Introduction

The story of Lucretia is one of the most popular Roman stories that later artists choose to depict. Ranging from around 1000 AD to the present day, artists are consistently reevaluating the myth because of the possibilities its dramatic and fatalistic elements present.

You will choose one such depiction of Lucretia and become very familiar with it. You will analyze it on its own and compare it to the texts of Lucretia that we read in class. You will present all of this information in a paper, or less traditional manner.

Process

• *choose your work of art*. We will see briefly and go over these in class. A series of links to Lucretia images is on the Latin 3 web page; you may find others if you choose.

• *research your artist / work of art*. A brief summary of the life of the artist, as well as a brief discussion of the art historical period within which the piece falls should be included.

• *analyze the work of art*. The analysis should be done in the steps listed below. Looking at art does not simply mean letting your eyes run over it quickly before you move on the next piece; you have to concentrate, focus, and look carefully and with precision.

   - <u>looking and describing</u>. This first step is purely objective; make no judgments whatsoever. Describe the scene in the painting. Try to avoid words or phrases that denote judgment (ugly, bright, stupid, etc.). What are the figures carrying? wearing? Where are they? What is the setting? What objects are included?

   - <u>analyzing</u>. Using your description of the painting, now try to analyze what the objective aspects of the painting might indicate. Which figures/groups of figures seem to be interacting? How do they seem to be reacting towards one another? What, if anything, is happening in the painting that seems incongruous?

• *interpretation / synthesis*. It is in this stage that the analysis you did on the painting will be compared to the Latin texts of Ovid and Livy. How does the composition relate to Ovid's and Livy's text? What moment has the painter chosen to depict? Why? What is the effect of that moment? What options does that moment present to the painter? What restrictions does that moment impose? Where has the painter adhered to the text(s)? Where has he/she deviated? What might be some reasons for the deviation?

• *labeling*. Choose a piece of Latin text from both Ovid and Livy that best captions your painting; translate the label. The rationale for your choice should be clear from the interpretation / synthesis portion.

Distinctions Among Description, Analysis, & Interpretation

   - description deals with the art purely objectively, assuming no knowledge of the story
   - analysis deals with the art as art, assuming basic knowledge of the story but no textual details from Livy or Ovid
   - interpretation deals with the art as a reflection of the texts, assuming detailed knowledge of both Livy's and Ovid's text

Requirements

1. Paper or other written presentation of the 'Process' described above. (Note that, although the 'Process' must be written coherently and in paragraph form, since it is divided into sections, you may create a visual presentation on a posterboard or similar venue; no oral presentations will be made to the class.)

2. Bibliography, including all web sites, print resources, or other sources used in preparing your paper.

3. Good quality image of your work of art. (See me if this poses problems.)

Grading

The grading of the projects will follow the formula outlined below. Note that there is a base scoring system (0-3) and that each area is weighted accordingly. (The exception to this is the on-time section, which is simply 0 or 1.)

CATEGORY	SCORE	X	TOTAL	COMMENTS
Artist's Life		**x 1**		
Art Historical Period		**x 1**		
Analysis: Looking / Describing		**x 2**		
Analysis: Analyzing		**x 2**		
Interpretation / Synthesis		**x 3**		
Label: Ovid		**x 1**		
Label: Livy		**x 1**		
Bibliography / Citations		**x 2**		
On-time (papers docked 1 letter grade for every day late past one)	____ ____	**n/a**		
TOTAL				

The Base Scoring System (0-3)

0   **unattempted or incomplete**
1   **only the minimum done, little effort, care, or attention**
2   **a solid job, nothing fancy but all requirements met with care, attention, and precision**
3   **an above and beyond effort in terms of presentation, depth, coverage, and correctness**

The Scale for Final Grades

36 - 40	A (95)	22 - 24	C (75)
34 - 35	A- (91)	20 - 21	C- (71)
32 - 33	B+ (88)	18 - 19	D+ (69)
29 - 31	B (85)	15 - 17	D (65)
27 - 28	B- (81)	13 - 14	D- (61)
25 - 26	C+ (78)	12 and below	F (50*)