

# ARH 2051: Art History and Criticism, Survey II

## UCF/Valencia College Downtown – Spring 2024

### Instructor and Contact Information

Dr. Maura Gleeson  
Instructor, Art History and Humanities  
Valencia College  
Email: [egleeson@valenciacollege.edu](mailto:egleeson@valenciacollege.edu)

Office Hours (Virtual): Wednesday 10-11:30AM & by appointment.

Telephone: (407)-582-6981

### Course Format – Mixed Mode, 16 weeks

Your course content will be delivered through our Canvas classroom, and we will meet in person on Thursday, 2:30-3:45PM at the UCF/Valencia Downtown Campus (UWCV - Room 303).



Jan van Eyck, *Self Portrait*, 1433.



Sofonisba Anguissola, *Self-Portrait at the Easel*, 1556.



Rembrandt van Rijn, *Self Portrait with Beret*, 1659.



Juan Rodríguez Juárez, *Autorretrato (Self-Portrait)*, 1719.



Elisabeth Vigée-Lebrun, *Self-Portrait*, 1790.



Gustave Courbet, *Le Désespéré (Self-Portrait)*, 1843.



Vincent van Gogh, *Self-Portrait*, c. 1888.



Frida Kahlo, *Las dos Fridas*, 1939.



Kerry James Marshall, *Untitled (Painter)*, 2009.

### Course Description

This course explores the central concepts, historical developments, and the fundamental nature of art and material culture from the Renaissance to the present. It also traces a mythology of the “Great Artist” across several centuries, focusing on how a number of artist-celebrities (from Jan Van Eyck to Artemisia Gentileschi to Andy Warhol) expressed their creativity in visual terms.

The reading, lectures, discussion, and assessments will empower you with the skills to describe, analyze, and interpret an object’s physical (material) properties as well as its iconographic (symbolic) interpretations. These analytical skills will have residual benefits in any professional field, as well as in your daily lives. By the end of the semester, you will not only be more confident in your ability to analyze material culture, but you will also feel empowered to approach any image or text and be able to decipher its messages and meanings.

**Note:** This is a General Education course that satisfies the statewide Gordon Rule Requirement.

Prerequisite: ENC1101.

### Course Objectives

- Introduce students to the concepts, issues, methods, and vocabulary of the discipline of art history from the Early Renaissance to the present.
- Inform students about the variety of social, cultural, and economic contexts in which art was produced and used to explain how these contexts affected the objects’ form and function.
- Increase ability to analyze works of art and architecture, as well as other aspects of the visual environment.

- Uphold the [Valencia Student Core Competencies](#): (1) think clearly, critically, and creatively, analyze, synthesize, integrate and evaluate in many domains of human inquiry; (2) make reasoned value judgments and responsible commitments; (3) act purposefully, effectively, and responsibly; (4) communicate with different audiences using varied means.

### Tools for the Course

There is no required textbook for this course. All reading and lecture materials will be free, open-access resources that will be provided through the Canvas platform.

### Useful Resources

- [ArchiveGrid](#)- A database of archived materials from public and private collections from all over the world. This resource is invaluable for research!
- [Bibliography of the History of Art \(BHA\)](#) - A database maintained by the Getty Research Institute that will be helpful for paper and presentation research.
- [Oxford Bibliographies](#) - A database of annotated bibliographies that will be useful for research.

### Course Policies

#### Coursework

Your coursework consists of course content, reflections, quizzes, object analyses and a final presentation. An “A” in the course can be achieved with 6-8 hours per week of focused engagement with your coursework. For a list of the weekly assignments, see the Course Calendar (p. 5).

- **Course Content and Discussion:** The course content includes weekly Modules with reading, optional podcasts, and video lectures, which you are asked to complete in advance of our in-person discussion meetings. In-person discussions are designed to help you master the content, facilitate exchange, and explore artworks in detail. Activities that take place in Discussion meetings include debates, short writing prompts, and small-group discussions. Our meetings encourage you to think critically about the material we cover in lecture, and to increase your acuity in analyzing and synthesizing information from diverse sources.
- **Quizzes:** You will take a weekly quiz on Canvas that focuses on key artworks and ideas explored in the Modules and Discussion. The quizzes will consist of 15 multiple-choice and fill-in-the-blank questions. The quizzes are not timed, and you can take them up to three times. I will retain your highest grade.
- **Reflections:** The semester is divided into three units. At the end of each unit, you will complete a written “Reflection” assignment that asks you to examine larger topics and themes that connect the regions and cultures we’ve explored. The weekly “Study Terms and Images” lists uploaded to Canvas will help you prepare for these reflections. Prior to the deadline, we will review sample questions, expectations, and the grading rubric for this assignment.
- **Object Analyses:** Throughout the term, you will complete five Object Analysis assignments, in which you will select an artwork from a list (provided by Dr. Gleeson) that relates to the regions and time periods we explore in class. You will use guiding questions to examine its design and subject matter, and submit your completed assignment through the Canvas platform. These short written assignments are designed to strengthen your ability to write about art using vocabulary learned in the course.
- **Final Presentation:** At the end of term, your final project will be a recorded video presentation that explores one of the artworks from your Object Analysis assignments. In the presentation, you will take both the formal features and cultural context into account, and will explain what you think is the work’s historical meaning or significance. Prior to the presentation deadline, we will complete an assignment that will help you to outline your presentation. For more information, please review the assignment instructions uploaded to Canvas.

#### Rubrics, Grades, & Grading Scale

Your course grades will be updated weekly on Canvas. Assessment grades are determined by a rubric that is attached to that assignment in our Canvas classroom. I will review each rubric with you on our first day of class.

- Discussions: 30%
- Quizzes: 15%
- Object Analyses: 25%
- Unit Reflections: 20%
- Final Presentation: 10%

Total Percentage	Letter Grade
90-100%	A
80-89%	B
70-79%	C

60-69%	D
0-59%	F

### Late Work, Make Up Work, and Deadlines

Students are responsible for knowing the due dates of each assignment (see the Course Calendar, p. 5). As part of my duties as your professor, I will keep your grade updated weekly on Canvas. Therefore, any missing assignments will be marked with a '0' grade. Late submissions for assignments are welcome but will receive a 10%-point deduction, and assignments from a particular unit will not be accepted after we have moved on from it.

Extensions or make up work may be granted in extreme circumstances (such as illness or bereavement), but only on a case-by-case basis as decided with your professor. If, for any reason, you believe you will miss an assignment deadline, let me know in advance by email. Additional documentation may be required.

### Attendance Policy

This class requires your active participation in our weekly discussion meetings as well as in our digital Canvas classroom. Record of your class attendance will be updated in our Canvas classroom and reflected in your grade. Attendance in the first week of class is mandatory, but students are granted one excused absence during the semester. More than that will affect your grade as well as your experience with the course material. If you are unable to attend class, please let me know in advance by email.

### Communication with Professor

Students should communicate via Canvas email or by using their academic email to contact me at [egleeson@valenciacollege.edu](mailto:egleeson@valenciacollege.edu). I will respond to you within 24 hours on a weekday. Email correspondence on a weekend is not guaranteed. All e-mails must be written with appropriate formal writing etiquette and grammar. Failure to check your Atlas or Canvas email does not excuse you from acting on any notices that have been sent.

### Classroom Demeanor

Our discussions, both in person and on Canvas, take place in a professional learning space. As your Professor, I will ensure for my students a civil and safe environment conducive to learning and inquiry. I encourage you all to maintain an open mind as you thoughtfully communicate your ideas. Students are expected to assist in maintaining a classroom environment that is conducive to learning, in accordance with [the Valencia Student Code of Conduct](#). I reserve the right to request removal of a student who displays inappropriate, disruptive, or intolerant behavior in the Canvas and/or physical classroom.

### Discussion Topics (Florida House Bill 7)

This class requires participation in discussion to meet course-learning outcomes. We are a class comprised of individuals. As such, there will be multiple opinions expressed throughout the semester that you may not personally agree with or even understand - as may be expected. My role as an instructor is to facilitate freedom of expression that is relevant to the course, credible, open and respectful without the promotion or endorsement of a single viewpoint. Conversations informed by diverse viewpoints contribute to critical thinking and higher-level learning. Even if you don't agree, listening to different points of view may give you further insight into your own perspectives. No lesson is intended to espouse, promote, advance, inculcate, compel a particular feeling, perception, viewpoint, or belief in a concept. Concepts as presented are not endorsed by the instructor but are presented as part of the larger course of instruction. Should a student feel uncomfortable with how course content is presented or discussed, please don't hesitate to contact me.

### Recording Lectures (Florida House Bill 233)

As your professor, I'm committed to giving you as many opportunities and resources to support your learning as possible. Therefore, you may find it beneficial to record class lectures to review later. A class lecture is defined as a planned presentation by a college faculty member or instructor, during a scheduled class, delivered for the purpose of transmitting knowledge or information that is reasonably related to the pedagogical objective of the course in which the student is enrolled. Students may record video and/or audio of class lectures for their personal use. Recordings may be a useful tool to support your learning and provide a resource for review. It is important to be respectful of your peers' rights to privacy; with that in mind, please refrain from recording your peers during lectures. You may not record class discussions, student presentations, labs, group work, and private conversations. Further, you may not publish or share recordings without my written consent, nor may you provide recordings to classmates as a substitution for

class participation and attendance. If necessary, I will handle violations of this section through the [Student Code of Conduct](#). Should you have any concerns or questions, please feel free to contact me.

### Academic Integrity

All work submitted to the professor must be in your own words. Any evidence of academic dishonesty in any class work will earn you an immediate zero on that work. Violations of academic integrity include, but are not limited to, acts of plagiarism, cheating, misrepresentation of experience or ability, allowing unauthorized access to your course materials, and colluding to help another student violate the policy. These violations are described in full [on these pages of Valencia's Student Handbook](#). The following steps will be taken if the Academic Integrity policy is violated on students' assignments:

- Violation #1: Student will earn a 0 on their assignment with an explanation of why their work is an example of academic dishonesty. Student will have the chance to redo the assignment within a timeframe set by the Instructor.
- Violation #2: Student will earn a 0 on their assignment and will not be offered the chance to make up the points.
- Violation #3: Student will earn a 0 on their assignment and a report will be submitted to UCF or Valencia College's Academic Affairs office. Student and Professor will meet to discuss next steps.

### Withdrawal Policy (Valencia College only)

The College will drop you from your courses for non-payment of fees. It is your responsibility to make sure all of your fees are paid on time. You may drop the course with a refund by January 16, 2024. The deadline to withdraw with a grade of "W" is March 15<sup>th</sup>, 2024.

<b>Important Academic Deadlines</b>	<b>School Holidays (Campus Closed)</b>
Drop/Refund Deadline – January 16 <sup>th</sup>	Martin Luther King, Jr Day – January 15 <sup>th</sup>
Last day to Withdraw with "W" – March 15 <sup>th</sup>	Spring Break– March 18 <sup>th</sup> - 24 <sup>th</sup>
Final Exam Week – April 22 <sup>nd</sup> -28 <sup>th</sup>	

### Student Support & Services

Your success in this class is important to me - and that goes beyond our classroom walls. Please review the following resources and services available to you at Valencia College. More information is available in your Course Orientation module on Canvas.

- **Students with Disabilities:** Valencia is committed to ensuring that all of its programs and services are accessible to students with disabilities. [The Office for Students with Disabilities \(OSD\)](#) determines reasonable and appropriate accommodations for qualified students with documented disabilities based upon the need and impact of the specific disability.
  - Any student requiring course accommodations due to physical, emotional or learning disability must contact the instructor and provide a *Notification to Instructor* form by the end of the second week of class. To obtain a letter of accommodation, contact OSD at 407-582-2229.
- **Learning Support Centers:** Each Valencia campus has a Learning Center that provides resources such as tutoring, writing consultations, and skillshops to students. To locate available resources for the campus closest to you, view the [Learning Support](#).
  - **Smarthinking:** As a Valencia student, you have free access to 8 hours of online academic support that is available 24/7 through your Atlas account. You can get live online tutoring, as well as receive feedback on your essays and research papers, among other support services. For more information, view the [Learning Support](#) website.
- **Emotional and Mental Health Support:** Valencia College and I both care about you and your success at school. Therefore, students experiencing these difficulties and challenges are urged to visit the Health and Wellness portal in MyAtlas and contact Baycare (1-800-878-5470), or [Student Services](#) or [Advising](#).
  - Baycare Student Assistance Services: Valencia College strives to ensure all our students have a rewarding and successful college experience. To that purpose, Valencia students can get immediate help with issues dealing with stress, anxiety, depression, adjustment difficulties, substance abuse, time management as well as relationship problems dealing with school, home or work. [BayCare Behavioral Health Student Assistance Program \(SAP\)](#). services are free to all Valencia students and available 24 hours a day by calling (800) 878-5470. If needed, the counselor may refer the student to appropriate resources or to speak face-to-face with a licensed counselor.
- **Library:** At each campus library, librarians and other qualified staff can assist students with searching and finding items and information, MLA and APA citations, and technologies. The library provides a variety of books, eBooks, online articles, textbooks, DVDs and streaming videos to support course-related research and other learning needs. View the [Library website](#) for more information, as well as the [tutorials](#) below:
  - [How to Connect to the Library Online](#)
  - [How to Request Books from College and University Libraries](#)
  - [How to Access eBooks At Valencia Library](#)



- [What Is A Database And How Do I Use It](#)
- [How to Access Databases & Articles](#)
- **Financial and Community Support:** At Valencia College, we're concerned about our students and fellow community members. We've assembled a list of [local resources](#) that may be helpful to you or your family.
  - Resources include assistance with internet and WiFi, jobs and unemployment information, rent, housing, and evictions, utilities and food, mental health resources outside of Valencia's [BayCare](#).
  - Students experiencing challenges with food, housing, work, and/or family obligations are also [encouraged to notify me](#) if they feel comfortable doing so. This will enable me to assist in accessing support for you - from connecting you to resources, to providing emergency supplies for personal hygiene and snacks. Please know that I care and am available to help you.

### Course Calendar / Schedule of Assignments

*The following Course Calendar reflects the aim for our class at the beginning of term. Please note that may occur based on unforeseen circumstances during the semester, and this will be communicated to you via Canvas Announcements and the Course Calendar / Schedule of Assignments in your Orientation Module. Please check those pages for any updates or changes to the semester schedule.*

## Unit #1: The Myth of the Artist

### Week 1 – Welcome to Art History

Explore: Materials for Class

- Class Companion: What is Art History?
- Additional Source(s): Dr. Lauren Kilroy-Ewbank, "Introduction: Close looking and approaches to art," in [Reframing Art History, Smarthistory, December 16, 2021](#).

Discuss: Classroom Meeting

- Thursday, January 11<sup>th</sup> – Art in Context

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Thursday, January 11<sup>th</sup> - Syllabus Quiz (Required Attendance)

### Week 2 – Material, Technique, Perspective

Explore: Materials for Class

- Class Companion: The Early Renaissance
- Additional Source(s):
  - Roderick Conway Morris, "Lapis Lazuli and the History of the 'Most Perfect' Color", Exhibition Review, [New York Times \(August 2015\)](#).
  - Dr. John M. Hunt, "Humanism in Renaissance Italy," in [Smarthistory, August 1, 2021](#).

Discuss: Classroom Meeting

- Thursday January 18<sup>th</sup> - Portraits and Patronage

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday January 21<sup>st</sup> – Weeks 1 & 2 Quiz due by 11:59PM

### Week 3 – Europe's Rebirth, Part I

Explore: Materials for Class

- Class Companion: The Italian Renaissance
- Additional Source(s):
  - Primary Source: Giorgio Vasari, Preface to the [Lives of the Most Excellent Painters, Sculptors, and Architects \(1550\)](#). Reproduced by Project Gutenberg.
  - Dr. Alexis Culotta, "Preparatory drawing during the Italian renaissance, an introduction," in [Smarthistory, June 15, 2021](#).
  - "Almost Invisible: The Cartoon Transfer Process" ([Getty Museum Video](#))

Discuss: Classroom Meeting

- Thursday January 25<sup>th</sup> - "How (Art) History is Made"

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday January 28<sup>th</sup> – Week 3 Quiz due at 11:59PM
- Sunday, January 28<sup>th</sup> – Object Analysis #1 due at 11:59PM

## **Week 4 – Europe’s Rebirth, Part II**

### Explore: Materials for Class

- Class Companion: The Northern Renaissance
- Additional Source(s):
  - Dr. Steven Zucker and Dr. Beth Harris, "Introduction to the Protestant Reformation (part 1 of 4): Setting the stage," in [Smarthistory, June 2, 2018](#).
  - Jason Farago, "Seeing Our Own Reflection in the Birth of the Self-Portrait," [New York Times, Sept. 2020](#).
  - Online Resource: [The Garden of Earthly Delights, Interactive Documentary](#)

### Discuss: Classroom Meeting

- Thursday February 1<sup>st</sup>– The Print Revolution and Reformation

### Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday February 4<sup>th</sup> – Week 4 Quiz

## **Week 5 – Art and Spectacle**

### Explore: Materials for Class

- Class Companion: Baroque Art and Architecture
- Additional Source(s):
  - Dr. Steven Zucker and Dr. Beth Harris, "Introduction to the Protestant Reformation (part 4 of 4): The Counter-Reformation," in [Smarthistory, December 10, 2015](#).
  - Dr. Carmen Ripollés, "Introduction to the Global Baroque," in [Smarthistory, January 18, 2022](#).

### Discuss: Classroom Meeting

- Thursday February 8<sup>th</sup>– Art and Theatrics in the Counter-Reformation

### Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday February 11<sup>th</sup> – Week 5 Quiz
- Sunday February 11<sup>th</sup> – Unit #1 Reflection due at 11:59PM

## **Unit #2: The Global Turn**

## **Week 6 – The 18<sup>th</sup> Century: Art, Society, and Politics**

### Explore: Materials for Class

- Class Companion: From Rococo to Revolution
- Additional Source(s):
  - Primary Sources: Excerpts of Salon Criticism [Uploaded to Canvas]
  - Online Resource: [The Art Collection of the Royal Academy of Painting and Sculpture](#)
  - “Agents Provocateurs: Nicki Minaj transformed by Francesco Vezzoli,” [W Magazine \(November 2011\)](#)

### Discuss: Classroom Meeting

- Thursday February 15<sup>th</sup>– The Salon and the Rise of Art Criticism

### Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday February 18<sup>th</sup> – Week 6 Quiz due by 11:59PM

## **Week 7 – Romanticism Unfiltered**

### Explore: Materials for Class

- Class Companion: Romanticism in the Early 19th century
- Additional Source(s):
  - Dr. Claire Black McCoy, "Empires and their endings in the late 18th and 19th centuries," in [Reframing Art History, Smarthistory, February 17, 2021](#).
  - Julian Barnes, “Shipwreck,” from *A History of the World in 10 ½ Chapters*, (1989: *Alfred Knopf, Inc*), p. 125-139. [Uploaded to Canvas]

### Discuss: Classroom Meeting

- Thursday February 22<sup>nd</sup>– Case Study: Géricault’s *Raft of the Medusa*

### Assess: Canvas Assignments

- Attendance and Participation in the above class meeting

- Sunday February 25<sup>th</sup> – Week 7 Quiz due by 11:59PM
- Sunday, February 25<sup>th</sup> – Object Analysis #2 due by 11:59PM

### **Week 8 – The Rise of Realism**

Explore: Materials for Class

- Class Companion: Academic Art and the Realist Movement
- Additional Source(s):
  - Dr. Claire Black McCoy, "Journeys in the 19th-century European world," in [Reframing Art History, Smarthistory, February 17, 2022.](#)
  - Primary Source: Gustave Courbet's [Realist Manifesto](#) (1861)
  - Dr. Kimberly Kutz Elliott, "Images in a divided world," in [Smarthistory, April 20, 2023.](#)

Discuss: Classroom Meeting

- Thursday February 29<sup>th</sup>– Realist Art, real images

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday March 3<sup>rd</sup> – Week 8 Quiz due by 11:59PM

### **Week 9 – Subjective States and the Avant-Garde**

Explore: Materials for Class

- Class Companion: Art, Modernity, and the Fin-de-Siècle
- Additional Source(s):
  - Dr. Parme Giuntini, "Becoming Modern, an introduction," in [Smarthistory, August 8, 2015.](#)
  - Dr. Claire Black McCoy, "A wider world in 19th-century Europe," in [Reframing Art History, Smarthistory, February 17, 2022.](#)
  - Dr. Maura Gleeson, "Claude Monet, Impression, Sunrise," in [Smarthistory, August 8, 2023.](#)

Discuss: Classroom Meeting

- Thursday March 7<sup>th</sup>– What is the Avant-Garde?

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday March 10<sup>th</sup> – Week 9 Quiz due by 11:59PM
- Sunday March 10<sup>th</sup> – Unit #2 Reflection due by 11:59PM

## **Unit #3: Multiple Modernisms**

### **Week 10 – Disharmonies**

Explore: Materials for Class

- Class Companion: Global Modernism in the Early 20th Century
- Additional Source(s):
  - Dr. Thomas Folland, "Modern Art, Colonialism, Primitivism, and Indigenism: 1830–1950," in [Reframing Art History, Smarthistory, March 15, 2022.](#)
  - Dr. Mey-Yen Moriuchi, "Latin American modernisms," in [Reframing Art History, Smarthistory, January 15, 2022.](#)

Discuss: Classroom Meeting

- Thursday March 14<sup>th</sup>– Dissolving the Picture Plane

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday March 17<sup>th</sup> – Week 10 Quiz due by 11:59PM

### **Week 11 – Spring Break**

No assignments. Enjoy your break!

### **Week 12 – War**

Explore: Materials for Class

- Class Companion: Art, Politics, and Abstraction

- Additional Source(s):
  - Online Exhibition: [Picturing World War I: America's First Official War Artists \(1918-1919\)](#), [Smithsonian Museum of American History](#).
  - HENI Talks, "Surrealism: Imagining A New World," in [Smarthistory, April 11, 2023](#).
  - Online Resource: [Jacob Lawrence's Migration Series \(Phillips Collection\)](#)

Discuss: Classroom Meeting

- Thursday March 28<sup>th</sup> Discussion – Picturing Horror

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday March 31<sup>st</sup> – Week 12 Quiz due by 11:59PM
- Sunday March 31<sup>st</sup> – Object Analysis #3 due by 11:59PM

### **Week 13 – High Art / Low Art**

Explore: Materials for Class

- Class Companion: Modernist and Postmodernist Movements
- Additional Source(s):
  - Dr. Allison Young, "Popular, Transient, Expendable: Print Culture and Propaganda in the 20th century," in [Reframing Art History, Smarthistory, December 16, 2021](#).
  - Primary Source: [Clement Greenberg, "Avant-Garde and Kitsch" \(1939\), p. 1-14](#).

Discuss: Classroom Meeting

- Thursday April 4<sup>th</sup> – AbEx and other Artforms

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday April 7<sup>th</sup> - Week 13 Quiz due by 11:59PM

### **Week 14 – Subjectivity**

Explore: Materials for Class

- Class Companion: New Ways of Being in the Late 20th Century
- Additional Source(s):
  - "Art Activism", [Highlights Tour at the Art Institute of Chicago](#)
  - Ai Wei Wei, [Sunflower Seeds \(Artist Interview with Tate Modern\)](#)
  - Amanda Hess, "The Existential Void of the Pop-Up 'Experience,'" [New York Times \(September 2018\)](#)
  - "How "Instagram traps" are Changing Art Museums," [Vox Magazine \(September 2018\)](#)

Discuss: Classroom Meeting

- Thursday April 11<sup>th</sup> – Art and Activism

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Sunday April 14<sup>th</sup> - Week 14 Quiz due by 11:59PM
- Sunday April 14<sup>th</sup> – Object Presentation Outline due by 11:59PM

### **Week 15 – Environment**

Explore: Materials for Class

- Class Companion: Site-Specific Art - Installation, Participation, Globalism
- Additional Source(s):
  - Dr. Allison Young, "Re-Mapping Land Art," in [Reframing Art History, Smarthistory, December 17, 2021](#).
  - Dr. Robert Glass, "What is art history and where is it going?," in [Smarthistory, October 28, 2017](#).

Discuss: Classroom Meeting

- Thursday April 18<sup>th</sup> – The Highest Form of Hope

Assess: Canvas Assignments

- Attendance and Participation in the above class meeting
- Thursday April 18<sup>th</sup> – Final deadline to submit missing assignments to the course.
- Sunday, April 21<sup>st</sup> – Unit #3 Reflection due at 11:59PM.



**Week 16 – Course Finale**

Explore: No assigned readings.

Discuss: No classroom meetings (Finals week)

Assess: Canvas Assignments

- Students must submit their Object Presentation and peer reviews by Wednesday April 24th at 11:59PM.