

ARH 2050: Introduction to the Principles and History of Art I

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

Spring 2026

GENERAL INFORMATION

Credit Hours: 3

Course Fee: \$13.50

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

Final exam: 4/30/2026 @ 10:00 AM – 12:00 PM

NOTE: This syllabus is subject to change, and students should consult it each week during the semester.

Lecture: Monday and Wednesday, Period 6 (12:50 PM-1:40 PM), FAB 105

Discussion Section 10491: Thursday, Period 3 (9:35 AM-10:25 AM), FAC 116A

Discussion Section 10492: Thursday, Period 4 (10:40 AM-11:30 AM), FAC 116A

Discussion Section 17170: Friday, Period 3 (9:35 AM-10:25 AM), FAC 116A

Discussion Section 17171: Friday, Period 5 (11:45 AM-12:35 PM), FAC 116A

Professor: Alice Klima

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Office: Fine Arts C, room 119

Phone: 352-273-3072

Office hours: Tuesdays 1:00 – 2:00 PM and Wednesdays 11:00 AM – 12:00 PM

Teaching Assistant: Allison Westerfield

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Office: FAC 201A

Office hours: Wednesdays, 2:00 – 3:00 PM, and by appointment

Teaching Assistant: Jenifer Hernandez

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Office hours: Fridays, 10:40 – 11:30 AM and by appointment

Primary General Education Designation: Humanities **(H)**

Secondary General Education Designation: International **(N)**

Area objectives available here: <https://undergrad.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>

Note: A minimum grade of C is required for general education credit

Course Description from UF Catalog

This course provides an overview of the history of art and architecture from prehistory through the Middle Ages in Europe, the Mediterranean basin, and the Near East. It familiarizes students with key works and gives students the tools to describe, analyze, and contextualize artworks. Includes works from the Western canon.

Additional Description

This course is an overview of Western art and architecture in Europe, the Mediterranean basin, and the Near East, from prehistory through the Middle Ages. We will pay special attention to the particular cultural circumstances in which works of art and architecture were created, viewed, and otherwise experienced. This course aims to introduce students to key concepts and concerns within the discipline of art history, equipping them with the tools to relate works of art to specific historical, religious, and political contexts, in order to better understand and reflect on the significance of objects and images in the world around us. This course also aims to develop critical thinking skills, visual literacy, visual memory, and verbal and written analysis of images.

State Course Numbering System Description

1. Forms of art, painting, sculpture and architecture. 2. The origins of art. 3. Egyptian and Sumerian art. 4. Classical Greek and Roman art. 5. Early Christian and Medieval art. 6. Renaissance art. 7. Baroque and Rococo. 8. Art in the 19th century. * * within the arh_050 and arh_051 sequence, the coverage may vary. However, combined, the sequence will cover art from prehistoric times to the present.

TEXTBOOK

In addition to lectures, the textbook is a required secondary source of information for this course. The text will provide the basic topics covered in this class as well as the majority of key artworks and terminology. The course schedule outlines the relevant chapters and pages covered during this semester. The assigned chapters also provide information beyond the lecture material, often in the form of additional examples and background history.

Marilyn Stokstad and Michael W. Cothren. *Art History*, Vol. 1. Sixth Edition. Upper Saddle River, New Jersey: Pearson Education, 2018.

(ISBN#: 9780135570029)

*A digital version of this textbook is available; I believe this is the seventh edition. You may also use the fifth edition of the textbook if you prefer. In these cases, you may need to adjust the reading page numbers.

REQUIREMENTS

This course has information available through UF's e-learning website called "Canvas." The syllabus, handouts, assignments, and images for exams will be available on Canvas. A passing grade requires completion of all the requirements of the course listed below. The scheduled lectures and reading assignments are subject to change at the discretion of the instructor. It is the students' responsibility to check their UF email, their Canvas email, and listen to announcements in class pertaining to those potential changes to ensure they are up to date on assignments.

The final grade is comprised of the following elements:

Attendance (10%)

Attendance is required. The teaching assistants will take your attendance during lectures and discussion sections. Extreme tardiness (15+ minutes) and early departures will be considered absences. You are allowed 2 unexcused absences during the semester (lectures and/or discussion sections). Additional absences may be excused if they fall under the university's excused absence policy. Please submit documentation for your absence to the teaching assistants.

See additional information on UFL attendance policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Participation (10%)

Students are expected to have read the assigned material before coming to class and to remain engaged. Being "engaged" means active participation through questions, comments, and passive participation by taking notes and paying attention. While both lecture and section allow for questions, comments, and discussion, sections will focus on student-led discussion aimed at talking about art in constructive and meaningful ways. Lectures are instructor-led verbal presentations accompanied by visual PowerPoint presentations. It is essential that students take notes during lectures, recording the key works, art concepts, and history and cultural contexts.

- **Electronic devices:** Computers and tablets are permitted ONLY for note-taking. The TA will monitor computer usage from a seat in the back of the classroom. All other electronic devices—*especially cell phones*—should be turned off and packed away for the duration of class. Inappropriate usage of devices will result in a deduction of the participation grade. Students are expected to assist in maintaining a classroom setting that is conducive to learning. Be aware that you are not the only person who can see your screen. Respect your classmates and the learning environment by not offering a distraction.

Quizzes (20%)

The quizzes are in-class assignments, held during the discussion sections. Further details will be discussed during discussion sections and posted on Canvas under “Assignments.”

Take-Home Essay (20%)

You will compare and contrast the visual qualities of two works of art and what effect you think those qualities have on the meaning or interpretation of the works. Additional instructions will be listed on Canvas under “Assignments” and discussed during discussion sections. The paper will be due through Canvas on **Friday, March 27 at 11:59 PM**. Papers turned in late will be marked down one letter grade for each day, unless the TA or instructor has approved – in advance – your extenuating circumstance. Plagiarism will result in a failing grade.

- **Artificial Intelligence (AI):** Any use of generative AI for this assignment constitutes academic misconduct. Generative AI would not be able to complete this assignment very well, even if it were allowed. We’ve tried. Also, if you try to use it to get started and generate initial observations, it will set you off in the wrong direction. This is an exercise in close-looking, and the AI jumps too quickly to vague interpretation.

All other assessments: Exams and quizzes will be completed in class on paper, so you will not have the opportunity to use AI while writing the exam or quiz. If you choose to use AI for study, you are still responsible for all content (ideas, facts), however your study information was generated. Note that AI can generate untrue, inaccurate, and hallucinatory content.

Midterm and Final Examinations (20% each)

The exams will include (1) identification of images presented in class, (2) multiple-choice and true/false questions will ask broad factual questions based on our art historical and historical content, (3) a short essay comparing and contrasting two images, and (4) a longer thematic essay.

Exam content will be drawn from readings, terms, and examples discussed in class. A study guide, including the key works, terminology, and essay questions will be posted one week prior to the exam. All information will be posted on Canvas under “Assignments.”

The midterm exam is scheduled during class on **Wednesday, February 25, and during your discussion section that week (February 26 and 27)**. The final exam is scheduled from 10:00 AM – 12:00 PM on **Thursday, April 30**.

- **Deadlines and making up missed materials:**
Make-up or early exams can only be offered in exceptional circumstances, including those required by the DRC or Registrar’s office. **Please make note of the midterm and final exam dates and times and plan to be in attendance.** Extensions to deadlines will not be given

except under exceptional circumstances. Please request any extension **in advance** of the due date. Each day late for any assignment will result in a lowered 1/3 letter grade for that assignment (A to A- for example).

GRADE DISTRIBUTION SUMMARY

Attendance	10%	Midterm Exam	20%
Participation	10%	Take-Home Essay	20%
Quizzes (3)	20%	Final Exam	20%

GRADING SCALE

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

COURSE GOALS

- Provide an overview of the history of art from prehistory to circa 1300 CE in Europe, the Mediterranean Basin, and the Near East.
- Introduce students to the concepts, issues, methods, and vocabulary of the discipline of art history.
- Inform students about the variety of social, cultural, and economic contexts in which art was produced and used in order to explain how these contexts affected the objects' form and function.
- Heighten visual acuity and increase facility in communicating about works of art and architecture, as well as other aspects of the visual environment.

Student Learning Outcomes

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, while also recognizing the works' continued importance in our contemporary world. (Content SLO: H, N)

- These outcomes will be assessed through quizzes, exams, and the take-home comparison.

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. (Critical Thinking SLO: H)

- These outcomes will be assessed through quizzes and exams.

Analyze how works of art and architecture and the cultural, economic, political, and/or social systems surrounding their creation mediate our understanding of both the past and the contemporary world. (Critical Thinking SLO: H,N)

- These outcomes will be assessed through quizzes, exams, and the take-home comparison.

Formulate oral and written analyses of works of art and architecture from this period in their historical and cultural context, while also reflecting on the ways that works of art and architecture mediate understanding of the contemporary world. (Communication SLO: H, N)

- These outcomes will be assessed through quizzes, exams, and the take-home comparison.

General Education Credit

General Education Humanities

General Education International

This course accomplishes the [General Education objectives](#) of the subject areas listed above. A minimum grade of C is required for Quest and General Education Credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

General Education Objectives and Learning Outcomes

This course is a Humanities (H) subject area course in the UF General Education Program. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

This course also meets the International (N) of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and

reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.

IMPORTANT DATES

Drop/Add	January 12 – 16
No Class	January 19 (Martin Luther King Jr. Day)
Midterm Exam	February 25 (in lecture), February 26 and 27 (in section)
No Class	March 16 – 20 (Spring Break)
Take-Home Essay	March 27
No Class	April 15 (Professor away)
Final Exam	April 30 (10:00 AM – 12:00 PM)

LINKS AND POLICIES

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 (<https://sccr.dso.ufl.edu/process/student-conduct-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 consult with the instructor or TAs in this class.

Accommodation. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Additional information on university-wide policies and resources such as, email, grading policies, online course evaluation policy, health and wellness, and academic resources can be found at:

<https://go.ufl.edu/syllabuspolicies>

COURSE SCHEDULE*

Week 1:

(January 12 – 16)

INTRODUCTION

Read: *Art History* (Vol. 1), Stokstad and Cothren,
“Use Notes,” “Starter Kit,” and “Introduction” (pp. xiii – xxviii)

1. ART OF THE PREHISTORIC WORLD

Paleolithic Art and Neolithic Built Environment

Read: Stokstad and Cothren, Chapter 1, pp. 1 – 23

Discussion Section 1: Introductions

Week 2:

(January 19 – 23)

NO CLASS Monday, January 19th MLK DAY

2. ART OF THE NEAR EAST

Sumerian Bronze Age

Read: Stokstad and Cothren, Chapter 2, pp. 25 – 33

Discussion Section 2: Identifications, Prehistoric image discussion,
and prepare for Quiz 1 (identifications)

Week 3:

(January 26 – 30)

3. ART OF THE NEAR EAST

Ancient Kingship

Read: Stokstad and Cothren, Chapter 2, pp. 33 – 43

4. ART OF ANCIENT EGYPT

Predynastic Egypt

Read: Stokstad and Cothren, Chapter 3, pp. 45 – 52

Discussion Section 3: Politics and Palaces

Assignment Quiz #1 (in class)

Week 4:

(February 2 – 6)

5. ART OF ANCIENT EGYPT

Old Kingdom Egypt

Read: Stokstad and Cothren, Chapter 3, pp. 52 – 57

6. ART OF ANCIENT EGYPT

New Kingdom Egypt

Read: Stokstad and Cothren, Chapter 3, pp. 62 – 77

Discussion Section 4: The body in ancient art, prepare for Quiz 2 (comparisons)

Week 5:

(February 9 – 13)

7. ART OF THE ANCIENT AEGEAN

Minoan and Mycenaean Cultures

Read: Stokstad and Cothren, Chapter 4, pp. 79 – 97

8. ART OF ANCIENT GREECE

Geometric and Archaic Periods

Read: Stokstad and Cothren, Chapter 5, pp. 99 – 118

Discussion Section 5: Style

Assignment Quiz #2 (in class)

Week 6:

(February 16 – 20)

9. ART OF ANCIENT GREECE

Classical Greece

Read: Stokstad and Cothren, Chapter 5, pp. 118 – 12, 130 – 131

10. ART OF ANCIENT GREECE

The Acropolis

Read: Stokstad and Cothren, Chapter 5, pp. 124 – 137

Discussion Section 6: Society

Week 7:

(February 23 – 27)

11. ART OF ANCIENT GREECE

Late Classical and Hellenistic Art

Read: Stokstad and Cothren, Chapter 5, pp. 137 – 149

MIDTERM EXAM – Wednesday, February 25**Discussion Section 7: In-class essay (part of midterm exam)****Week 8:**

(March 2 – 6)

12. ART OF THE ROMAN WORLD

Etruscans to the Roman Republic

Read: Stokstad and Cothren, Chapter 5, pp. 151 – 165

13. ART OF THE ROMAN WORLD

Age of Augustus and Pompeii

Read: Stokstad and Cothren, Chapter 5, pp. 165 – 178

Discussion Section 8: Pompeii and life during the Roman Empire

Week 9:

(March 9 – 13)

14. ART OF THE ROMAN WORLD

The Imperial City: Rome

Read: Stokstad and Cothren, Chapter 5, pp. 178 – 193

15. ART OF THE ROMAN WORLD

Late Empire

Read: Stokstad and Cothren, Chapter 5, pp. 194 – 205

Discussion Section 9: Sacred Space I

Week 10: SPRING BREAK (March 16 – 20)

Week 11:

(March 23 – 27)

16. LATE ROMAN WORLD

Early Jewish and Christian Art and Architecture

Read: Stokstad and Cothren, Chapter 7, pp. 207 – 225

17. ART OF THE BYZANTINE WORLD

Age of Justinian in New Rome

Read: Stokstad and Cothren, Chapter 8, pp. 227 – 236

Discussion Section 10: Elements of Architecture, prepare for Quiz #3

TAKE-HOME ESSAY DUE Friday, March 27**Week 12:**

(March 30 – April 3)

18. ART OF THE BYZANTINE WORLD

Devotion Art: Icons, Iconoclasm, Aniconism

Read: Stokstad and Cothren, Chapter 8, pp. 236 – 243

19. ART OF THE ISLAMIC WORLD

Early Medieval Islam

Read: Stokstad and Cothren, Chapter 9, pp. 257 – 269

Discussion Section 11: Sacred Space II

Assignment Quiz #3 (in class)

Week 13:

(April 6 – 10)

20. (EARLY MEDIEVAL) ART IN EUROPE, 600 – 1000

Metalwork and Manuscripts

Read: Stokstad and Cothren, Chapter 16, pp. 445 – 456

21. (EARLY MEDIEVAL) ART IN EUROPE, 600 – 1000

Carolingian Empire

Read: Stokstad and Cothren, Chapter 16, pp. 458 – 471

Discussion Section 12: Medieval Manuscripts

Week 14:

(April 13 – 17)

22. (ROMANESQUE) ART IN EUROPE, 1000 – 1150

Pilgrimage Churches and Cult of Relics

Read: Stokstad and Cothren, Chapter 17, pp. 473 – 483, 492 – 498, 499 – 505

NO CLASS WEDNESDAY, APRIL 15

Discussion Section 13: Portals

Week 15:

(April 20 – 22)

23. (GOTHIC) ART IN EUROPE, 1140 – 1300

Gothic Cathedrals

Read: Stokstad and Cothren, Chapter 18, pp. 507 – 525

24. (GOTHIC) ART IN EUROPE, 1140 – 1300

Medieval Paris

Read: Stokstad and Cothren, Chapter 18, pp. 507 – 525

No Discussion Section this week

Last day Wednesday, April 22

Final Exam Thursday, April 30, 10:00 AM – 12:00 PM

*This is a tentative schedule subject to change

SAMPLE RUBRIC TAKE-HOME COMPARISON

	Exceeds Expectations	Meets Expectations	Approaches Expectations	Does Not Meet Expectations
Identification of Artwork(s)	Fully identifies cited works with name, date, place/culture, maker, and patron, if known.	Includes most identifying information for cited works.	Includes some identifying information for cited works.	Does not include any identifying information for cited works
Thesis and Supporting Argument	Introduction moves smoothly and coherently to the thesis, which clearly states the essay's central point. Essay addresses the comparison of the works in at least two aspects, e.g., medium, style, subject matter. Essay demonstrates ample evidence of art historical terms and knowledge.	Introduction moves smoothly and coherently to the thesis, which is the result of a thoughtful analysis of the work(s). Thesis is well supported with examples. Good evidence of art historical terms or knowledge.	Thesis statement is clearly stated in the introduction and is supported with examples throughout the paper. Thesis may lack evidence of a thoughtful analysis of the work(s). Some evidence of art historical terms or knowledge.	Does not have a thesis. Shows little to no evidence of art historical terms or knowledge
Comparative Visual Analysis	All applicable formal aspects of the work(s) have been thoughtfully and thoroughly addressed. The essay effectively uses the elements & principles of visual art and demonstrates evidence of knowledge of art historical terms of formal analysis to compare the styles of artworks.	All applicable formal aspects of the work(s) have been thoughtfully and thoroughly addressed. The essay effectively uses the elements & principles of visual art and demonstrates evidence of knowledge of art historical terms of formal analysis to compare the styles of artworks.	Some applicable formal aspects of the work(s) have been addressed. The essay uses the elements & principles of visual art and demonstrates some evidence of knowledge of art historical terms of formal analysis to compare the styles of artworks.	Does not address the formal aspects of the work(s) or addresses them in a random or unclear manner. Does not demonstrate evidence of knowledge of art historical terms of formal analysis to compare the styles of artworks.
Identification of Subject Matter	Accurately and completely identifies subject matter.	Accurately identifies subject matter.	Identifies subject matter with some accuracy.	Does not accurately identify subject matter.
Organization and Structure	Introduction and conclusion summarize the main points of the essay and restate the thesis statement. Paragraphs use smooth, coherent transition sentences. Excellent organization with a logical and intuitive sequence of information.	Introduction and/or conclusion summarizes the main points of the essay and restates the thesis statement. Paragraphs use transition sentences. Good organization with a mostly logical and intuitive sequence of information.	Introduction and/or conclusion summarizes the main points of the paper and restates the thesis statement. Some paragraphs use transition sentences. Some evidence of organization	Does not have an introduction and/or conclusion. Paragraphs do not use transition sentences. No evidence of organization
Grammar and Spelling	Very few to no typos and errors. Images are included.	Few typos and errors. Images are included.	Some typos and errors. May not include all images.	Significant typos and errors. Images are not included.

SAMPLE RUBRIC EXAMS

Image Identification	Full Marks	Partial Credit	No Credit	
Identifying Info	Complete and accurate information given.	Incomplete or partially accurate information given.	Completely incorrect or no information given.	
Single-Slide Questions	Exceeds Expectations	Meets Expectations	Approaches expectations	Does Not Meet Expectations
Significance	Accurately summarizes the most historically, culturally, and/or artistically significant aspects of the work with detail and specificity.	Accurately summarizes many of the most historically, culturally, and/or artistically significant aspects of the work.	Summarizes the most significant aspects of the work incompletely or with partial accuracy.	Completely incorrect or no information given.
Comparisons	Exceeds Expectations	Meets Expectations	Approaches expectations	Does Not Meet Expectations
Thesis and supporting argument	Begins with and then supports a coherent thesis that demonstrates comprehensive understanding of the works and course themes. Compares and contrasts the artworks in at least three aspects, e.g., medium, style, subject matter, function, symbolism, historical context. Demonstrates ample evidence of art historical terms or knowledge.	Begins with a coherent thesis, which is the result of a thoughtful analysis of the works and course themes. Thesis is well supported with examples. Good evidence of art historical terms or knowledge.	Thesis statement is clearly stated and is supported with examples throughout the essay. Thesis may lack evidence of a thoughtful analysis of the works and course themes. Some evidence of art historical terms or knowledge.	Does not have a thesis. Shows little to no evidence of art historical terms or knowledge. Does not use complete sentences.
Comparative Visual Analysis	All applicable formal aspects of the works have been thoughtfully and thoroughly addressed. Uses the elements and principles of visual art and demonstrates evidence of knowledge of art historical terms.	Most applicable formal aspects of the works have been thoughtfully and thoroughly addressed. Uses the elements and principles of visual art. Demonstrates evidence of knowledge of art historical terms.	Some applicable formal aspects of the work(s) have been addressed. Uses the elements and principles of visual art and demonstrates some evidence of knowledge of art historical terms.	Does not address the formal aspects of the work(s) or addresses them in a disjointed or unclear manner. Does not demonstrate evidence of knowledge of art historical terms or compare the forms of the works.
Identification of subject matter (iconography)	Accurately and completely identifies subject matter.	Accurately identifies subject matter.	Identifies subject matter with some accuracy or in part.	Does not accurately identify subject matter.
Comparative Historical/Cultural Analysis	Fully supports thesis and visual analysis with a comparative analysis of, e.g., function, symbolism, historical	Supports thesis and visual analysis with a comparative analysis of, e.g., function, symbolism, historical	Somewhat supports thesis and visual analysis with a comparative analysis of, e.g., function, symbolism,	Does not support thesis and visual analysis with a comparative analysis of, e.g., function, symbolism,

	circumstances of creation, social aspects, etc.	circumstances of creation, social aspects, etc.	historical circumstances of creation, social aspects, etc.	historical circumstances of creation, social aspects, etc.
Organization and Structure	Introduction and conclusion state and restate the thesis statement. Thoroughly integrated comparative analysis of the works. Paragraphs use smooth, coherent transition sentences. Excellent organization with a logical and intuitive sequence of information.	Introduction and conclusion state and restate the thesis statement. Mostly integrated comparative analysis of the works. Paragraphs use transition sentences. Good organization with a mostly logical and intuitive sequence of information.	Introduction and/or conclusion states a thesis. Some paragraphs use transition sentences. Some evidence of organization. Some Integrated comparative analysis of the works.	Does not have an introduction and/or conclusion. Paragraphs do not use transition sentences. No evidence of organization. Does not use complete sentences
Essays	Exceeds Expectations	Meets Expectations	Approaches expectations	Does Not Meet Expectations
Thesis and supporting argument	Thesis clearly states the essay's central point. Thesis and essay thoughtfully address the question and course themes. Essay thoughtfully addresses the comparison of the artworks in at least three aspects, e.g., form, medium, style, subject matter, function, symbolism, historical context. Essay demonstrates ample evidence of art historical terms or knowledge.	Introduction moves smoothly and coherently to the thesis, which is the result of a thoughtful analysis of the works, the question, and course themes. Thesis is well supported with examples. Good evidence of art historical terms or knowledge. Works are clearly related to course themes.	Thesis statement is clearly stated in the introduction and is supported with examples throughout the paper. Thesis may lack evidence of a thoughtful analysis of the works, question, and course themes. Some evidence of art historical terms or knowledge.	Does not have a thesis. Shows little to no evidence of art historical terms or knowledge. Does not use complete sentences.
Information	Historical information and visual analysis is accurate and detailed.	Historical information and visual analysis is accurate.	Historical information and visual analysis is somewhat accurate or accurate in part.	Historical information and formal analysis is inaccurate.
Historical/Cultural Analysis	Fully supports thesis and visual analysis with accurate analysis of, e.g., function, symbolism, historical circumstances of creation, social aspects, etc.	Supports thesis and visual analysis with an analysis of, e.g., function, symbolism, historical circumstances of creation, social aspects, etc.	Somewhat supports thesis and visual analysis with an analysis of, e.g., function, symbolism, historical circumstances of creation, social aspects, etc.	Does not support thesis and visual analysis with an analysis of, e.g., function, symbolism, historical circumstances of creation, social aspects, etc.
Organization and Structure	Introduction and conclusion summarize the main points of the essay and state/restate the thesis statement. Paragraphs use smooth, coherent transition sentences. Excellent organization	Introduction and/or conclusion summarizes the main points of the essay and restates the thesis statement. Paragraphs use transition sentences. Good organization with a mostly	Introduction and/or conclusion summarizes the main points of the paper and restates the thesis statement. Some paragraphs use transition	Does not have an introduction and/or conclusion. Paragraphs do not use transition sentences. No evidence of organization.

	with a logical and intuitive sequence of information.	logical and intuitive sequence of information.	sentences. Some evidence of organization	Does not use complete sentences.
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