

12/13/18

INSTRUCTOR INFORMATION

Instructor: Gregory E. Williams, MA, MBA, RPA

Email: gregory.williams@colostate.edu

Phone: Phone messages can be left with the Anthropology Department at 970-491-5447

Email: The Canvas Inbox is preferred for communications (Responses to Canvas will generally be provided within 24 hours during weekdays, 48 hours on weekends). Responses to my campus email may be delayed by 48 hours at all times.

TECHNICAL SUPPORT

Need technical assistance with your online course? Try the following:

- Visit the [Canvas Student Resources](#) for guides and videos.
- Visit [Central I.T. Technical Support Helpdesk](#) for technical support.
- Call 970-491-7276.
- Email [Help Desk Support](#).

COURSE DESCRIPTION

This course is about the study of prehistoric and recent rock art worldwide from an anthropological and cross-cultural perspective. This is not an art class, and drawing skills are not required. The course will provide a strong understanding of what rock art is; how it is recorded, analyzed, and interpreted by archaeologists; and why ancient symbolism and sites are considered important in contemporary society.

COURSE PREREQUISITES AND COREQUISITES

There are no prerequisites for this class although it is recommended that you have previously successfully completed Introduction to Cultural Anthropology and Introduction to Archaeology or the equivalent. Sophomore standing is required to register for this course.

COURSE GOALS

Upon the completion of this course, you should be able to accomplish most of the following (depending on whether you select the recording project option or research project option for the course project; more on this below).

- Identify, evaluate, and record rock art sites and imagery using the Prehistoric Archaeological Component Form (1401) and the Rock-art Component Form (1407) published by the Office of the State Archaeologist for Colorado.

- Create a nuanced narrative describing a rock art site and the associated imagery that can be used by other researchers to understand the site in association with other archaeological, historic, and cultural materials found in their context.
- Create photographs and drawings of rock art imagery, and explain the advantages and limitations associated with various recording methods including mapping, photographing, and drawing.
- Apply the concepts of historic preservation and archaeological site management to rock art sites including analyzing and evaluating a rock art site's potential eligibility to the National Register of Historic Places and other state and local registers.
- Describe the theoretical approaches to interpreting rock art imagery including the spatial relationship between the various images and the natural landscape.
- Explain how rock art turns a space into a place in the human context.
- Assess that rock art sites can be analyzed and interpreted from various non-visual yet empirical research methods including archaeoacoustics.
- Compare the various dating methods (relative and absolute) available to rock art researchers, and the advantages and limitations of those methods.
- Show that cross-cultural, indigenous, and descendant population interpretations of rock art sites may vary from the empirical and scientific interpretations and that there is often not one sole metric to analyze and evaluate rock art sites.
- Defend the "sacred" and/or "ritual" nature of many of these sites to indigenous and descendant populations and why these concepts are important in understanding human behavior.
- Compare how rock art varies (or not) through time and space in all major regions of the globe.
- Examine and evaluate vandalism, graffiti, and restoration issues at rock art sites.
- Explain the information and concepts learned in the class to the general public in order to foster a greater understanding and appreciation of these cultural resources and provide for their stewardship and protection.

REQUIRED TEXTS

Clottes, Jean. 2002. *World Rock Art*. Getty Publications, Los Angeles. ISBN 0-89236-682-6

Cole, Sally, J. 2009. *Legacy on Stone: Rock Art of the Colorado Plateau and Four Corners Region Revised and Updated*. Johnson books, Boulder. ISBN 978-1-55566-391-9

Curtis, Gregory. 2006. *The Cave Painters: Probing the Mysteries of the World's First Artists*. Anchor Books, New York. ISBN 978-1-4000-7887-5

Whitley, David S. 2011. *Introduction to Rock Art Research Second Edition*. Left Coast Press, Inc. Walnut Creek. ISBN 978-1-59874-611-2 (paperback) 978-1-59874-610-5 (hardcover)

OTHER REQUIRED OR SUPPLEMENTAL MATERIALS

Additional readings, videos and lectures will be posted on Canvas. There are no special materials that need to be purchased for the class although a digital camera (phone) and drawing materials (paper, pencil, clear plastic tracing sheet) will be needed for the class recording project option (described below and in Canvas).

COURSE PRESENTATION AND PROCEDURES

See below for a module-by-module list of the course topics and materials. Please keep in mind that the readings from the textbooks are not sequential in terms of the chapters. We skip around a lot because the books were not written to follow the course sequence. Some material in the texts is relevant to more than one module so a “re-read” is often required. If you have the time, I strongly suggest reading Cole and Curtis front to back in advance so that you are not overwhelmed in Modules 11 and 12.

Module-by-module Course Highlights*

Module	Topic	Readings/Other Assignments
Module 1	Introduction and Overview	View “Cave of Forgotten Dreams” (posted). Cole Preface and Ch.2, Whitley Preface and Ch.10, Curtis Introduction. Begin to think about whether your project will be to record a fictitious rock art site or write a research report in essay format.
Module 2	Archaeology as Anthropology	Williams (posted) Introduction, Ch.1, Ch.2, Ch.3, pages 40-43. Lecture video. Project Option and Site/Topic submission.
Module 3	Defining Rock Art Styles and Understanding Hunter-Gatherers	Curtis Ch.1, Cole Ch.1 and Ch.3, Whitley Introduction, Williams (posted) Ch.5 and Ch.6.
Module 4	World Rock Art Overview 1 of 2	Clottes pages 1-56. Lecture pdf. Project Title and Thesis Statement submission.
Module 5	World Rock Art Overview 2 of 2	Clottes pages 57-137. Lecture pdf.
Module 6	Fieldwork and Recording	Whitley Ch.2 and Ch.3. Archaeology Forms and Instructions (posted – review them). Lecture pdf. Project Outline submission.
Module 7	Rock Art Dating	Whitley Ch.4 and Ch.5, Cole Ch.3 (reread), Williams Ch.3 (reread).
Module 8	Ethnographic Interpretation	Curtis Ch.2 and Ch.3, Whitley Ch. 6, Curtis Ch. 1 (reread), Williams Ch.2 and Ch.3 (reread). Lecture pdf.
Spring Break	No Class	No assignments
Module 9	Other Formal Approaches	Whitley Ch.8, Lecture pdf, Posted video. Project Draft submission.
Module 10	Management and Conservation	Whitley Ch.9, Clottes pages 120-137 (reread). Lecture pdf.

Module 11	History of European Rock Art Research	Curtis Ch.4-10, Curtis Ch.1-3 (reread).
Module 12	Western Colorado Rock Art	Cole Ch. 4-6, Cole Ch.2 and 3 (reread). Lecture pdf. Project submission.
Module 13	Other Approaches and Emerging Models. A Caution on Pseudoscience.	Whitley Ch.7. Whitley Ch.8 and pages 151-158 (reread). Williams pages 20-26 (reread), Posted article, Lecture pdf.
Module 14	The Future of Rock Art Research and Emerging Methods	Posted online journal articles and other articles (13 total), Lecture pdf. Presentation Draft submission.
Module 15	Wrap Up and Synthesis	PBS video "Native America: New World Rising" (posted)
Module 16	Presentations	Presentation submission and discussion.

*Subject to revision.

GRADING AND ASSIGNMENT DETAILS

As a student enrolled in this course, one of your responsibilities is to submit course work by the due dates listed in Canvas. With that said, I take my role as your instructor very seriously; I care about how well you do in this course and that you have an educational, satisfying, rewarding, experience.

Pre-course Survey

You will complete a survey to help your instructor get to know you and your background.

Quizzes

Your module quizzes will consist of five questions each worth two points (10 points total each module for 12 modules). The questions will be multiple-choice, true/false, or fill in the blank. They will be based on the material covered in that module. Be sure to complete them on time.

Discussions

Your module discussions will consist of one thoughtful posting to a question I raise about that module's material, and one thoughtful response to a classmate's posting. Ten points each module for 14 modules).

Rock Art Exercise

For this assignment, you will imagine that one wall in one room of your house/apartment/residence hall has a picture/poster/or some type of image on it that is a rock art panel. You will then complete a rock art survey to record the panel.

Project/Presentation (Two Options)

Your class project will be either to record and report on a FICTITIOUS rock art site (probably an art panel on a building in your neighborhood) or to write a research paper in essay format. Instructions and a grading rubric for both options are posted in Canvas. You will submit a project option and site/topic, a title and thesis statement, an outline, a draft and then a final. You will also prepare a presentation on your recording project or your research paper as if you were giving a 10-minute speech at a conference. Instructions and a rubric for both presentation options are posted in Canvas. You will submit a draft, then a final version.

Late Materials, Make-up Policy, Incompletes, Extra Credit

As a general rule, there will not be a need for make-ups for quizzes or discussions because you can miss two quizzes and two discussions and still have the potential to earn the maximum credits for each. If there are extenuating circumstances, let your instructor know in advance, and he will make every effort to work with you. Generally, materials for any missed due dates will lose a letter grade for each day they are late, and no late materials will be accepted after one week. It is always better to submit something (and earn some points) than to submit nothing and earn zero points. If there is an unexpected medical or other emergency, then appropriate university-approved documentation will be required. There are no opportunities for extra credit; focus instead on your assignments. Incomplete grades are not granted for low academic performance, are very rarely granted by your instructor, and are granted only in accordance with university policies.

Assignment Highlights, Maximum Points, Grade Percentage

ASSIGNMENT*	GRADE POINTS (MAXIMUM)	GRADE PERCENTAGE
Quizzes (10 points per module, 12 modules, lowest two scores dropped)	100	28%
Discussions (10 points per module, 14 modules, lowest two scores dropped)	120	34%
Rock Art Exercise	25	7%
Pre-course Survey	10	3%
Project Option and Site/Topic	5	28%
Project Title and Thesis Statement	5	
Project Outline	10	
Project Draft	10	
Project	45	
Presentation Draft	10	
Presentation	15	
Total:	355	100 %

*Keep a copy of all work created for the course, including work submitted through Canvas course learning management system.

PARTICIPATION EXPECTATIONS

You should plan to spend at least 8-9 hours a module. The reading assignments are extensive, you will have module quizzes, and your online discussions must be thoughtful and informed. Do not underestimate this expectation. Your instructor does award “F” grades based on your overall score (see below).

As a general rule, students who keep up with the assignments, readings, quizzes, and discussions do well in the class. Students who fall behind early on or midway through the semester seldom catch up, and although they may make a frantic attempt to do so in the final weeks, this is almost never successful because they have likely fallen behind in other courses, as well.

GRADE DESCRIPTION

Your overall course grade will be determined based on a percentage of the total points earned. This is my minimum range although some exceptions are made for students on the “cusp” between scores, based on their work and class contribution (at my discretion).

Final Grading Scale (% of total points)	
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
70-77	C
60-70	D
0 - 59	F

ACADEMIC INTEGRITY POLICY

This course will adhere to CSU’s [Academic Integrity/Misconduct](#) policy as found in the General Catalog and the [Student Conduct Code](#).

Academic integrity is conceptualized as doing and taking credit for one’s own work. Violations of the university’s academic integrity standards include, but are not limited to:

- Cheating—includes using unauthorized sources of information and providing or receiving unauthorized assistance on any form of academic work or engaging in any behavior specifically prohibited by the faculty member.
- Plagiarism—includes the copying of language, structure, ideas, or thoughts of another, and representing them as one's own without proper acknowledgment.
- Unauthorized Possession or Disposition of Academic Materials—includes the unauthorized selling or purchasing of examinations or other academic work; stealing another student's work; unauthorized entry to or use of material in a computer file; and using information from or possessing exams that an instructor did not authorize for release to students.
- Falsification—includes any untruth, either verbal or written, in one's academic work.
- Facilitation—includes knowingly assisting another to commit an act of academic misconduct.

At a minimum, violations will result in a grading penalty in this course and a report to the Office of Conflict Resolution and Student Conduct Services.

CSU HONOR PLEDGE

Academic integrity lies at the core of our common goal: to create an intellectually honest and rigorous community. Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course. You are asked to affirm the following statement:

"I have not given, received, or used any unauthorized assistance."

Further information about Academic Integrity is available at CSU's [Practicing Academic Integrity](#).

UNIVERSAL DESIGN FOR LEARNING

I am committed to the principle of universal learning. This means that our classroom, our virtual spaces, our practices, and our interactions be as inclusive as possible. Mutual respect, civility, and the ability to listen and observe others carefully are crucial to universal learning.

My goal in this class is to teach archaeology in an atmosphere of academic discourse and learning characterized by civility and respect for each other and different ideas and cultural perspectives as they relate to our ability to interpret the past. I ask that you make a similar commitment.

If you are a student who will need accommodations in this class, please contact me to discuss your individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A verifying memo from [Resources for Disabled Students](#) may be required before any accommodation is provided.

SYSTEM, MULTIMEDIA, AND SOFTWARE REQUIREMENTS

If you are having trouble with the multimedia in this course or with accessing Microsoft Office products, find solutions to a number of common problems at [System, Multimedia, and Software Requirements](#). Also, it is highly recommended that you access your course via a **high-speed Internet connection**.

Still having issues? Call the **CSU Help Desk at 970-491-7276** or [Email Help Desk Support](#).

You must have speakers installed and working properly on your computer before beginning the course.

THIRD-PARTY TOOLS/PRIVACY

This entire course is self-contained within Canvas, but some of the materials are located on the Internet, so appropriate caution in terms of access, searches and so forth is suggested. Because your privacy is important, you are encouraged to consult the privacy policies for any third-party tools in this course so that you are aware of how your personal information is collected, used and shared.

COPYRIGHTED COURSE MATERIALS

Please do not share material from this course in online, print, or other media. Course material is the property of the instructor who developed the course. Materials authored by third parties and used in the course are also subject to copyright protections. Posting course materials on external sites (commercial or not) violates both copyright law and the CSU Student Conduct Code. Students who share course content without the instructor's express permission, including with online sites that post materials to sell to other students, could face appropriate disciplinary or legal action.

SUGGESTED STUDY METHODS

Online education requires skills and habits that may be less essential in traditional courses. In order to be successful in your online course you will need:

- Space—Establish a comfortable and well-organized physical workplace.
- Time management skills—Set personal study and "classroom" time as you would do for a traditional course.
- Organization skills—Print out all class material (modules, PowerPoints, assignments, additional resources, and any work you generate) and keep everything in a single location. Maintain electronic backups of all class materials. Note from Instructor

Williams: I find that creating a three-ring binder for each class with tabs for the syllabus, readings, exams, project, and other items can be very helpful. If you can't do this, then a special file folder is recommended.

- Communication skills—Demonstrate a willingness to interact with your instructor and classmates through email, phone calls, discussion boards, and active participation in all class activities.
- Initiative—Seek help from your instructor and classmates; ask questions as they arise.
- Discipline—Pace yourself, complete all activities and assignments before the due date, and follow through on all class requirements to completion.

The more closely you adhere to the recommendations above, the greater your chances of having a successful semester and a rewarding online experience.