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<https://new.tamuc.edu/coronavirus/>

**ART 1301-03H - 80447 GLB/Art Appreciation
FALL 2022 - TTH 11-12:15 pm - Art 111**

INSTRUCTOR INFORMATION

Instructor: Melynda Seaton, Assistant Professor of Art History

Office Location: Art 113

Office Hours: Tuesdays & Thursdays – 1 – 1:45 pm or by appointment

Office Phone: 214-810-4732 or Department of Art Office - 903-886-5208

Office Fax: 903-886-5987

University Email Address: Melynda.Seaton@tamuc.edu

Preferred Form of Communication: email

Communication Response Time: M-TH: 24-48 hours, F-Sun will reply following Monday

COURSE INFORMATION

Textbook(s) Required:

[The Art of Understanding Art: A Behind the Scenes Story,](#)

1st edition by Irina D. Costache ISBN: 978-0470658345

**The book is free and available to read online via the TAMUC library by clicking this [link](#). You can download portions of the book as a PDF or install [Adobe Digital Editions](#) to download and read the entire book offline.

Online Articles:

Online reading materials from sources such as Smarthistory and museum websites.

Videos:

Videos linked to or embed in D2L portal provide in-depth looks at specific artists and/or artworks relevant to each module topic. Most videos are 3-5 minutes in length.

COURSE DESCRIPTION

This course examines the relationships between the visual arts and other expressions of human imagination and invention. Special attention is given to parallel developments in the histories of ideas, technology, and art.

The syllabus/schedule are subject to change.

COURSE OBJECTIVES *Student Learning Outcomes*

1. Gain an understanding of art terminology, the elements of art, and the principles of design.
2. Gain an understanding of the processes and materials used in the production of various works of art.
3. Gain an understanding of the visual arts as an expression of human insight, imagination, and technological achievement.
4. Learn how to critically interpret and evaluate works of art.
5. Learn the ways in which art reflects or communicates social, political, ideological, and religious values and constructions.
6. Explain and differentiate creative works as expressions of values within cultural and historical contexts.
7. Learn to recognize the interconnections between art and other expressions of human activity, such as literature, science, economics, music, and theatre.

Minimal Technical Skills Needed

Using D2L Brightspace learning management system, Microsoft Word, Microsoft PowerPoint, Adobe Spark Video, and Adobe Express.

Course Instruction Methods and Student Expectations:

This course will require weekly reading assignments and viewing of online videos. Assignments will include writing assignments, creative projects, and exams.

COURSE REQUIREMENTS

Grading

Final grades in this course will be based on the following scale:

A = 89.5%-100%		A = 405 - 450 Points
B = 79.5%-89%		B = 360 - 404 Points
C = 69.5%-79%	OR	C = 315 - 359 Points
D = 59.5%-69%		D = 270 - 315 Points
F = 59% or Below		F = 269 & > Points

Assessments

In-class projects – 2 @ 25 pts = 50 pts

Writing Assignments/Creative Projects – 2 @ 50 pts = 100 pts

Exams – 2 @ 100 pts each = 200 pts

Virtual Art Exhibition – 100 pts

Total Points – 450

Course Policies:

In-Class Projects: Can be made up only if absence falls within one of these categories: (1) participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) verifiable legal proceedings; and (3) cases of severe illness, injury, or emergencies. Documentation will be required.

Writing Assignments/Creative Projects: Late submissions will receive a ½ letter grade deduction for each day submitted late and will not be accepted after three (3) days past deadline. See course schedule for deadlines.

Missed Exams: Exams can only be made up if you experience an emergency that prevents you from taking an exam. Email notification must be sent to the professor **BEFORE** the exam deadline and documentation of circumstance may be required. See course schedule for exam dates.

Virtual Art Exhibition: Must be completed by the posted deadline and late submissions will only be considered in cases of emergency. Email notification must be sent to the professor **BEFORE** the assignment deadline and documentation of circumstance may be required. See course schedule for deadline.

Attendance: Regular class attendance is expected. It is the responsibility of each student to monitor their attendance. If illness or personal/family emergency prevents you from attending, please notify your professor as soon as possible about your absence.

Academic dishonesty:

There is zero tolerance for academic dishonesty in this class. Be sure that you understand what constitutes academic dishonesty (e.g., plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, etc.). Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, dismissal from class, expulsion from the University, and a failing grade. Please see [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

Classroom Etiquette:

CELL PHONE USE IS NOT PERMITTED IN THE CLASSROOM. ANY STUDENT TEXT MESSAGING WILL BE ASKED TO LEAVE CLASS. NO EXCEPTIONS.

Please be mindful and respectful of others in the classroom. In all communication including email and discussion groups please adhere to the following guidelines:

- Use of profanity, slang or racial slurs is NOT permitted
- Be mindful of tone, keep it professional and respectful of others
- Avoid jokes, as they may not come across as such by others
- Grades are not an appropriate topic for discussion in the public forum

Any behavior that is deemed disruptive by the professor may result in a student being asked to leave class, and continued disruptions may also result in expulsion from the class.

Interaction with Instructor Statement

Email is the quickest and most reliable way to contact me at melynda.seaton@tamuc.edu and I will conduct email correspondence according to the following schedule:

- Monday–Thursday: Every effort will be made to answer your emails within a 24-48-hour period.
- Friday–Sunday: I will try to answer your emails in a timely manner, but please understand you may not receive a response until the following Monday or Tuesday.

You may also contact me at 214-810-4732. If you wish to call, please be mindful of the time and only call during normal business hours Monday – Thursday, 8 am – 5 pm.

Please feel free to contact me with any questions or concerns you may have.

If you encounter problems accessing D2L, please contact Technical Support at 1-877-325-7778.

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

UNIVERSITY PROCEDURES/POLICIES

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce

Gee Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

A&M-Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

The syllabus/schedule are subject to change.

Art 1301-03H – Fall 2022 Course Reading/Video Schedule

Week	Date	Topics
1.1	Tue., Aug. 30	Introduction to the Course
1.2	Thu., Sep. 1	What is Art? Readings: <ul style="list-style-type: none">• “What Is Art?”, and “Why Is Art Made?” In <i>The Art of Understanding Art</i>• <i>What is Art History?</i> Videos: (we will watch some of these in class) <ul style="list-style-type: none">• <i>Why Study Art?</i> -Tate Shots• <i>What is Art for?</i>• <i>How Art Can Help You Analyze</i>• <i>Art or Prank?</i>
2.1	Tue., Sep. 6	Artists & Patrons Readings: <ul style="list-style-type: none">• “Artists and Patrons.” In <i>The Art of Understanding Art</i>, 3–21• <i>Types of Renaissance Patronage</i> Videos: <ul style="list-style-type: none">• <i>Love the Art, Hate the Artist</i>• <i>The Art Market: Part 3 - Patrons</i>
2.2	Thu., Sep. 8	Art Museums & Art Markets Readings: <ul style="list-style-type: none">• <i>A Brief History of the Art Museum</i>• <i>Looking at Art Museums</i>• <i>How Museums Shape Meaning</i>• <i>The Changing Social Functions of Art Museums</i>• “The Dissemination of Art through Reproductions and Other Issues.” In <i>The Art of Understanding Art</i>, 77–90 Videos: <ul style="list-style-type: none">• <i>The Case for Museums</i>• <i>The Art Market: Part 1 – Auctions</i>• <i>The Art Market: Part 2 – Galleries</i>• <i>The Art Market: Part 4 – Art Fairs</i>

3.1 Tue., Sep. 13 **Art Exhibitions**

Readings:

- caareviews.org – Exhibition Reviews –
 - Read at least one review that captures your attention as it will be incorporated into your in-class project. You will be explaining what you read to your classmates.
- The Display of Art: Exhibitions, Biennials, Salons: Art Exhibitions

Videos:

- *The Armory Show- The art exhibition that shocked US in 1913*
- *A Short History of the World's Most Important Art Exhibition*
- *What's A Curator*
- *The Extraordinary World of Art: How to curate an exhibition*
- *Art collective Meow Wolf*
- *Meow Wolf: Origin Story (browse through video)*

In-class project 1

3.2 Thu., Sep. 15 **The Language of Art**

Readings:

- “Visual Resources Used to Analyze Art.” In *The Art of Understanding Art*, 94–108.
- *Elements of Art*
- *Principles of Composition*
- *Naturalism, Realism, Abstraction, and Idealization*
- *Writing about Art – Formal Analysis*

Videos:

- *What Is Atmospheric Perspective?*
- *How One-Point Linear Perspective Works*
- *How to Do Visual (formal) Analysis in Art History*
- *Describing What You See: Sculpture*

4.1 Tue., Sep. 20 **Media**

Readings:

- “Environment, Materials, and Other Resources.” In *The Art of Understanding Art*, 22–37.

Videos: Select videos you find interesting.

4.2 Thu., Sep. 22 **Interpreting Art**

Readings:

- *Introduction to Art Historical Analysis* – Smarthistory
- “Context.” In *The Art of Understanding Art*, 38–53.
- “Textual and Other Resources Used to Analyze Art,” In *The Art of Understanding Art*, 109–125.
- *An Introduction to Iconographic Analysis*
- *Writing about Art - Historical Analysis*
- *Writing about Art - The Biography*

Videos:

- *Art Historical Analysis (painting), a Basic Introduction Using Goya’s Third of May, 1808*
- *Why Diego Velazquez’s Las Meninas continues to Inspire New Interpretations*
- *Anatomy of an Artwork: A Unique Iznik Pilgrim Flask*

Writing Assignment 1 due to D2L by 11:59 pm on Friday, Sept. 23

5.1 Tue., Sep. 27 **Categorizing Art**

Readings:

- “A Critical Examination of Art Classification.” In *The Art of Understanding Art*, 126–142.
- *A Brief History of Western*

Videos:

- *Modern Art vs Contemporary Art*

5.2 Thu., Sep. 29 **Art for living – Architecture**

Readings:

- *Çatalhöyük*
- *The Great Pyramids of Giza*
- *An Introduction to Ancient Roman Architecture*
- *Pueblo Architecture and Its Relationship to Place*
- *Van Alen, The Chrysler Building*
- *Le Corbusier, Villa Savoye*
- *31 Spectacular Buildings Designed by Frank Gehry*

Videos:

- *Early Civilization and Belief*
- *Chinese Architecture*
- *The Colosseum*
- *Hagia Sophia*
- *Versailles, from Louis XIII to the French Revolution*
- *Frank Lloyd Wright, Solomon R. Guggenheim Museum*

6.1 Tue., Oct. 4 **Art for living – Food**

Readings:

- “Glimpses of Food in the Paleolithic World.” In *Food in Art: From Prehistory to the Renaissance*, 13–24.
- “The Pleasures of Food in Ancient Egypt.” In *Food in Art: From Prehistory to the Renaissance*, 41-59.
- *Nasca Ceramics, an Introduction*
- *Maize Cobs*
- *Inlaid Bird Bowl, from Belau*
- *Leonardo, Last Supper*
- *Still Life with Peaches*
- “Maurizio Cattelan’s Much Adored (and Maligned) Banana Artwork Is Now in the Guggenheim’s Collection Thanks to an Anonymous Donor”.
- “A Goldsmiths Grad Student Just Dumped 31 Tons of Carrots Into the School’s Courtyard for His MFA Exhibition”

Videos:

- *Art Cooking: Dutch and Flemish Still Life Painting*
- *茶道 - Japanese Tea Ceremony*
- *The Importance of Potlatch*
- *Ci Wara Dance Ceremony*
- *Claes Oldenburg | The Store*

6.2 Thu., Oct. 6 **Portraiture**

Reading:

- “What Is a Portrait?” In *Portraiture*, 21–41.
- “Examining Portraits.” In *Eye for Art: Focusing on Great Artists and Their Work*, 50–67.
- *Egyptian Mummy Portraits*
- *Classic Maya portrait stelae*
- *Yi Che-gwan, Portrait of a Confucian scholar*
- *Gentile Bellini, Portrait of Sultan Mehmed II*
- *Rembrandt, Self-Portrait with Two Circles*
- *Thomas Gainsborough, Mr. and Mrs. Andrews*
- *The White Cloud, Head Chief of the Iowas*
- *Kabuki actor prints*
- *Seydou Keïta, Untitled (Seated Woman with Chevron Print Dress)*
- *The Obama Portraits and the History of African American Portraiture*

Videos:

- *What is a Portrait?*
- *The Art History of the Selfie*
- *Rome’s History in Four Faces at The Met*
- *Graciela Iturbide, Photographing Mexico*

7.1 Tue., Oct. 11 **In-Class Project 2**
○ Portraits

7.2 Thu., Oct. 13 **Reproduction & Sexuality**

Reading:

- *Venus of Willendorf*
- *Rites of Passage*
- *Chancay Standing Female Figure*
- *The Moche Sex Pot*
- *The Love Affair of Radha and Krishna in Art*
- *Albrecht Dürer, Adam and Eve*
- *Painting Colonial Culture: Ingres's La Grande Oldalisque*
- *Pablo Picasso, Les Femmes d'Alger (O. J. R. M.)*
- *Louise Bourgeois, Cumul I*
- *Barbara Kruger, Untitled (Your Gaze Hits the Side of My Face)*

Videos:

- *The female gaze in Ice Age art*
- *Capitoline Venus (copy of the Aphrodite of Knidos)*
- *Van Eyck's Arnolfini Portrait | National Gallery*
- *The Original Blond Bombshell: Botticelli's The Birth of Venus*
- *The Naked Lady That Changed the Rules of Art*
- *Frida Kahlo and Diego Rivera's Wedding Portrait*
- *"Untitled (Portrait of Ross in L.A.)" by Felix Gonzalez-Torres*

8.1 Tue., Oct. 18 **Performance – The Body As Art**

Reading:

- *Tattoos The Ancient and Mysterious History*
- *Bruce Nauman: Self-portrait as a Fountain*
- *Tree of Life Ana Mendieta*
- *Marc Quinn, Self*
- *Marina Abramović, The Artist Is Present*

Videos:

- *An Introduction to Performance Art*
- *Hayward Gallery Exhibition Trailer: Ana Mendieta, Traces*
- *Shot in the Name of Art | Op-Docs | The New York Times*

8.2 Thu., Oct. 20 **Identity in Art**

Reading:

- *What Is Cultural Heritage?*
- *Identity Politics: From the Margins to the Mainstream*
- "Feminism and Black Art" in *Twentieth-Century American Art*, 181-20.
- *The Quiet Ostentation of Early Puritans*
- *Ralph Ellison, Gordon Parks, and Harlem*
- *Authenticity and Hybrid Cultures: The Art of Yinka Shonibare*
- *Yinka Shonibare, The Swing (After Fragonard)*
- *Art, Race, and the Internet: Mendi + Keith Obadike's Black.Net.Art Actions*
- *Kay WalkingStick, Me and My Neon Box*

Videos:

- *Speaking to Both the Past and Present: Clarissa Rizal's Resilience Robe*
- *On Artist Lorna Simpson, Recipient of the 2019 Getty Medal*
- *Carrie Mae Weems, Untitled (Woman Feeding Bird), The Kitchen Table Series, 1989-90*
- *Assemblage artist Betye Saar*
- *Breaking Stereotypes of Native American Artists*
- *Will Wilson | Critical Indigenous Photographic Exchange*

9.1 Tue., Oct. 25 **Identity in Art - continued**

9.2 Thu., Oct. 27 **Midterm Exam**

10.1 Tue., Nov. 1 **Public Art**

Reading:

- *Public Art*
- *Murals and Public Art in 1930s Rome*
- *The History of Mexico: Diego Rivera's Murals at the National Palace*
- *U.S. Post Office Murals, Anadarko, OK*
- *Royal Chicano Air Force (RCAF)*
- *Richard Serra, Tilted Arc*
- *Christo and Jeanne-Claude, The Gates*

Videos:

- *What Is a Monument? What Is Public Art? What Is the Difference?*

10.2 Thu., Nov. 3 **Power & Politics**

Reading:

- *Palette of King Narmer*
- *Art and Politics in Africa*
- *The Imagery of Power on Benin Bronze Plaques*
- *Power: Spotlight – The Terracotta Army of Emperor Qin Shi*
- *The Forbidden City*
- *Equestrian Sculpture of Marcus Aurelius*
- *The Arch of Titus*
- *The Column of Trajan*
- *San Vitale and the Justinian Mosaic*
- *Jacques-Louis David, Napoleon Crossing the Alps*
- *Portrait Painting in the Viceroyalty of Peru*
- *Fashioning Diplomacy*
- *Reading the United “States*
- *Feathered War Bonnet*

Videos:

- *Terracotta Army*
- *Night Attack on the Sanjō Palace (second Half of the 13th Century)*

11.1 Tue., Nov. 8 **Wars & Memorials**

Reading:

- *Austere, silent, and nameless - Whiteread's concrete tribute to victims of nazism*
- *The National Memorial for Peace and Justice*
- *The History of AIDS Memorial Quilt*

Videos:

- *Maya Lin, Vietnam Veterans Memorial*
- *India's Taj Mahal*
- *Ghana Coffin Maker*
- *What Is Day of the Dead?*
- *Maya Lin, Vietnam Veterans Memorial*

11.2 Thu., Nov. 10 **Art as Social Protest**

Reading:

- *Protesting the Vietnam War, with Lipstick*
- *Shirin Neshat, Rebellious Silence, Women of Allah Series*

Videos:

- *Liberty Leads the Way in Delacroix's Revolutionary Portrait*
- *Hannah Höch, Cut with the Kitchen Knife—Dada and Political Chaos, Berlin in 1919*
- *How Artists Respond to Political Crises*
- *Cases for Political Art*
- *Guernica: What Inspired Pablo Picasso's Masterpiece*
- *Battleship Potemkin*

At Protest Site, Artists Paint It “Black Lives Matter

12.1 Tue., Nov.
15

Deities & Places of Worship and Death

Reading:

- *Christianity, an Introduction*
- *Judaism, an Introduction*
- *Introduction to Islam*
- *Hinduism and Buddhism, an Introduction*
- *The Moche Royal Tombs of Sipán*
- *Unearthing the Aztec Past, the Destruction of the Templo Mayor*
- *Tōdai-Ji*
- *Angkor Wat*

Videos:

- *Scientists just solved one of the mysteries of Stonehenge*
- *Anatomy of an Artwork: Four Buddhist Sculptures Revealed*
- *Maya Ballgame*
- *Tōdai-Ji Temple*
- *The War God Known as 'The Island Eater'*
- *The Spirit of the Mask- sacred Native American ceremonies*

12.2 Thu., Nov.
17

Deities & Places of Worship and Death

Reading:

- *Mortuary Temple and Large Kneeling Statue of Hatshepsut*
- *King Menkaure (Mycerinus) and Queen*
- *Sarcophagus of the Spouses (Rome)*
- *Sutton Hoo Ship Burial*
- *Architecture and Liturgy*

Videos:

- *The British Museum - Ancient Egyptian Book of the Dead*
- *Gold: Ancient Egypt's "flesh of the gods"*
- *Euphronios, Sarpedon Krater*
- *Discover One of History's Most Important Royal Manuscripts*
- *The Holy Thorn Reliquary Christianity Gold: Ancient Egypt's "flesh of the gods"*
- *The Dome of the Rock*

13.1 Tue., Nov.
22

Creative Assignment 2 Due

- Bring artwork to class
- Digital Artwork submit to D2L

Animals & Nature

Reading:

- Studying Nature.” In *Eye for Art: Focusing on Great Artists and Their Work*, 10–23.
- *Nature: Comparisons and Connections*
- *Leaping Hare, Embellished*, 2/3 Jan '80', Barry Flanagan, 1980
- *Xie Chufang, Fascination of Nature*, Handscroll
- *The Painting That Inspired a National Park*
- *The Climate Change Clues Hidden in Art History*
- *Extinction Art*

Videos:

- *Todd McGrain: The Lost Bird Project*
- *Steve Kestrel on Silent Messenger*
- *The Photo Ark | Explorers in the Field*
- *Wildlife Photographer Thomas D. Mangelsen*

13.2 Thu., Nov.
24

Thanksgiving Break



14.1 Tue., Nov.
29

Art in the Environment:

Reading:

- *Nasca Geoglyphs*
- *Walter De Maria, The Lightning Field*
- *Postcommodity Arts Collective*

Videos:

- *The Case for Land Art*
- *Ancient Drawings Discovered in Peru*
- *Spiral Jetty, Sun Tunnels, and Salt.*
- *Sculptor Patrick Dougherty, NATURE Episode*
- *Andy Goldsworthy - 'We Share a Connection with Stone'*

14.2 Thu., Dec. 1 **Visual Culture – Comics & Adaptations**

Reading:

- Weiner, Stephen. “A New Mythology: The Sandman” in *Faster Than a Speeding Bullet: The Rise of the Graphic Novel: The Rise of the Graphic Novel*. Kent: NBM Publishing, 2012. 39-42.
- *The Sandman Vol. 1: Preludes & Nocturnes* by Neil Gaiman – not required

15.1 Tue., Dec. 6 **Visual Culture continued**

15.2 Thu., Dec. 8 **Final Exam**

16 Tues., Dec.
13
10:30-12:30 **Virtual Art Exhibition Presentations**