

HISTORY OF WORLD ART: SURVEY 2 (R2M)

ART 3423.201, CRN: 21538

Midwestern State University
Lamar D. Fain College of Fine Arts
The Juanita & Ralph Harvey School of Visual Arts

Semester: Spring 2022
Days: Tuesday and Thursday
Times: 12:30 PM to 01:50 PM
Location: C-111, Fain Fine Arts Center (FFAC)

Dr. Ann Marie Leimer
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Office: FFAC, C-120 A
940.397.4606

Office Hours: Tuesdays, 3:30-5:30 p.m., Wednesdays, 3:00-5:00 p.m., Thursdays, 11:30-12:30 p.m.
Please contact me via email to set up an office visit during the posted hours or drop by.

Course Description

This course surveys the art production throughout the world from the thirteenth century through the modern period. The student will acquire some basic skills for viewing, analyzing, and writing about art. We will examine the essential materials and techniques of art-making and investigate artworks in various times and cultures throughout the world. The course demonstrates how the artist's time, culture, and political and social environment shape art production and how art communicates multiple messages. Students will learn to conduct a formal analysis of an art object and to formulate interpretive strategies. The development of transferrable and life-long learning skills will be emphasized. The ability to read, think, and analyze critically will be modeled and practiced throughout the course. Students may give short presentations on images regularly in class.

Social Justice Defined

Social justice is one of Midwestern State University's stated core values. The classroom is a place where students will treat and be treated with respect as human beings, regardless of their worldview, gender, race, ethnicity, national origin, religious or spiritual affiliation or lack thereof, sexual orientation, political beliefs, age, or ability. Diversity of thought is the keystone of effective intellectual and academic pursuits. The expression of differences of opinion is valued and encouraged.

Technology Requirement

Students are required to save their work by 1) creating a FREE Google Drive account (15 GB), 2) creating a FREE Dropbox account (2.25 GB), or 3) using an external jump/flash drive.

Course Objectives

The course introduces students to the discipline of art history and establishes its position within the humanities as both a form and a body of knowledge. The specific objectives are:

- To familiarize students with a variety of visual and material cultures
- To familiarize students with a range of producers and makers of visual and material cultures
- To familiarize students with a range of art production and material culture
- To familiarize students with techniques, styles, periods, and artists as a means to encourage their intellectual development as thinkers and their creative work as art makers
- To increase the student's ability to communicate effectively in written and oral forms
- To foster the student's ability to use technology in a variety of applications
- To support the student's ability to work as part of groups of varying sizes
- To enable the student to reflect on the problematic nature of the survey course in art history pedagogy
- To support the student's awareness of and respect for social justice

Policies

Students are required to familiarize themselves with and adhere to the policies regarding attendance, engagement and contribution, expected workload, academic honesty, written work and oral presentations, classroom environment, disabilities described in this syllabus.

Course Materials: Required Texts

The following text is required. (Digital Option Available)

Stokstad, Marilyn, and M. W. Cothren. Art History, 6th ed., Vol. 2. Upper Saddle River, NJ: Prentice Hall, 2018.

ISBN-13 9780134485287

Other assigned readings will be available in PDF format.

All assigned readings (textbooks or handouts) must be brought to class during scheduled discussions.

Assignments MUST BE READ IN ADVANCE of class discussion.

You must purchase digital access to REVEL.

I recommend that you do this using the Pearson website, where you can purchase the text in addition to the access you will need to complete exams and quizzes. See instructions below. You may purchase, rent, or share the text with classmates.

STUDENT DROP DATE: MARCH 21, 2022

REVEL: Visit the Pearson Website to Purchase REVEL

<https://www.pearsonhighered.com/revel/students/registration/register.html>

1. Instant Access: pearson.com

Students can buy instant access using a credit card or PayPal.

Cost: \$69.99 USD

365 days Subscription ISBN: 9780134485294

2. Access Card

Students can redeem an access code from a physical card purchased from the campus bookstore.

Cost: \$79.99 USD * 365 days Subscription

ISBN: 9780134485287

Cost: \$106.65 USD *

365 days Subscription

ISBN: 9780135197462

*Bookstore pricing may vary

3. Alternate formats: Loose-leaf

Loose-leaf version of Revel Art History, 6e Volume 2

ISBN-13: 9780134484662

COURSE IDENTIFIER NUMBER: <https://console.pearson.com/enrollment/qrcv2u>

This course uses a Pearson digital product that contains important assignments and resources used throughout the semester. The required link below is unique to this course. Here is how to register:

1. Go to [Pearson Education Account Creation](#) and create a Pearson account.
2. Sign in with your Pearson account. You can either sign in with an existing Pearson username and password OR create a new Pearson account if this is your first Pearson digital product.
3. Choose this course under 'My Courses' and choose an access option: redeem an access code that you got from your school's bookstore or purchase access online.

There is a free trial if you are waiting for financial aid.

4. REVEL assignments (quizzes/exams) may be taken beginning the first day of class.

5. REVEL assignments (quizzes/exams) are due by 10 p.m. on the day published in the syllabus.

6. You will be allowed two attempts at every question, with points deducted from the final score per attempt.

7. Be sure your settings designate Central Time.

8. What you should know: Bookmark the [Pearson Education Console](#) to easily access your materials. Pearson recommends using the latest version of Chrome, Firefox, or Safari with this digital product.

9. REVEL has updated its scoring policy to deduct 50% from scores on exams completed after the due dates.

Course Evaluation

Engagement and Contribution: 20%

Reaction Paper 1 (R1): see below, Reaction Paper 2 (R2): see below

Visual Analysis Paper (VA): 20%

Research Bibliography: (15 sources minimum, mixture of sources in CMOS only!) 20%

Research Presentation (RP): 30%

REVEL Chapter Quizzes: 10%

Grading Criteria

A 4.0 – 90 and above Excellent

B 3.0 – 80 and above Very Good

C 2.0 – 70 and above Acceptable - Average

D 1.0 – 60 and above Poor

F 0.0 – 50 and above Failing

Course Requirements

Students will produce a 3-page reaction paper responding to the spring exhibition at the School of Visual Arts. This paper counts as part of the student's engagement and contribution grade. (R1)

Students will produce a 3-page paper of visual analysis of an image of their choosing or one recommended by the professor. Students will follow a form of visual analysis and image interpretation introduced and practiced throughout the course. (VAP)

Students will produce a 3-page reaction paper responding to an on-line exhibition or the spring field trip. This paper counts as part of the student's engagement and contribution grade. (R2)

Depending upon course enrollment, students will work in singly or in duets and conduct a research project **throughout the semester** that considers a particular period, artist, or style. Students will submit a research plan with deadlines for various aspects of the project, including library research, presentation preparation and practice. Students will submit a research topic statement with an image of the artwork. Students will produce a properly formatted research bibliography of a **minimum** of ten sources using Chicago Manual of Style (CMOS). Students will present research presentations on these visual representations during the final weeks of the course. Students will earn and receive a grade shared by the duet for the quality and content of this presentation. The presentation should be fifteen minutes in length, delivered as a PowerPoint **and uploaded PRIOR to class on D2L**. (RP)

Throughout the course, students will chapter quizzes via REVEL.

Throughout the course, students will present short oral reports on images or questions posed by the professor. These oral presentations count as part of the students' engagement and contribution grade.

Expected Workload

The generally accepted ratio of outside-of-class study and preparation for college-level coursework is two to three times the amount of in-class contact with your professor. Therefore, you should expect to spend about six hours each week preparing for this course outside of class meetings.

MWSU Alcohol Policy

Alcoholic beverages are not allowed on campus except in Bridwell Courts, Sundance Court and Sunwatcher Village apartment residences (see the current edition of the Housing and Residence Life Handbook for the specific policy guidelines regulating the use of alcoholic beverages in university housing) and at social functions which have been registered and approved through the Dean of Students office. Open containers are not allowed in public areas.

1. Alcoholic beverage functions must conform to state law.
2. State law prohibits the sale of alcoholic beverages without a liquor license. This shall include the free distribution of alcoholic beverages in connection with a function for which a cover charge has been assessed.
3. Public intoxication is considered to be offensive and in violation of this policy. Inappropriate and imprudent behavior will result in disciplinary sanctions.
4. Texas state law prohibits the consumption of alcoholic beverages in a public place at any time on Sunday between the hours of 2:15 a.m. and 12:00 noon and on all other days at any time between the hours of 2:15 a.m. and 7:00 a.m.
5. Alcoholic beverages may be served at scheduled university events only with prior approval by the Dean of Students. Applications for approval must be submitted in writing ten days prior to the event. Approval will be based upon organization planning, frequency of the event, groups served by the activity, activity focus, and the use and distribution of alcohol.
6. Alcoholic beverages at approved university events must be distributed under conditions which ensure compliance with state law with regard to consumption, intoxication, drinking age, distribution, sale, etc. The Dean of Students provides appropriate guidelines.
7. It shall be a violation to possess, sell, distribute, or consume alcoholic beverages at athletic events, while on property owned or leased by Midwestern State University, whether the event is sponsored by the university or an outside organization.
8. It is the responsibility of university organizations, organizational officers and advisors, and individuals to be aware of these guidelines and their application to individual, as well as organizational, activities. The Clark Student Center office will provide information to student organizations as to duties and responsibilities of advisors.

MWSU Tobacco Policy

USE OF TOBACCO PRODUCTS Date Adopted/Most Recent Revision: 08/07/2013 - Effective Date: 01/01/2010

A. Policy

Midwestern State University seeks to provide a safe, healthy, pleasant environment for its faculty, staff, and students. To this end, the use of tobacco products, including smoke and smokeless tobacco, and the advertising, sale, free distribution, and discarding of tobacco products shall be prohibited in all indoor and outdoor facilities and in all university vehicles. The policy extends to faculty, staff, students, vendors, guests, and visitors.

Specifications

- "Use of tobacco products" shall include
 - a. Possession of a lighted tobacco product
 - b. Use of smokeless tobacco products
 - c. Use of e-cigarettes and other tobacco derived products

- “Indoor and outdoor facilities and university vehicles” shall include
 - a. All buildings and facilities owned or leased by Midwestern State University, including residential homes
 - b. All outdoor areas owned or leased by Midwestern State University, including the grounds of the Main Campus and the
- South Campus and the grounds of residential homes owned by the university
 - c. All university-owned or leased vehicles, including cars, pick-up trucks, vans, box trucks, and carts
 - d. All private vehicles parked on property owned or leased by Midwestern State University

Enforcement

- It is the responsibility of all members of the campus community & campus visitors to observe the provisions of this policy. 2. It is the responsibility of all students, faculty, staff, and campus visitors to uphold the honor of the university by affirming its commitment to this policy. 3. Courtesy and consideration will be exercised when informing violators of this policy. No person will be retaliated against for informing others of the policy or asking others to comply with the policy.
- A complaint against a violator who fails to comply with the policy after being asked by another to do so, may be referred to a provost, vice president, associate vice president, dean, or director. Appropriate disciplinary action may be applied to a violator against whom multiple complaints have been received.

Code of Student Conduct: Student Honor Creed

As students at MSU, we recognize that any great society must be composed of empowered, responsible citizens. We also recognize universities play an important role in helping mold these responsible citizens. We believe students themselves play an important part in developing responsible citizenship by maintaining a community where integrity and honorable character are the norm, not the exception.

Thus, we, the students of Midwestern State University, resolve to uphold the honor of the University by affirming our commitment to complete academic honesty. We resolve not only to be honest but also to hold our peers accountable for complete honesty in all university matters.

We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any unauthorized material in examinations, or to present, as one's own, work or ideas which are not entirely one's own. We recognize that any instructor has the right to expect that all student work is honest, original work. We accept and acknowledge that responsibility for lying, cheating, stealing, plagiarism, and other forms of academic dishonesty fundamentally rests within each individual student.

We expect of ourselves academic integrity, personal professionalism, and ethical character. We appreciate steps taken by University officials to protect the honor of the University against any who would disgrace the MSU student body by violating the spirit of this creed.

Written and adopted by the 2002-2003 MWSU Student Senate

Academic Dishonesty Policy & Procedures:

Appendix E (Page 119 - 2015-2016 MWSU Student Handbook)

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct.

The term "cheating" includes, but is not limited to: (1) use of any unauthorized assistance in taking quizzes, tests, or examinations; (2) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; or (3) the acquisition without permissions, of tests or other academic material belonging to a member of the university, faculty, or staff.

The term "plagiarism" includes, but is not limited to, the use by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

The term "collusion" means collaboration with another person in preparing work offered for credit if that collaboration is not authorized by the faculty member in charge.

Attendance, Absence, and Lateness:

NEW DEPARTMENT-WIDE POLICY AS OF FALL 2014

Students enrolled in the Juanita and Ralph Harvey School of Visual Arts must comply with the following department-wide Attendance, Absence, and Lateness Policy:

- Students arriving ten minutes after class begins will be considered late, and will be counted absent.
- THREE late arrivals count as a single absence.
- Students may be absent from class THREE times without penalty and without providing any documentation regarding the absence.
- **If students incur a FOURTH absence, their final course evaluation will be reduced by a full letter grade.**
- If students are absent or late FIVE times, whatever the reason, they will receive a FAILING GRADE, be dropped from the class roll, and be asked to stop attending class.

Faculty members have the discretion to make exceptions to this policy based on individual circumstances.

Dropbox

For questions regarding how to post to Dropbox, contact this email.

<https://msutexas.edu/distance/oprs.php>

Here is a video that gives step by step directions.

<https://www.youtube.com/watch?v=HY0ogyh-lhQ&index=12&list=PLxHabmZzFY6mtggGZAitZ61kmpS-pMlaM>

Classroom Environment and Expected Standards of Conduct

As a member of this class, you are part of a community. As such, you have made a commitment to yourself, to me, and to the other students enrolled in the course. If you come unprepared, are late to class discussion, or initiate side conversations, you disrupt our work together. Please show respect for yourself and others by coming to class prepared and on time. Respect and dignity are course requirements as important as those listed earlier in the syllabus. Demonstrating respect for the process of learning, for the variety of cultures and worldviews discussed, and for your role and contribution to the course are critical components of your commitment to this class. Comporting yourself with dignity and treating your classmates and professor in a similar manner are additional important expectations of every student.

- Bring the syllabus, assigned texts, and other assigned materials to every class session.
- Come prepared to every class session with notes and questions about assigned materials.
- Participate actively in class discussions and group work.
- **Take notes during class sessions. Failure to take notes will affect your engagement and contribution grade.**
- Turn cell phones off before entering the classroom. Do not text message or use your telephone in class unless instructed to do so by the professor.
- **You may NOT sit in the classroom before class begins and use your cell phone. Review your notes instead! When you enter the classroom, you begin academic work.**
- If you use your phone in class, you will be asked to leave and earn an absence.
- **I will not tolerate private conversations in the classroom.** Side conversations distract me and all other class members. If you need something clarified, ASK!
- When you are absent, it is YOUR responsibility to contact class members and learn what you missed.

Special Needs

Please let me know by the second session if you have learning or physical challenges that require accommodation.

Student Privacy

Federal law prohibits the professor from releasing student information to outside parties without the student's signed consent. The professor will not discuss students' academic progress or other matters with parental units.

Academic Honesty

Plagiarism is stealing and cheating. If you use another's thoughts or words, you must footnote them. If you paraphrase, (rewrite another's material in your own words) you must footnote the source. You may not copy a single sentence, etc., from another source and present it as your own. Intentional plagiarism, meaning the use of text(s) from a printed or Internet source, will result in a failing grade for the course. Plagiarism by default, meaning the use of ideas from texts without citation, will result in a failing grade for the specific project. Read the University's policies in the current Midwestern State University Student Handbook. **You may NOT cut and paste from the Internet for your research presentation.**

Written Work: The following guidelines apply to all submitted work including complete drafts.

- YOU ARE REQUIRED TO USE MICROSOFT WORD FOR ALL WRITTEN ASSIGNMENTS.
- YOU ARE REQUIRED TO USE POWERPOINT FOR ALL PRESENTATIONS.
- Written work must be submitted electronically BEFORE class on the due date – as Microsoft Word documents, saved with the file extension.doc or .docx OR as compressed JPEG scans or PDFs. **Assignments will be delivered via D2L ONLY.** No paper copies are necessary.
- You are required to upload all written work and images to the class D2L site **in advance of the due date.**
- Computer malfunctions will not be accepted as an excuse for lateness – it is your responsibility to ensure that your professor receives your work in a timely manner.
- **You MAY NOT use the Internet for research assignments**, unless I give express instructions to the contrary. Unauthorized use of Internet sources will result in a failing grade.
- Research entails a visit to the library, course reserves, and library databases.
- Using library databases are the recommended method of research and an appropriate use of the Internet.
- I WILL NOT ACCEPT LATE WORK for any reason and late work will receive a failing grade.
- DO NOT EXPECT ME TO DO YOUR WORK! A fulfilled assignment is not simply sending me an email. You must present the paper copy of all assignments IN CLASS or in my mailbox in paper form.

Departmental Policy for Gallery Openings (Revised 2013): SUBJECT TO COVID RESTRICTIONS

Students enrolled in studio or art history courses must attend every gallery opening.

At every gallery opening, the student will receive a comment sheet.

During each opening, the student must fill out and submit the comment sheet.

If the student cannot attend the gallery opening, they must meet following requirements:

The student must write a paper on the artist exhibited in the Juanita Harvey gallery.

The paper should emphasize the student's reaction to the work.

The paper must be formatted in Times New Roman, 12pt font, and be double-spaced.

The paper must consist of 500 words.

The paper must be submitted to the art office one week after the exhibition opening.

If the exhibition extends past the final class day of the semester, the paper will be due one week before the final class day of the semester. If a student does not attend the show nor submit a paper, their final grade will be dropped 3.3% per gallery opening.

If a student misses all of the gallery openings and does not write a paper for each required exhibition, the student's final grade will be dropped by 10%.

Mandatory Exhibitions and Field Trips for Spring 2022: The exhibition attendance policy will be discussed in class. Mandatory exhibitions will be announced in class as well as mandatory field trips.

Conduct Statement

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and receive a final lower grade, up to an including an F. In addition, and depending upon the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MWSU policies.

HSOVA Computer Lab (C115F) Policy: Adopted Fall 2018

The Computer Lab C115F is a MSU and HSOVA facility shared by all currently enrolled HSOVA students, faculty, adjuncts, and Resident Ceramic Artists. The Computer Lab schedule is posted every semester near or on the C115F door. The schedule indicates when the lab is used for teaching purposes and when it is available for student and faculty use. No one is allowed to enter C115F when class is in session, except students enrolled in that class. The lab is available on a first come, first served basis during non-class session periods. Other important computer lab policies include: 1) no food or drink is allowed inside the lab, 2) the door must never be propped open under any circumstances, unless initiated by faculty.

ART 3423 HISTORY OF ART: SURVEY 2 (R2M)
CLASS SCHEDULE

Date	Topics and Readings
Week 1	Overview of Course and The Discipline of Art History
Week 1:1 January 11	Overview of Course Visual Literacy Quiz NASAD Student Profile
January 10 to February 25	SPRING EXHIBITION: <i>Cara Romero: Mythos and Sub-Pop</i> Reception: January 28 (with gallery talk)
Week 1:2 January 13	Pooke, Grant, and Diana Newall, "Chapter 1, Art Theories and Art Histories," In <i>Art History: The Basics</i> , 19-32. PDF ON D2L
DUE: 1.13	Advance Organizer (AO)
ASSIGN	REACTION PAPERS 1 & 2: DUE FEBRUARY 3 & MARCH 10
Week 2	The Language of Art: Formal Elements and Principles of Design
Week 2:1 January 18	Language of Art: Formal Elements Stokstad, Marilyn. "Starter Kit," xxii-xxv; "Introduction," xxvi-xl
ASSIGN	RESEARCH PROJECT: DUE IN THE FINAL WEEKS OF THE SEMESTER
Week 2:2 January 20	Language of Art: Principles of Design Stokstad, Marilyn. "Starter Kit," xxii-xxv; "Introduction," xxvi-xli
Week 3	A System of Interpretation and a Guest Speaker(s)
Week 3:1 January 25	Barrett, Terry. "Chapter 8, Principles for Interpreting Art." In <i>Interpreting Art: Reflecting, Wondering, and Responding</i> . New York: McGraw-Hill, 2003. PDF ON D2L
ASSIGN	VISUAL ANALYSIS PAPER: DUE MARCH 24
Week 3:2 January 27	Guest Artist: Cara Romero Visit the website and prepare three questions for our guests. Upload to D2L.
DUE: 1.27	QUESTIONS FOR VISITING ARTIST CARA ROMERO

Date	Topics and Readings
Week 4	Altars, Altarpieces, The Life Cycle of Christ, The Enthronement of the Virgin
Week 4:1 February 1	Stokstad, Marilyn. Chapter 18, <i>Fourteenth-Century Art in Europe</i>
Week 4:2 February 3	Stokstad, Marilyn. Chapter 19, <i>Fifteenth-Century Art in Northern Europe</i>
DUE: 2.3	REACTION PAPER 1 (CARA ROMERO)
Week 5	The Rebirth of Wonder: The Southern Version
Week 5:1 February 8	Stokstad, Marilyn. Chapter 20, <i>Renaissance Art in Fifteenth-Century Italy</i>
DUE: 2.8	
Week 5:2 February 10	Stokstad, Marilyn. Chapter 21, <i>Sixteenth-Century Art in Italy</i>
Week 6	Professor at Conference
Week 6:1 February 15	Research Training with Library Experts! Ms. Emily Billings, Instruction Librarian Computer Lab, Second Floor, Moffett Library
DUE: 2.15	RESEARCH TOPIC & STATEMENT DRAFT
Week 6:2 February 17	Independent Research
DUE: 2.17	RESEARCH BIBLIOGRAPHY DRAFT
Week 7	The Rebirth of Wonder: The Northern Version and Going for Baroque
Week 7:1 February 22	Stokstad, Marilyn. Chapter 22, <i>Sixteenth-Century Art in Northern Europe and the Iberian Peninsula</i>
February 23	MANDATORY ART DEPARTMENT FIELD TRIP TO FORT WORTH (R2)
Week 7:2 February 24	Stokstad, Marilyn. Chapter 23, <i>Seventeenth-Century Art in Europe</i>

Date	Topics and Readings
Week 8	South and Southeast Asia, Chinese and Korean Art
March 1	Stokstad, Marilyn. Chapter 24, <i>Art of South and Southeast Asia After 1200</i>
Week 8:2 March 3	Stokstad, Marilyn. <i>Chapter 25, Chinese and Korean Art</i>
DUE: 3.3	REACTION PAPER 2 (FIELD TRIP)
Week 9	Japanese Art and The Americas
Week 9:1 March 8	Stokstad, Marilyn. Chapter 26, <i>Japanese Art After 1333</i>
Week 9:2 March 10	Stokstad, Marilyn. Chapter 27, <i>Art of the Americas After 1300</i>
Week 10	SPRING BREAK – NO CLASS SESSIONS March 15 and March 17
Week 11	Pacific Cultures and Africa
Week 11:1 March 22	Stokstad, Marilyn. Chapter 28, <i>Art of Pacific Cultures</i> <i>View Whale Rider</i>
Week 11:2 March 24	Stokstad, Marilyn. Chapter 29, <i>Art of Africa in the Modern Era</i>
DUE: 3.24	VISUAL ANALYSIS PAPER
Week 12	Neo-Classicism and Romanticism and <i>Eighteenth-and Early Nineteenth-Century Art in Europe and America</i>
Week 12:1 March 29	Stokstad, Marilyn. Chapter 30, <i>Eighteenth-and Early Nineteenth-Century Art in Europe and America</i>
Week 12:2 March 31	Stokstad, Marilyn. <i>Chapter 31, Mid-to Late Nineteenth-Century Art in Europe and the United States</i>

Date	Topics and Readings
Week 13	Nineteenth and Twentieth-Century Art
Week 13:1 April 5	Stokstad, Marilyn. Possible Working Session on your Research Presentation Chapter 32, <i>Modern Art in Europe and the Americas, 1900-1950</i>
Week 13:2 April 7	Latin American Modernism and Presentations Latin American Modernism - Readings TBA
Week 14	Presentations and a Holiday
Week 14:1 April 12	Presentations
DUE: 4.12	RESEARCH BIBLIOGRAPHY FINAL VERSION
Week 14:2 April 14	Easter Holiday – NO CLASS
Week 15	Presentations
Week 15:1 April 19	Presentations
Week 15:2 April 21	Presentations
Week 16	Presentations, Evaluations, Visual Literary Quiz Redux
April 26	Presentations
April 28	Final Class Day Visual Literacy Quiz Redux and Student Evaluations

DUE: 2.3	REACTION PAPER 1: FEBRUARY 3
DUE: 2.15	RESEARCH STATEMENT: FEBRUARY 15
DUE: 2.17	RESEARCH BIBLIOGRAPHY DRAFT
DUE: 3.3	REACTION PAPER 2: MARCH 3
DUE: 3.24	VISUAL ANALYSIS PAPER: MARCH 24
DUE: 4.12	RESEARCH BIBLIOGRAPHY FINAL VERSION: APRIL 12

HISTORY OF ART: SURVEY 2 (R2M): ART 3423 COURSE BIBLIOGRAPHY - MOFFETT HOLDINGS

- Abbott, Brett. *In Focus: Edward Weston*. Los Angeles: J. Paul Getty Museum, 2005.
- Ades, Dawn, Rita Eder, and Graciela Speranza. *Surrealism in Latin America: Vivisimi Muerto*. Los Angeles: Getty Research Institute, 2012.
- Baldwin, Gordon. *In Focus: Eugene Atget*. Los Angeles: J. Paul Getty Museum, 2000.
- Baragli, Sandra. *European Art of the Fourteenth Century*. Los Angeles: J. Paul Getty Museum, 2007.
- Battistini, Matilde. *Symbols and Allegories in Art*. Los Angeles: J. Paul Getty Museum, 2005.
- Behdad, Ali and Luke Gartlan. *Photography's Orientalism: New Essays on Colonial Representation*. Los Angeles: Getty Research Institute, 2013.
- Bisanz-Prakken, Marian. *Gustav Klimt: The Magic of Line*. Los Angeles: J. Paul Getty Museum, 2012.
- Blackshaw, Gemma. *Facing the Modern: The Portrait in Vienna 1900*. New Haven: Yale University Press, 2013.
- Blair, Sheila, and Jonathan Bloom. *God Is Beautiful and Loves Beauty: The Object in Islamic Art and Culture*. New Haven: Yale University Press, 2013.
- Block, Jane, and Ellen Wardwell Lee. *The Neo-Impressionists Portrait, 1886-1904*. New Haven: Yale University Press, 2014.
- Clark, T.J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton: Princeton University Press, 1999.
- Cox, Julian. *In Focus: Julia Margaret Cameron*. Los Angeles: J. Paul Getty Museum, 1996.
- Curley, John J. *A Conspiracy of Images: Andy Warhol, Gerhard Richter, and the Art of the Cold War*. New Haven: Yale University Press, 2013.
- Ebert-Schifferer, Sybille. *Caravaggio: The Artist and His Work*. Los Angeles: J. Paul Getty Museum, 2012.
- Eyerman, Charlotte and Mary Morton. *Courbet and the Modern Landscape*. Los Angeles: J. Paul Getty Museum, 2006.
- Fisher, Celia. *Flowers of the Renaissance*. Los Angeles: J. Paul Getty Museum, 2011.
- Flores, Tatiana. *Mexico's Revolutionary Avant-Gardes*. New Haven: Yale University Press, 2013.
- Foster, Carter E. *Hopper Drawing*. New Haven: Yale University Press, 2013.
- Fried, Michael. *The Moment of Caravaggio*. Princeton: Princeton University Press, 2010.

- Giles, Laura M., Lia Markey, and Claire Van Cleave. *Italian Master Drawings from the Princeton University Art Museum*. New Haven: Yale University Press, 2014.
- Giorgi, Rosa. *European Art of the Seventeenth Century*. Los Angeles: J. Paul Getty Museum, 2008.
- Giorgi, Rosa. *Saints in Art*. Los Angeles: J. Paul Getty Museum, 2003.
- Goodman, Susan Tumarkin. *Chagall: Love, War, and Exile*. New Haven: Yale University Press in collaboration with the Jewish Museum, New York, 2013.
- Henderson, Linda Dalrymple. *Duchamp in Context: Science and Technology in the Large Glass and Related Works*. Princeton: Princeton University Press, 2005.
- Impelluso, Lucia. *Gods and Heroes in Art*. Los Angeles: J. Paul Getty Museum, 2003.
- Impelluso, Lucia. *Nature and Its Symbols*. Los Angeles: J. Paul Getty Museum, 2004.
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