



Johannes Vermeer, *Woman Holding a Balance*, oil on canvas, c. 1664, National Gallery of Art, Washington D.C.

**Survey of Art History II:
Fourteenth to Eighteenth-Century Art in Europe**
Monday, Wednesday, Friday
1:30-2:20 PM
Online
Fort Hays State University
Spring 2021

Instructor: Nicholas Simko
Assistant Professor, Photography
Office Hours:
Mondays from 2:30 – 4:30
Tuesdays from 3:30 – 5:30
Wednesdays from 2:30 – 4:30
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Course Description

Survey of Art History II: Fourteenth to Eighteenth-Century Art in Europe is a general overview of the visual cultures of the European continent from the late Middle Ages (c. 1350) to the end of the early modern period (c. 1800). The course is designed to provide students with an understanding of the history of art, its multicultural influences, and the complexities of convention and innovation in the context of visual culture. An understanding of these examples of creativity will enhance and expand each student's awareness and appreciation of works of art and architecture from the past.

Student Learning Outcomes:

- Apply the knowledge gained in this course to evaluate and interpret works of art and architecture
- Demonstrate an appreciation and understanding of representative works of art and architecture from the early modern period to the Middle Ages
- Actively engage with and reflect on how artistic works can clarify personal and cultural values, beliefs, and attitudes

Course Resources:

Art History, 6th edition
by Marilyn Stokstad and Michael W. Cothren
ISBN-13: 9780134484624

Khan Academy – Art History Basics – a great resource containing a glossary of terms, tools for understanding art, and discussions of various materials and techniques
<https://www.khanacademy.org/humanities/art-history/art-history-basics>

Evaluation and Grading:

2 Exams (100 points each)	200 points
Comparative Analysis Writing Assignment	200 points
Final Exam	200 points
<hr/> Total:	600 points

The course material is broken up into three units. Each unit will culminate in an exam that includes multiple choice, image identification, and essay questions. Grading will be based on the accuracy of responses to examination questions, clarity, and quality of written work.

Grading Scale:

100-90	= A
89-80	= B
79-70	= C
69-60	= D
59-0	= U

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Students will also be assigned a comparative analysis paper during the third unit of class. Below is the rubric for this assessment.

Objective 2.1: Knowledge of the Liberal Arts Course: ART 202 Survey of Art History II

Students will possess a broad understanding of how to think about the world, having studied the modes of inquiry characteristic of humanities, mathematics, natural sciences, and social and behavioral sciences.

Outcomes 2.1-A: Aesthetic Mode of Inquiry

By graduation students will:	Not Proficient	Developing Proficiency	Proficient	Exceeding Proficiency
Identify concepts and characteristics that illustrate their appreciation and interpretation of an artistic work.	Student does not interpret nor appreciate the works in question; demonstrates little to no understanding of how the works function on few, if any, levels	Student interprets and appreciates the works, however does not necessarily draw succinct or meaningful connections between cultural reception, historic context, and formal properties	Student successfully identifies concepts and characteristics that illustrate their appreciation and interpretation of an artistic work. This is achieved through the consideration of cultural reception, historic context, and formal properties in relation to the works in question	Student successfully identifies concepts and characteristics that illustrate their appreciation and interpretation of an artistic work. Student dynamically interprets and appreciates the works in their respective cultural context, while also offering new insight into how the works are perceived, thereby expanding the field of knowledge
Compose a written work that explores artistic expression by use of critical thinking, analysis, and interpretation of an artistic work.	Student does not analyze the formal and contextual framework of the works and has little to no understanding of these works in a way that uses critical thinking, analysis, or interpretation	Student analyzes the formal and contextual framework of two thematically-related works of art, however a lack of critical thinking, analysis, or interpretation renders an essay that does not successfully demonstrate how the works are related	Student renders a dynamic comparison between thematically-related artistic works by use of critical thinking, analysis, and interpretation. Student analyzes the formal and contextual framework of two thematically-related works of art, noting their similarities and differences, thereby making a successful critical appraisal of how certain ideas, in the form of artworks, develop and transform over time	Student renders a dynamic comparison between thematically-related artistic works by use of critical thinking, analysis, and interpretation. The paper considers how the works are related in formal and contextual terms, and draws connections to broader themes in the visual culture of the past, including but not limited to human relationships, ecologies, attitudes about death, identity, narrative, etc.
Explain how reflection on an artistic work can clarify personal and cultural values, beliefs, and attitudes.	Student does not perceive meaningful connections to the visual cultures of the past and is unable to find relevance or meaning in the study of art history	Student sees some connections between the visual cultures of the past and reflects on those connections, however the connections might not be rooted in an introspective frame of critical thinking about culture	Student actively engages with and reflects on how artistic works can clarify personal and cultural values, beliefs, and attitudes	Student actively engages with and reflects on how artistic works can clarify personal and cultural values, beliefs, and attitudes. At the same time, students consider what the future of visual culture might look like given their study of the visual cultures of the past

Class Meetings

We will meet on Mondays as a class via Zoom from 1:30 to 2:20 PM. During this time, we will discuss the course material, readings, assignments, and exams. We will not meet as a class on Wednesdays and Fridays, but it is expected that students will use that time to watch the uploaded lecture videos and read the book for the next Monday's class meeting.

The course material is broken up into three units. Each unit will culminate in an exam that is taken through Blackboard. Students will also be assigned a comparative analysis paper during the third unit of class.

If you have any questions, please come to my Zoom office hours on Mondays from 2:30 – 4:30, Tuesdays from 3:30 – 5:30, and Wednesdays from 2:30 – 4:30.

Course Communications

Announcements for the class will be sent out through Blackboard directly via FHSU e-mail. It is essential that students check their FHSU on a daily basis to receive information about assignments, lectures, directions, and updates with regards to the class. Failure to do so will adversely affect a student's performance in class and ultimately their grade.

Attendance

Attendance is absolutely mandatory on all days and for the entire duration of class time. Student grades will be adversely affected by absences, lateness, or premature exit from class unless otherwise arranged with the instructor **beforehand**. More than three (3) absences will result in a lowering of a student's grade by a full letter grade. Being late to class or leaving early three (3) times is equal to one (1) absence. All of the instructor's contact information is listed on this syllabus; therefore, it is the student's responsibility (and that student's responsibility alone) to notify the instructor, **in advance**, about any absences. Students should not allow attendance to ruin their grade. It is the student's responsibility to ensure that they have obtained all of the material they missed for any absence by checking the online resource portal or checking-in with a classmate. If a student is aware that they will be absent ahead of time, all work, including in-class assignments, must be done *in advance* in order to get full points.

Expectations and Academic Dishonesty

The work presented in class MUST be authored by the student from initial idea to final finished product. Any work authored by anyone other than the student will NOT be accepted; nor will work that was made prior to this class; nor will work that is/was made for another class. Turning in someone else's work will result in an automatic failure of the course (a letter grade of "F" with academic dishonesty). Survey of Art History I, like all academic classes, demands a commitment of time in order to perform successfully. Students are encouraged to read FHSU's Academic Honesty Policy, which is found in the University Catalog and online at:

https://www.fhsu.edu/academic/provost/handbook/ch_2_academic_honesty/

Cell Phones and Technology

As a matter of courtesy, students should mute cell phones and other devices prior to the beginning of class. If students are using their phone for any reason, I will give that student one (1) warning after which time I will count every instance of use as a late to class / early departure. That being said, three (3) instances of in-class engagement with non-related devices or applications (or any combination of the two) will result in one (1) absence.

Further, students may not make images, screen captures, videos, or any other kind of recording of any individual during live class meetings with that party's expressed verbal consent, written consent, or knowledge. Please remember that it is a violation of privacy to post images online of someone without their consent and without their knowledge.

Zoom Etiquette, Screen Fatigue, and Rest

Our class will use Zoom for live class meetings on Mondays throughout the semester. Please come to class on time as I cover important updates during the first 10-15 minutes of class, as well as the agenda for that week's lessons. Students should be situated in a quiet area with minimal amount of activity in the background. For additional privacy, students are encouraged to use a virtual background in Zoom.

Upon entering the chat, students should set their microphones to mute and unmute when they would like to contribute to the conversation. The best way for a student to "raise a hand" is to indicate this in the chat. Please refrain from eating during Zoom meetings. If students need to step away from the computer during a live Zoom meeting, they should mute their video and audio feeds.

Much of this semester will take place in front of a screen. It is important that students set their screens at medium brightness and sit in comfortable chairs with adequate lower back support. It is also very important for students to make sure that they step away from the computer once every hour, even if only for a few minutes, to grab a snack, a glass of water, or to touch base with a friend or loved one.

Finally, it is important that students rest. If students do not take the time to rest, they cannot fully engage with the material in a meaningful way. That said, all students should have designated times during the day to take a break. They should also have a routine of regular sleeping hours, as well as restricting use of portable electronics such as cellphones and laptops several hours before bedtime. For more resources on how to cultivate a better work-life balance as a student, please contact the Kelly Center at FHSU.

ADA

FHSU is committed to full compliance with the Americans with Disabilities Act of 1990 as amended (ADA) and Section 504 of the Rehabilitation Act of 1973. These and other federal, state and local laws prohibit discrimination against qualified persons with disabilities. Under the ADA, "disability" means a physical or mental impairment that substantially limits a major life activity of an individual; a record of such an impairment; or being regarded as having such an impairment. A substantial impairment is one that significantly limits or restricts a major life activity such as hearing, seeing, speaking, breathing, performing manual tasks, walking, or caring for oneself. For information pertaining to services, activities, and facilities that are accessible to persons with disabilities, contact the Human Resource Office, Sheridan Hall Room 110, 600 Park Street, Hays, KS 67601, (785) 628-4462.

Students can also visit the following page for more information:

<https://fhsu.edu/president/Compliance-Office/Americans-with-Disabilities-Act/index.html>

Harassment

It is expected that all students enrolled in the course will abide by the terms and conditions of student conduct and academic honesty as cited in the FHSU campus-wide policy. FHSU is committed to creating and maintaining a community in which students, faculty, administrative, and academic staff can learn and work together in an atmosphere that enhances productivity and draws on the diversity of its members; an atmosphere free from all forms of disrespectful conduct, harassment, exploitation or intimidation, including sexual. No form of harassment will be tolerated in this class.

Title IX

In an effort to meet obligations under Title IX, FHSU faculty are considered “responsible employees” by the Department of Education (see pg 15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct, and sexual violence made to a faculty member must be reported to one of the University's Title IX Officers. Please visit the following page for more information: <https://fhsu.edu/president/Compliance-Office/Title-IX-Policy/index.html>

Student Support Services:

- FHSU Computing and Telecommunications Center Help Desk
<http://www.fhsu.edu/tigertech/>
- Forsyth Library
<http://www.fhsu.edu/library>
- Writing Center
<https://www.fhsu.edu/WritingCenter/>

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Survey of History II Schedule (subject to change)

Week	Date	To be completed for that week
Week 1	1/20	Intro to the Course
Week 2	1/25	Chapter 18: Fourteenth-Century Art in Europe
Week 3	2/1	Chapter 19: Fifteenth-Century in Northern Europe
Week 4	2/8	Chapter 19: Fifteenth-Century in Northern Europe II
Week 5	2/15	EXAM 1 Review
	2/17-2/19	EXAM 1 (100 points)
Week 6	2/22	Chapter 20: Renaissance Art in Fifteenth-Century Italy
Week 7	3/1	Chapter 20: Renaissance Art in Fifteenth-Century Italy
Week 8	3/8	Chapter 21: Sixteenth-Century Art in Italy
MIDTERM	3/15	MIDTERM grades submitted
Week 9	3/15	Chapter 21: Sixteenth-Century Art in Italy II
Week 10	3/23	NO CLASS – SPRING BREAK
Week 11	3/29	EXAM 2 Review Comparative Analysis (200 points) assigned
	3/31-4/1	EXAM 2 (100 Points)
Week 12	4/5	Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula
Week 13	4/12	Chapter 23: Seventeenth-Century Art in Europe Comparative Analysis due (200 Points)
Week 14	4/19	Chapter 23: Seventeenth-Century Art in Europe II
Week 15	4/26	Chapter 30: European and American Art, 1715-1840
Week 16	5/3	Final Exam Review
	5/12	FINAL EXAM (200 Points)
FINAL	5/17	FINAL grades submitted

Comparative Analysis Paper – Assignment Sheet
Survey of Art History II
Nicholas Simko
Fort Hays State University

Comparative Analysis Paper – Outline

- Please choose one of the image pairs below and write a comparative analysis paper of 600-700 words (or 2 - 2.5 pages). You will compare and contrast how these works are similar and how they are different using formal vocabulary from class, your knowledge of historical movements and styles, as well as your familiarity with the mythological and religious subject matter involved.
- You should use your notes and our textbook, *Art History*, sixth edition, by Marylin Stokstad and Michael Cothren, to give some background for your paper. However, this is **NOT** a research paper and does not require you to reference sources outside of what we have covered in class. In fact, if you include additional research, you will lose points.
- That said, please treat this essay like an extended short answer at the end of our exams. This is your chance to refine how you interpret works of art and synthesize your ideas. It is also an opportunity to better elaborate your thoughts through proofreading and editing your writing.
- Please read the “Comparative Analysis Strategies” section of this document in order to better understand the expectations of this essay. There is also a rubric attached at the very end.

Paper Specifications

- 600-700 words in the body of text (NOT including header)
- Five paragraphs (includes introduction, body of text, and conclusion. See “Comparative Analysis Strategies” for details. Also note that a paragraph is between 125-150 words)
- Double-spaced
- Standard margins (1 inch)
- 11-point font
- Sans-serif font (either Helvetica or Arial, **do not** use Times New Roman)
- Save as PDF, **do not** submit a .DOCX or .TXT document
- File name: LastName_Comp. Analysis.pdf (ex.: “Simko_Comp. Analysis.pdf”)
- Header (justified to the upper left-hand side):

Your Full Name
Comparative Analysis Paper
Survey of Art History II
Fort Hays State University
Semester and Year

Image Pairs
(Choose 1 Pair)

1. Same Story, Different Styles (A)*

L: Simone Martini – *Annunciation*

R: Master of Flemalle – *Annunciation*



*Hint: do not spend too much time writing about the wings of these altarpieces, focus on the main panels

2. Same Story, Different Styles (B)*

L: Rogier van der Weyden – *Deposition*

R: Pontormo – *Deposition*

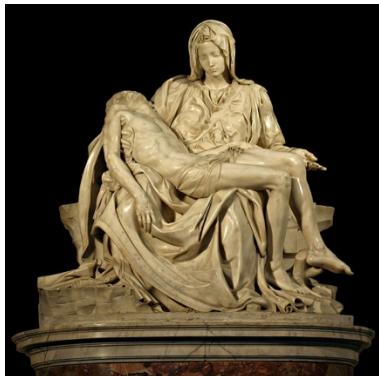


*Challenge: Despite showing the same biblical episode, how does each artist use composition, color, and visual weight to tell a story?

3. The Virgin and Christ: Different Stories, Different Styles*

L: Michelangelo – *Pieta*

R: Parmigianino – *Madonna of the Long Neck*



*Challenge: write about two different works in two different media that depict the same figures at two different points in their shared story

4. Figures in a Landscape*

Giovanni Bellini – *Saint Francis in Ecstasy*

Giorgione – *The Tempest*



*Challenge: write about two different works that depict both religious and allegorical subject matter in the context of landscape painting. How does the landscape inform our interpretation of both works?

Hint: While the narrative of Bellini's painting is more well-known, do not speculate too deeply about possible open-ended interpretations of Giorgione's mysterious work.

5. Allegorical Representations of Venus*

L: Botticelli – *Primavera*

R: Bronzino – *Allegory with Venus and Cupid*



*Challenge: write about two different works that use the figure of Venus as allegorical subject matter. Name some of the other figures in each painting, and what they symbolize, without going too in-depth and thus going over word count (600 - 700 words max.)

Comparative Analysis Paper – Assignment Sheet
Survey of Art History II (ART 202)
Nicholas Simko
Fort Hays State University

Comparative Analysis Strategies

Below is a series of methods and charts that are designed to help you work through how to properly write an engaging comparative analysis paper on the image pairing of your choosing. In brief, your essay should consist of five, well-organized paragraphs:

1. Introduction of both works, as well as how they will be compared and contrasted
2. Formal Analysis (description of the first work, along with some of its symbols/historical context) of Object 1
3. Formal Analysis (description of the second work, along with some of its symbols/historical context) of Object 2
4. Comparison of both works (how they are similar and how they are different)
5. Personal reflection on the cultural import of the works and what they represent to you / Conclusion

It is not expected that you will copy and paste any of the below, but rather allow this guide to help you get started on your essay. It will also help you understand what to include and what not to include. I have chosen to use the example of Donatello's *David* and Michelangelo's *David* as this pairing is already familiar to us. Please remember that you should be actively looking at images of your subject matter while you write, either on the screen next to your word processor or printed out and available nearby.

The Same Story, Different Periods

L: Donatello - *David*

R: Michelangelo – *David*



Paragraph 1: Introduction for Donatello's *David* and Michelangelo's *David**

* Note that titles of specific artworks should always be in italics and should not be in quotations. However, as the story of David and Goliath is also a biblical narrative independent of both sculptures and is, by historical standards, considered "common knowledge", you will also see it referenced below without italics. A better example might be Botticelli's *Primavera*, which does not have a corresponding common knowledge literary text of the same name and would always be written *Primavera*, not "Primavera". Also keep in mind that italics in this document are used for emphasis on certain parts, not just artwork titles.

In your introduction, open with a broad, yet engaging first sentence:

- "The highly visual narrative of David and Goliath was an important inspiration to many sculptors and painters in the Renaissance city of Florence."

Then briefly explain your chosen artworks, who made them, and at what time. You can also give some brief context of the content, or "story behind the piece". Begin with the older of the two pieces. For example:

- "In Donatello's mid-sixteenth-century statue of the biblical hero David, the sculptor depicted the triumphal scene after the youth has overcome and beheaded his enemy, Goliath."

Then briefly introduce the other, later work:

- "Michelangelo's idealized sculpture, made several generations later, also depicts the story of David; yet the artist chose instead to show the intensely psychological moments leading up to the confrontation as opposed to those after it."

Finally, sum up what you will cover in your comparative analysis:

- "As we shall see, while Donatello and Michelangelo cited the same subject matter, their stylistic choices and handling of materials rendered two very different works of art."

Here is how the opening paragraph reads together:

- "The highly visual narrative of David and Goliath was an important inspiration to many sculptors and painters in the Renaissance city of Florence. In Donatello's mid-sixteenth-century statue of the biblical hero David, the sculptor depicted the triumphal scene after the youth has overcome and beheaded his enemy, Goliath. Michelangelo's idealized sculpture, made several generations later, also depicts the story of David; yet the artist chose instead to show the intensely psychological moments leading up to the confrontation as opposed to those after it. As we shall see, while Donatello and Michelangelo cited the same subject matter, their stylistic choices and handling of materials rendered two very different works of art."

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Paragraph 2: Donatello's *David*

This opening paragraph is then followed by a paragraph that describes and gives some context for Donatello's *David*. The older of the two works should *always* be described first. Remember that a paragraph is usually only 125 -150 words, or four to five sentences. The most important part of your paragraphs, however, are the ideas contained in them. While we learn *a lot* about works of art in this class, you must be concise in your paper and therefore you cannot include every detail about a work. You should only include what is relevant to your comparative analysis in your paper.

The chart below shows the areas that are *most relevant* to cover in a comparative analysis paper, as well as those that are also somewhat relevant and should also be included. They are in green. What is in red should **NOT** be covered in your paper, and is either least relevant or not relevant for our purposes:

Most Relevant	Somewhat Relevant	Least Relevant	Not Relevant
Subject matter	Brief historical context	In-depth politics of the time period	Information about any other artworks outside of your pairing
Materials / Physical properties of work	Stylistic movement when the work was made	Minutiae of historical location of the work	The museum or collection the piece is currently situated in
Composition (line, form, volume, space, color, etc.)	Generally, how the work was interpreted in context	In-depth info about the patrons	Arguments that scholars are presently having about the work
Scale (How big is the sculpture?)	Generally, where the work may have been seen	In-depth biography of the artist	Uncritical personal opinions that are not rooted in art historical analysis or personal reflection

Here is an example, specifically for Donatello's *David*:

Most Relevant	Somewhat Relevant	Least Relevant	Not Relevant
Subject matter <ul style="list-style-type: none"> “The Old Testament story of David & Goliath” “The biblical hero triumphs over the slain giant” 	Brief historical context <ul style="list-style-type: none"> “Made during the first half of the fifteenth-century in Florence” 	In-depth politics of the time period <ul style="list-style-type: none"> “Florence had been a site of veritable political tension for centuries before...” 	Information about any other pieces outside of your pairing <ul style="list-style-type: none"> “This piece is not unlike ancient relief images that depict conquerors standing over the conquered...”
Materials / Physical properties of work <ul style="list-style-type: none"> “Bronze” 	Stylistic movement when the work was made <ul style="list-style-type: none"> “The Italian Renaissance was famous for its attention to technical detail and sensual stylization of the human body in art” 	Minutiae of historical location of the work <ul style="list-style-type: none"> “This sculpture was situated in the context of a private garden with detailed inscriptions...” 	The museum or collection the piece is currently situated in <ul style="list-style-type: none"> “Donatello's <i>David</i> is currently in the Museo Nazionale del Bargello, where thousands of people flock to behold its beauty...”
Composition (line, form, volume, space, color, etc.) <ul style="list-style-type: none"> “Vertical” “Contrapposto” “The figure of David stands over the severed head of Goliath...” 	Generally, how the work was interpreted in context <ul style="list-style-type: none"> “It was perceived as a triumphal scene that epitomized the ingenuity and intellectual strength of Florence against its enemies...” 	In-depth info about the patrons <ul style="list-style-type: none"> “It is assumed that a prominent member of the Medici family commissioned the sculpture...” 	Arguments among scholars <ul style="list-style-type: none"> “Scholars argue about the exact date of the sculpture, as well as the circumstances of its commission...”
Scale (How big is the sculpture?) <ul style="list-style-type: none"> “It was the first free-standing life-size bronze figure since antiquity...” 	Generally, where the work may have been seen <ul style="list-style-type: none"> “While designed to be seen in private, this sculpture reflected widespread Florentine ideals...” 	In-depth biography of the artist <ul style="list-style-type: none"> “Donatello, born in 1486, studied all over Italy and made many sculptures in his career...” 	Uncritical personal opinions that are not rooted in art historical analysis or personal reflection <ul style="list-style-type: none"> “I think this piece is very beautiful and I hope to one day see it in-person...”

Paragraph 3: Michelangelo's *David*

After writing about Donatello's *David*, the author would then include a similar paragraph about Michelangelo's *David* (not included in this handout).

Paragraph 4: Introduction for Donatello's *David* and Michelangelo's *David*

Following the paragraph specifically about Michelangelo's *David*, the author can effectively compare and contrast both statues in the fourth paragraph.

Similar	Different
"Both statues cite the same Old Testament narrative as its source..."	"...and yet they reflect the stylistic choices of their respective Renaissance creators. Donatello rendered his <i>David</i> as a fashionable fifteenth-century youth, nude save for a hat and boots, whereas Michelangelo's later <i>David</i> is even more idealized in the tradition of ancient Greek and Roman marble statues."
"Both sculptures use the story of David and Goliath in the context of Renaissance Florence, a city in which this story was important..."	"...This narrative speaks about "brains over brawn," although both artists address this idea differently. Donatello renders his figure triumphant over the forces of evil by positioning David standing above the severed head of Goliath. Michelangelo, on the other hand, models the face of David with great intensity as he prepares to fight..."
"Both works of art depict idealized, male-identified forms..."	"...however, they are very different in scale and the use of materials. Donatello created a life-sized figure in bronze, while Michelangelo made an eighteen-foot high sculpture made of marble. These have significantly different effects..."
"Both works of art were made in the context of Florence, birthplace of the Renaissance..."	"...and yet Donatello's sculpture was designed for the private enjoyment of the artist's learned patrons, while Michelangelo's work was designed to be seen in public as an emblem of the city's civic pride."

Paragraph 5: Conclusion and Personal Reflection

The conclusion should be like the opening paragraph in which the author is summing up the similarities and differences between the works. The closing should not include new information unless it somehow leaves a "cliffhanger" for the reader to pursue further study. The closing is a good moment to be creative in that you have already (hopefully) captivated your audience and you would like to impart some of your passion for the subject matter to them:

- "Even though both of these sculptures featured imagery that had a similar function in the context of Florence, the artists each employed material and stylistic innovation as a way to expand the figurative tradition of the ancients while also attesting to the visual movements of their respective times."

Then, consider the question: Why did you choose your subjects? Qualify why you appreciate one or the other, or both objects. How do the objects you wrote about relate to your experience with visual culture? It is important to reflect on how you personally perceive such objects, and how images from the past relate back to your experience with visual culture in the present:

- "Writing about these two sculptures has allowed me to reflect more in-depth about how the human body is often used as a way to demonstrate civic pride. They remind me of the public monuments that I have seen in Washington, D.C., specifically those dedicated to..."

Comparative Analysis Rubric

	D-grade Paper	C-grade Paper	B-grade Paper	A-grade Paper
Description, Analysis, and Interpretation	<p>40 (20%) - 54 (27%)</p> <p>The artworks are not identified, vocabulary is incorrect or ineffectively used to describe the artworks. The paper merely restates course and/or reading assignment information.</p>	<p>55 (27.5%) - 69 (34.5%)</p> <p>The artworks are identified; however, the subject matter is not addressed, vocabulary is incorrect or ineffectively used to describe each artwork. Focus is given to specific formal elements without considering the relationships between different components or between the works themselves, and paper is therefore lacking a developed sense of analysis and interpretation.</p>	<p>70 (35%) - 84 (42%)</p> <p>The artworks are identified, subject matter is mentioned, vocabulary is generally used correctly and effectively to describe and compare the artworks. Focus is given to a few formal elements with some consideration of relationships between the works, includes some discussion of how the formal elements and context for each piece adds to the viewer's understanding, as well as the student's appreciation, of both works and how they are related.</p>	<p>85 (42.5%) - 100 (50%)</p> <p>Student renders a dynamic comparison between thematically-related artistic works by use of critical thinking, analysis, and interpretation. Student successfully identifies concepts and characteristics that illustrate their appreciation and interpretation of a pair of artistic work specifically by comparing and contrasting them. Student actively engages with and reflects on how artistic works can clarify personal and cultural values, beliefs, and attitudes. Focus is given to all pertinent formal elements, clear explanation of the relationship (i.e. similarities and differences) between both works is made, and how the comparison contributes to the understanding of the works in the context for which they were created.</p>
Organization and Structure	<p>20 (10%) - 27 (13.5%)</p> <p>Paper contains an unorganized list of points, lacks a defined introduction and/or conclusion.</p>	<p>28 (14%) - 34 (17%)</p> <p>Paper has a clear introduction, and identifies some main points, but may not distinguish between major points and supporting details, includes much repetition and/or restatement without development</p>	<p>35 (17.5%) - 42 (21%)</p> <p>Paper contains a clear introduction, structure is generally clear, but may lack direction and/or progression, some points may not contribute to meaning or goal of paper, conclusion is merely summary of points made or a repetition of the introduction.</p>	<p>43 (21.5%) - 50 (25%)</p> <p>The organization of the paper directs the reader in understanding the topic, introduction contains a clear thesis statement, not just a restatement of the assignment, the main points are well-supported by details, and examples are well-chosen, paper contains a strong conclusion that attempts to bring ideas together.</p>
Clarity of Expression	<p>43 (21.5%) - 50 (25%)</p> <p>Excessive grammatical and spelling errors, sentences are unclear and paragraphs are incoherent, lacks the minimum number of required words (600 min.) or goes over the word limit (700 max.)</p>	<p>28 (14%) - 34 (17%)</p> <p>Multiple grammatical and spelling errors, sentences are often unclear, lacks the minimum number of required words (600 min.) or goes over the word limit (700 max.)</p>	<p>35 (17.5%) - 42 (21%)</p> <p>Few grammatical and spelling errors.</p>	<p>43 (21.5%) - 50 (25%)</p> <p>Very few, if any, grammatical and spelling errors.</p>