


Building Good Slide Lists

Basic Information	Sketch/Photo	Notes (<i>what to include</i>)
<i>Given: title of work</i> <i>artist</i> <i>date</i> <i>(sometimes period)</i> <i>provenance</i> Period, movement Category Medium/support	Quick design sketch and pasted photo or, pre-print list with images electronically inserted	Formal elements discussed Historical importance Content (what is the work “about”?) What does it tell us about the period or movement under discussion?
(example) <i>Shaft of the Dead</i> <i>Man</i> 17,000 BP Lascaux Cave, Dordogne region France Cave drawing charcoal		Line drawing, ambiguous meaning differing line weights; abstract marks What can be known: species of animals, approximate date (radiocarbon) \pm 200 years medium May indicate shamanistic practices; various elements may have been created at vastly different times.

There are several ways of approaching the creation of slide lists so that they will help you learn the material and also prove useful on exams.

The template provided online (or through eCompanion) is only one way to take advantage of my allowing you to use notes on exams. Feel free to create your own method, as long as it doesn't violate the spirit of the assignment, which is intended to help you learn the material. This means that you may use a list of images and notes on exams, but you may *not* simply print material from the textbook or download websites. I will conduct a notebook check before each quiz or exam to enforce this rule.

One reason why it's preferable to have the template list on hand in class is so you can do a quick design sketch (circles, lines, etc., but not much detail) so that you're aware of the **basic design behind each work and its most important formal characteristics**; doing so will also help you remember the image.

Regardless of how you deal with the lists themselves, however, you will optimize your use of the materials I offer if you insert each image in the “sketch/photo” slot, either by hand or by cutting and pasting electronically.

- The most economical way to obtain the images is to download them into a PhotoShop “contact sheet” folder. Print this out each week, separate the images, and insert them into the “sketch” slot.
- If you use the Word document (.rtf), you should be able to simply copy the image and paste it into the slot; the image should automatically size to the space, but you can also size it by hand if necessary. (Mac users have had trouble with the .rtf lists.)

- When multiple views are discussed in class and linked on the web list, it's a good idea to build a separate page of images that can be inserted behind the pre-printed page. When you print that page out, be sure to go back and label it appropriately. When dealing with architecture, I often show both exterior and interior views, as well as plans and views from different directions. Be sure to label specific elements under consideration, such as naves, apses, pediments, orders of architecture, etc.

On exams you will be asked to identify each image by **title** (name), **artist**, **provenance** (location of origin or association), **medium** (architecture, sculpture, mosaic, illuminated manuscript, engraving, woodcut, painting—oil, tempera, fresco—etc.) and **support** (oil on canvas, marble sculpture), and **period or movement** (*not* date). So be sure to include this information on your slide sheet. If you miss the information in class, look it up on the course web page or in the textbook.

Be sure to keep your lists together in a three-ring binder, separate them by tabs, and insert class notes and other information behind the appropriate tab. Time on exams is limited to 3.5 hours, and the more organized you keep your lists, the easier it will be for you to locate information that will help you answer questions. In addition, an orderly workbook helps you develop a sense of chronology, so that you begin to intuitively understand the development of art through time.

Note: I will no longer allow students to spread their slide lists all over the table; in order to use them, you *must* organize them into a binder. Frequent episodes of identical answers by people sitting next to one another has alerted me to the temptation involved with certain practices.

A word about study groups

Although I encourage students to study together, divvying up the work and then just copying bits and pieces amounts to cheating. Not only does this violate the spirit of the workbook concept, but it limits your learning. All too frequently people who engage in this practice end up with erroneous material—which spreads like a virus among all members of the group. Do your own work and then study together, filling in gaps and helping one another *learn* the material.

Continued violation of the letter and spirit of this assignment could lead to restrictions on or elimination of the use of workbooks on exams. Don't ruin a good thing for everybody else.

Warning: DO NOT PROCRASTINATE ON THIS ASSIGNMENT. You will only cause yourself unnecessary stress and vastly reduce your chances of doing well on the exams.

eCompanion

Students with eBook versions of *Gardner's Art Through The Ages* will be introduced to the eCompanion shell for their course during the first week of class. I will try to have built a shell for *all* of my classes before midterm. Under the "doc sharing" tab on the portal page, I will add materials as I develop them; these should be downloaded, completed when appropriate, and included in your course notebooks. For non-eBook users, materials will be linked to the course schedule and supporting pages at owlfarmer.com.

Please discuss any questions you have about these procedures as soon as they arise.