian Art
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Topic	Egypt's New Kingdom Temples
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Reading	Image links only
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January 27

Image Board	Ancient Egyptian Art
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Topic	Continuity and Change in Egypt's New Kingdom
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General Reading	In Our Time: Hatshepsut (BBC podcast) In Our Time: Akhenaten (BBC podcast)
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January 28/29

Section Topic	The Body
Assignment	Quiz #1: Practice ID (in class)

Week 4

February 1

Image Board	Art of the Ancient Aegean and Greece
Topic	Art of the Ancient Aegean: Cycladic and Minoan
General Reading	Minoan Crete (Metropolitan Museum)

February 3

Image Board	Art of the Ancient Aegean and Greece
Topic	Art of the Ancient Aegean: Mycenaean
General Reading	Mycenaean Civilization (Metropolitan Museum)

February 4/5

Section Topic	Style
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Week 5

February 8

Image Board	Art of the Ancient Aegean and Greece
Topic	The Classical Language of Architecture
General Reading	Ancient Greece: The Classical Orders (Khan Academy) Ancient Greece: Introduction to Greek Architecture (Khan Academy)

February 10

Image Board	Art of the Ancient Aegean and Greece
Topic	(Vase) Painting in Archaic and Classical Greece
General Reading	Norris, <i>Greek Art</i> Woodford, <i>The Parthenon</i> Making Black-Figure Greek Vases (Getty Museum)

Assignment

February 11/12

Section Topic	Elements of Ancient Architecture
Assignment	Quiz #2: Practice Comparison (in class)

Week 6

February 15

Image Board	Art of the Ancient Aegean and Greece
Topic	Sculpture in Archaic and Classical Greece
General Reading	Nude in Western Art (Metropolitan Museum) Women in Classical Greece (Metropolitan Museum) Norris, "Bronze Statues" Lost Wax Bronze Casting (Victoria & Albert Museum)

February 17

Image Board	Art of the Ancient Aegean and Greece
Topic	Athens and the Acropolis
General Reading	Woodford, <i>Parthenon</i> , cont.

February 18/19

Section Topic	Art, Society, and Gender in Ancient Greece
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Week 7

February 22

Image Board	Art of the Ancient Aegean and Greece
Topic	Alexander the Great and Hellenistic Art
Reading	Image links only

February 24

Image Board	Etruscan and Ancient Roman Art
Topic	The Etruscans, Roman Republic, and Age of Augustus
General Reading	Etruscan Art (Metropolitan Museum) Introduction to Ancient Rome (Khan Academy) Roman architecture (Khan Academy)

February 25/26

Section Topic	Midterm Review
Assignment	Quiz #3: Ancient architecture vocabulary (in class)

Week 8

March 1

Image Board	Etruscan and Ancient Roman Art
Topic	The Roman Villa and its Painting
General Reading	(Optional) "The Eruption Story" (British Museum) Roman domestic architecture (domus) (Khan Academy) Roman domestic architecture (villa) (Khan Academy) Roman painting (Metropolitan Museum)

March 3

Image Board	Midterm Exam Slides
Assignment	Midterm Exam (online during class period)

March 4/5 No Section (Midterm Break)

Week 9

March 8

Image Board	Etruscan and Ancient Roman Art
Topic	Imperial Rome
General Reading	Bond, "Whitewashing Ancient Statues" Rome Reborn 2.2 (UCLA)

March 10

Image Board	Etruscan and Ancient Roman Art
Topic	Jewish and Early Christian Art in the Roman Empire
General Reading	Norris, <i>Medieval Art</i> Spier, <i>Picturing the Bible</i> Stalley, "The Christian Basilica"

Assignment

March 11/12

Section Topic	Monumentality Instructions for Take-Home Comparison
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Week 10

March 15

Image Board	Byzantine and Islamic Art
Topic	The Age of Justinian in New Rome
General Reading	Cormack, <i>Byzantine Art</i>

March 17

Image Board	Byzantine and Islamic Art
Topic	Byzantine Ravenna
Reading	Image links only

March 18/19

Section Topic	Sacred Space in Byzantium
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Week 11

March 22

Image Board	Byzantine and Islamic Art
Topic	Three Religions in Jerusalem
General Reading	Ekhtlar and Moore, <i>Art of the Islamic World</i>

March 24 **No Class (Spring Recharge Day)**

March 25/26

Section Topic	Jerusalem and Elements of Islamic Architecture
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Week 12

March 29

Image Board	Byzantine and Islamic Art
Topic	Icon, Iconoclasm, and Aniconism in Byzantium and the Islamic West
General Reading	Living with the Gods: Rejecting the Image (British Museum/BBC) The Cult of the Virgin Mary in the Middle Ages (Metropolitan Museum) Icons and Iconoclasm in Byzantium (Metropolitan Museum)

March 31

Image Board	Early Medieval and Carolingian Art
Topic	Barbarians and Their Books
General Reading	Making Manuscripts (Getty Museum) The Vikings (Metropolitan Museum)
Assignment	Take-home comparison (due at noon)

April 1/2

Section Topic	Arts of the book
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Week 13

April 5

Image Board	Early Medieval and Carolingian Art
Topic	Another New Rome: Charlemagne
General Reading	Carolingian Art (Metropolitan Museum)

April 7

Image Board	Romanesque and Gothic Art
Topic	Monasteries and Romanesque Pilgrimage Churches
General Reading	Monasticism in Western Medieval Europe (Metropolitan Museum) Relics and Reliquaries in Medieval Christianity (Metropolitan Museum) Pilgrimage in Medieval Europe (Metropolitan Museum) Romanesque Art (Metropolitan Museum)

April 8/9

Section Topic	Form, Function, and Meaning in Architecture
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Week 14

April 12

Image Board	Romanesque and Gothic Art
Topic	Telling Stories in the Romanesque
Reading	Image links only

April 14

Image Board	Romanesque and Gothic Art
Topic	Stone Skeletons and Stained Glass: The Gothic Cathedral
Reading	Image links only

April 15/16

Section Topic	Church Portal Programs
Assignment	Quiz #4: Medieval architecture vocabulary (in class)

Week 15

April 19

Image Board	Romanesque and Gothic Art
Topic	New Jerusalems in Gothic Paris
General Reading	How stained glass is made (Khan Academy)

April 21

Image Board	Romanesque and Gothic Art
Topic	The Spiritual Example of Saint Francis
Reading	Image links only
Assignment	Final Exam, Wednesday, April 28, 12:30–2:30pm

Full Citations for Readings from Print Sources

Kim Benzel, et al., *Art of the Ancient Near East: A resource for educators* (New York: The Metropolitan Museum of Art, 2010), 9-24, 34-41.

Robin Cormack, *Byzantine Art* (Oxford: Oxford University Press, 2000), 37-41, 44-50.

Maryam Ekhtlar and Claire Moore, *Art of the Islamic World: A Resource for Educators* (New York: Metropolitan Museum of Art, 2012), 29-34, 36-39, 55-56, 58-61, 63, 77-79, 107, 110-113, 124.

Michael Norris, "Overview of Medieval Art and Its Time," in *Medieval Art: A Resource for Educators* (New York: Metropolitan Museum of Art), 11–18.

Jeffrey Spier, *Picturing the Bible: The Earliest Christian Art* (Fort Worth: Kimbell Art Museum, 2007), 1-13.

R. A. Stalley, "The Christian Basilica" [excerpt] in *Early Medieval Architecture* (Oxford: Oxford University Press, 1999), 17-28.

Edith Watts, *The Art of Ancient Egypt: A resource for educators* (New York: The Metropolitan Museum of Art, 2008), 7-9, 19-22, 27-32, 37-39, 43-46, 69-71, 75, 86, 88-89.

Susan Woodford, *The Parthenon* (Cambridge: Cambridge University Press, 1981).

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: <https://career.ufl.edu/>, Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: <https://cms.uflib.ufl.edu/ask>, various ways to receive assistance with using the libraries or finding resources.

Teaching Center: <https://teachingcenter.ufl.edu/>, Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: writing.ufl.edu/writing-studio/, 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Zoom Etiquette

1. For discussion section, turn on your camera. You are invited to turn on your camera for all class sessions, but you are required to turn on your camera for your Thursday or Friday discussion section (unless you have extenuating circumstances). You will be asked to participate in discussion, and your instructor's lecturing to a screen of black boxes gets boring for everybody. It lowers your instructors' energy and engagement, which lowers yours, which lowers ours... And let's face it, when you turn off the camera, you're free to do other things while you listen. With the cameras on, we can create a more active and interactive class. If you have extenuating circumstances or you're concerned about your privacy, let's talk and work something out.
2. What if I need to move around, talk to my mom, shoo my cat, etc? Turn your video off for a few moments and then turn it back on when you're done.
3. Feel free to use a virtual background. A virtual background can give you privacy, or it can just be fun.
4. No political or offensive messaging in your virtual background. Of course, there are few limits to your freedom of speech in class discussion or messages on clothing. Just don't use your virtual background as a platform. It's distracting for me and the rest of the class.
5. No shirt, no service. Please wear what you would wear to a live class. Shoes optional.
6. Mute your audio when you're not speaking.
7. Try to log into class from a distraction-free, quiet environment. I realize this might not always be possible. With a virtual background and mute, you can prevent your environment from spilling over into the class.
8. If you want to speak, try raising your actual hand on camera or using the "Raise Hand" feature. If you take yourself off mute, that is also a cue that you are getting ready to say something. If I see that, I'll call on you.
9. Feel free to use the chat, too. During lecture, the TAs will help Dr. Ross moderate the chat. If you want to know how to spell something, ask in the chat. If you didn't hear something, ask in the chat. If you have a question, ask.
10. No screen shots. Respect everyone's privacy and refrain from recording or photographing your classmates and me without permission—which also means no distributing screenshots by, say, posting them on social media.

What Are Exams Going to Be Like?

For Parts I and II of the exams, you will be shown images without any identifying text. You will have to identify the images and write about them. The images you need to know for the exam will be collected on an exam image board published at least a week before the exam. You need to memorize the information to identify each image as given on the exam image board. You will also need to associate concepts and information from class and the reading with each image.

For Part III (essay), you will not be shown images. When you discuss images, you do not need to give all the identifying information. Just give us enough information, for example, title or brief description, so that we know which image you mean.

Sample Instructions for the Midterm and Final Exams

Answer all questions using complete sentences, not bullet points. Draw upon information and concepts presented in lectures and readings.

Part I – Single Slide IDs, 2-3 questions @ 5 minutes each

Identify the slide with the information provided on the slide list: maker (if known), title, date, and place where made. Write a brief essay about the most important aspects of the image.

Part II – Slide Comparisons, 2 questions @ 10 minutes each

Identify each slide with the information provided on the slide list: maker (if known), title, date, and place where made. Write an essay in which you compare and contrast the slides. Remember to write an integrated discussion of the images; do not analyze them in isolation from one another.

Part III – Essay, 15-20 minutes

Choose ONE of the following questions and write an essay in which you incorporate materials from lecture and course readings, as they apply. Use specific examples. Try to avoid repeating your answers for Parts I and II. Before writing, you may want to take a few minutes to outline your major points.

Exam Study Tips

1. Go through the image board for each image ask yourself:

- What is shown here?
- Why is it important or interesting?
- What course themes does it address?
- What was the function of this work?
- What are its most striking visual qualities?
- How does the work involve the viewer?
- How does the work relate to its site?
- What symbolism is shown in the work?
- What were the political, religious, social, or cultural meanings of the different elements of the work?
- What other works relate to this one? Which come from the same site, from the same period, or have similar imagery?
- What other cultural or historical context helps us understand the meaning of this work?

If the image were presented as an ID question, what would you say? Make sure you have about 5 minutes' worth of material to write for each slide. Pull material from your class notes and readings.

2. You can use the slides to help you study the larger course themes addressed in the comparisons and essays.

- Group slides by culture and ask how the works each elucidate different aspects of that culture's history, religion, and aesthetics.
- Make a list of course themes (start with the section topics), and then ask, "Which slides address this theme?"
- Group slides from different periods and cultures that share the same function, symbolism, theme, etc.— for example, slides of sacred spaces, royal spaces or persons, works that negotiate the afterlife, or works that demonstrate technological innovation or achievement. Within these groups, would any pairs of slides make good comparisons? Could you construct an essay around any of these groups of slides?

3. Memorize the identifying info for each slide on the exam slide list.