



ART 1301-01H - 80831 GLB/Art Appreciation
FALL 2025 - TTH 11-12:15 pm - Art 111

INSTRUCTOR INFORMATION

Instructor: Melynda Seaton, Associate Professor of Art History
Office Location: Art 113
Office Hours: Tuesdays & Thursdays: 1 – 2 pm or by appointment
Office Phone: Department of Art Office - 903-886-5208
Office Fax: 903-886-5987
University Email Address: Melynda.Seaton@etamu.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: None

Online Articles:

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

Videos:

Videos linked to or embedded in the 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.

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 interpret and evaluate works of art critically.
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.

The syllabus/schedule are subject to change.

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 = 369 - 400 Points
B = 79.5%-89%		B = 320 - 368 Points
C = 69.5%-79%	OR	C = 280 - 319 Points
D = 59.5%-69%		D = 240- 279 Points
F = 59% or Below		F = 278 & > Points

Assessments

In-Class Projects/Writing Assignments/Creative Projects: 6 @ 50 pts = 300 pts

Virtual Art Exhibition: 100 pts

Total Points: 400

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 the deadline.

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 the circumstance is required.

Attendance: Regular class attendance is expected. It is the responsibility of each student to monitor his/her attendance. Each student in this course is allowed five (5) unexcused absences. Unexcused absences require no explanation on the part of the student.

In this class, excused absences are: (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 illness, injury, or emergencies. For any absences to be considered excused, illness or otherwise, documentation is required for your absence. It must be emailed to your professor not later than 5 days after the missed class. Failure to do so will result in an unexcused absence, **NO EXCEPTIONS**.

When a student accrues more than five (5) unexcused absences, the instructor has the prerogative to drop the student one letter grade for each unexcused absence exceeding 5. For example, six unexcused absences will drop an "A" to a "B" and so forth. Students with excessive absences may be dropped from the course for non-attendance. Students with excessive absences may be dropped from the course.

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, **use of AI technology**, 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 to 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@etamu.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 promptly, but please understand you may not receive a response until the following Monday or Tuesday.

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 East Texas A&M University 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@etamu.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 East Texas A&M University 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:

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

The syllabus/schedule are subject to change.

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

East Texas A&M University

Gee Library- Room 162

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

Fax (903) 468-8148

Email: studentdisabilityservices@etamu.edu

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

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

Nondiscrimination Notice

East Texas A&M University 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 East Texas A&M University 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 East Texas A&M 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 East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

East Texas A&M Supports Students' Mental Health

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connections 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.etamu.edu/counsel

Art 1301-0H – Fall 2025 Course Reading/Video Schedule

Week **Date**

Topics

1.1 Tue., Aug. 26

Introduction to the Course

1.2 Thu., Aug. 28

What is Art?

Readings:

- *What is Art History?*

Videos: (we will watch some of these in class)

- *Why Art Matters*
- *Why Study Art? -Tate Shots*
- *What is Art for?*
- *How Art Can Help You Analyze*
- *Art or Prank?*

2.1 Tue., Sep. 2

Artists & Patrons

Readings:

- *Types of Renaissance Patronage*

Videos:

- *Love the Art, Hate the Artist*
- *The Art Market: Part 3 - Patrons*

2.2 Thu., Sep. 4

Art Museums & Art Markets

Readings:

- *A Brief History of the Art Museum*
- *Looking at Art Museums*
- *How Museums Shape Meaning*
- *The Changing Social Functions of Art Museums*

Videos:

- *The Case for Museums*
- *The Art Market: Part 1 – Auctions*
- *The Art Market: Part 2 – Galleries*
- *The Art Market: Part 4 – Art Fairs*

3.1	Tue., Sep. 9	Art Exhibitions
<p>Readings:</p> <ul style="list-style-type: none"> • caareviews.org – Exhibition Reviews – <ul style="list-style-type: none"> ○ 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 <p>Videos:</p> <ul style="list-style-type: none"> • <i>The Armory Show- The art exhibition that shocked US in 1913</i> • <i>A Short History of the World’s Most Important Art Exhibition</i> • <i>What’s A Curator</i> • <i>The Extraordinary World of Art: How to curate an exhibition.</i> • <i>Art collective Meow Wolf</i> • <i>Meow Wolf: Origin Story (browse through video)</i> <p>Visit University Gallery</p>		

3.2	Thu., Sep. 11	Assignment 1 – Exhibitions Review to be completed in class.
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4.1	Tue., Sep. 16	The Language of Art
<p>Readings:</p> <ul style="list-style-type: none"> • “Looking at Art” <ul style="list-style-type: none"> ○ Please review all topics under this page • <i>Elements of Art</i> • <i>Principles of Composition</i> • <i>Naturalism, Realism, Abstraction, and Idealization</i> • Writing about Art – Formal Analysis <p>Videos:</p> <ul style="list-style-type: none"> • <i>What Is Atmospheric Perspective?</i> • <i>How One-Point Linear Perspective Works</i> • <i>How to Do Visual (formal) Analysis in Art History</i> <p><i>Describing What You See: Sculpture</i></p>		

4.2	Thu., Sep. 18	Media
<p>Readings:</p> <ul style="list-style-type: none"> • Medium - Tate Art Terms <ul style="list-style-type: none"> ○ Review Related Terms and Concepts • Media handout <p>Videos: Select videos you find interesting.</p>		

5.1 Tue., Sep. 23

Interpreting Art

Assignment 2 Due to D2L by 11:59 pm

Readings:

- *Introduction to Art Historical Analysis*
- *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*

5.2 Thu., Sep. 25

Categorizing Art

Readings:

- *A Brief History of Western*
- *What is Period Style* handout
- *Is it useful to think of art in terms of high and low?*

Videos:

- *Modern Art vs Contemporary Art*

6.1 Tue., Sep. 30

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*

6.2 Thu., Oct. 2 **Food in Art**

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*

7.1 Tue., Oct. 7 **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*

7.2 Thu., Oct. 9 **Assignment 3 – Staged Portraits**

You will work with classmates in class to create your portraits. Bring props/accessories to class.

This is the one time you are encouraged to use your phone during class too.

8.1 Tue., Oct. 14 **Assignment 3 – Staged Portraits Due at 11 am**

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*

8.2 Thu., Oct. 16 **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*

9.1 Tue., Oct. 21

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*

9.2 Thu., Oct. 23

NO CLASS

10.1 Tue., Oct. 28

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"*

10.2 Thu., Oct. 30

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?*

11.1 Tue., Nov. 4

Assignment 4 Due at 11 am

- Bring artwork to class
- Digital Artwork submit to D2L

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)*

11.2 Thu., Nov. 6

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*

12.1 Tue., Nov. 11

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. 13

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. 18

**Assignment 4 -Visual Religion Due to D2L
Wildlife & 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. 20

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'*

14.1 Tue., Nov. 25

Art and the Environment Continued

14.2 Thu., Nov. 27 Thanksgiving Break



15.1 Tue., Dec. 2

Assignment 6 Due

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*

15.2 Thu., Dec. 4

Visual Culture continued

16 Tue., Dec 9
10:30 am

Final Exam Day – Virtual Exhibition Presentations