



**ARTS-1304-131CL**  
**ART HISTORY II**

**Spring 2022**

**Starts 1/18/2022– Ends 5/13/2022**

Tuesdays and Thursdays: 1:30pm – 2:50pm: Fine Arts Building #3, Room 133

**Instructor Info:** Mark Greenwalt [mgreenwalt@com.edu](mailto:mgreenwalt@com.edu)

**Communicating with your instructor:** ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8348.

**Student Hours:** Students may email me any time and I will respond within 24 hours inshallah, maybe longer on weekends, but usually I respond much sooner. If you cannot reach me for some emergency, contact our Program Assistant **Cindy** at 409 933 8348.

Office hours are in Room F-132, 830 – 930am, and Friday mornings 830 – 1130 am.

**Required Textbook and supplies:**

Required Textbook: E-Textbook: Art History, Volume II

Author: Marilyn Stokstad & Michael W. Cothren

Edition: Sixth

Company: Pearson

+ You do not need to purchase a hard copy textbook.

+ A hard copy textbook is available to view at the COM Library on reserve.

To purchase e-book go to:

<https://www.pearson.com/us/higher-education/program/Stokstad-Revel-for-Art-History-Volume-2-Access-Card-6th-Edition/PGM100003097144.html?tab=order>

## [Stokstad & Cothren, Art History, Volume 2, 6th Edition | Pearson](#)

Marilyn Stokstad (deceased), teacher, art historian, and museum curator, was a leader in her field for decades and served as president of the College Art Association and the International Center of Medieval Art. In 2002, she was awarded the lifetime achievement award from the National Women's Caucus for Art. In 1997, she was awarded the Governor's Arts Award as Kansas Art Educator of the ...

[www.pearson.com](http://www.pearson.com)

**Textbook Purchasing Statement:** A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

**Hard copy older editions may also be used for this class.**

**OER: (Open Educational Resources)** In addition to the textbook, students will be required to use Wikipedia as a way of further contextualizing works of art within their cultural and historic contexts (iconology). Reports will require at least 2 sources, the text and Wikipedia. We will be investigating if agreement exists between these sources. Modifying a Wikipedia page may be considered for extra credit.

**Supplies:** Pens, pencils, eraser for making analytical drawings of works. Paper will be supplied, but students may use colored pencils, colored gel pens or markers, or digital media to map compositional structures, indicate visual pathways, and reinterpret the artwork in your reports.

**Phones:** Phones and other devices are recommended to enrich the learning environment via in-class research. Use of devices must support collaborative learning and professionalism. Make sure batteries are charged before class.

Students will need to have internet access and printer, or email assignments to me in a Microsoft Word attachment. Do not convert to PDF.

**Course Description:** A chronological analysis of the historical and cultural contexts of the visual arts from the 14th century to the present day. Prerequisite: Eligible for ENGL 1301.

**General Education Core Objectives:** Students successfully completing this course will demonstrate competency in the following Core Objectives:

1. **Critical Thinking Skills:** Students will demonstrate creative thinking, innovation, and the ability to analyze, evaluate, and synthesize information.
2. **Communication Skills:** Develop, interpret, and express ideas through written, oral, and visual communication.
3. **Teamwork:** To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
4. **Social Responsibility:** Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

Student Learner Outcome	Maps to Core Objective	Assessed via this Assignment
1. Identify and describe works of art based on their chronology and style, using standard categories and terminology.	Critical and Creative Thinking	Reports
2. Investigate major artistic developments and significant works of art from the 14th century to the present day.	Communication Skills	Reports
3. Analyze the relationship of art to history by placing works of art within cultural, historical, and chronological contexts.	Social Responsibility	Reports
4. Critically interpret and evaluate works of art.	Teamwork	Analytical group drawing project and critique

**Course Requirements:**

**3 Tests:** Tests will be conducted in class via Power Point (closed book) or as an email assignment (open book) exam. Short answer. Tests will cover information from the textbook and lectures, vocabulary, and concepts related to the history of art. Test questions must be answered in such a way that the grader does not have to refer to the test to know what the question is.

**5 reports (or 4 reports and 1 museum visit to the MFAH or Menil Collection):** Students must follow the Report Form.

One report may be substituted with a museum visit to the MFAH (Museum of Fine Arts Houston) which is free on Thursdays and/or the Menil Collection which is always free. Check websites for times.

One museum visit will count as an “A” replacing a report. Make sure to specify which report you are replacing.

To prove you visited the MFAH:

Take 3 selfies (no flash) in front of:

- 1: a work of art in the Law Building
- 2: a work of art in the Beck building
- 3: a work of art in the Kinder building

To prove you visited the Menil: (No Photography in the Menil)

- 1: take one selfie in front of the Main building
- 2: take one selfie in front of the Cy Twombly building
- 3: take one selfie in front of the Drawing Institute

**1 Analytical group drawing project:** Students will capture the proportional framework of an historic work of art but reinterprets it variously according to the individual aesthetics of the class participants – with critique.

Students will collaborate to select a single composition to analyze individually, maximizing a variety of interpretations.

**= 9 Grades**

**Grading**

Each of the 11 assignments have equal value.

A = Excellent

B = Good

C = Ok

D = Poor

F = Not turned in

Exceptional work **may** be considered for extra credit and letters of recommendation.

Students are expected to keep track of their average. E.g., one A and one F = two C's.

Make sure to keep a Word file of all written assignments you create.

Write reports using Microsoft Word (no PDF), print or send as attachment, or include within the body of an email.

**Late Work, Make-up Work, and Extra Credit:**

Grades for late work **may** be reduced by any amount at the discretion of the instructor: No late work will be accepted after Thursday, 11:59 pm of week 15 (Cinco de Mayo):

Additional high-quality reports, revisions, analytical drawings from museum visits, presentations, and inquisitive participation **may** be considered for extra credit which may raise the grade on a single assignment or be averaged in with other grades per discretion of the instructor: Extra Credit must support course objectives.

Students who present at the COM academic symposium in support of course objectives will receive extra credit:

**The GCIC Academic Symposium:** COM's GCIC Academic Symposium is an opportunity for students to showcase their best academic and creative projects. Because faculty know the value of this event, we are especially motivated to help you gain knowledge concerning it. Speak with me if you'd like to learn more and/or visit: <http://www.com.edu/symposium>. Participation in the symposium helps develop your professional skills, widens your professional networks, and should be noted on your resume. This year, the symposium is Friday, April 1, 2022. The abstract submission deadline is Friday, Feb. 25, 2022, at 11:59 pm.

**Course Outline:**

Thursday 1/27: Analytical Abstract Group Drawing Project due beginning of class:  
Tuesday 2/1: Report 1 due  
Tuesday 2/22: Report 2 due  
Tuesday 3/15: **Test 1**  
Tuesday 3/22: Report 3 due  
Tuesday 4/12: **Test 2**  
Tuesday 4/19: Report 4 due  
Tuesday 5/3: Report 5 due  
Thursday 5/5: Last day for late work, revisions, or extra credit work for consideration  
Tuesday 5/10: **Test 3**

**Report Topics:**

Your 5 reports will help “investigate major artistic developments and significant works of art from the 14th century (1300 CE) to the present” Always remember, we are only surveying art from after circa 1300 CE (CE = AD).

Reports follow a process of identifying, describing, analyzing, and interpreting a work of art. In general, visual art is a synthesis of form (lines, shapes, and colors) subject matter (like a crucifixion) and content (meaning).

Read the Starter Kit and Introduction.

Report 1: Will analyze a European work of art from:

A: The origins of the Renaissance in Europe: The transition from the medieval world to the beginnings of the Italian Renaissance (this period is also known as the “Proto-Renaissance”)

B: The Italian Renaissance, or Italian High Renaissance

C: The Northern Renaissance

D: Mannerism

E: Baroque Art

These artistic periods are covered in chapters 18 - 23

Report 2: Will analyze an Asian work of art from:

A: China or Korea

B: South or Southeast Asia

C: Japan

These regions are covered in chapters 24 - 26

Report 3: Will analyze a work from:

A: Pre-Columbian art of the Americas

B: African Art

C: Art of Pacific cultures

These cultures are covered in chapters 27 - 29

Report 4: Will analyze a work of European or American from:

A: The Rococo (Late Baroque)

B: Neo-Classicism

C: Romanticism

D: Art of the Enlightenment

E: Academic art

F: Realism

G: Pre-Raphaelite art

H: Symbolism

These movements are covered in chapter 30 and 31

Report 5: Will analyze a modernist work of art from:

A: Impressionism or Post-Impressionism

B: Cubism or Futurism

C: Surrealism

D: German Expressionism or American Regionalism

F: Formalism or Russian Constructivism

G: Abstract Expressionism, Op, or Pop Art

F: Post Painterly Abstraction or Conceptual Art

G: Post-Modernism (Late-Modernism)

F: Other modernist schools, styles, or movements (“isms”)

Be prepared to share reports with the class.

The purpose of this course is to explore art and cultures and learn new things. If you are already familiar with a work of art, report on a work you are unfamiliar with instead. You do not have to “like” a work of art to analyze it. The more important criterion is to understand the ideas behind the artwork’ creation and the relevance to the cultures and individuals who created it.

Feel free to share interesting articles with your professor. It shows you are working on your reading skills and developing an innate curiosity, not only about your career specialty but also about the cosmos. Knowledge is most interesting once we see how everything is interconnected.

**Reading assignments:**

Students are expected to read each of the 16 chapters = 1 chapter per week.

**Attendance and Participation:**

A high degree of professionalism and engagement is expected of all students and may be considered for extra credit. The instructor will consider reducing a student's final grade in response to a 3<sup>rd</sup> absence or multiple instances of lateness or leaving class early.

**Academic Dishonesty:** Academic dishonesty such as cheating is an extremely serious offense and may result in:

- 1: a grade of F on that exam/paper/project and/or
- 2: the student may be referred to the Office of Student Conduct for the appropriate discipline action and/or
- 3: reduction of the final course grade or
- 4: the instructor may withdraw the student from the class

Plagiarism is using someone else's words or ideas and claiming them as your own. Plagiarism includes paraphrasing someone else's words without giving citation, such as copying directly from a website and pasting it into your paper without quotation marks. Phrases like, "according to Wikipedia" with quotes are ok. This is an art survey class. This class is not about writing academic papers. Student reports and website links are intended as a tool to contextualize concepts and make connections between ideas.

Per Wikipedia as OER, be critical. Part of our research is to determine if Wikipedia is consistent with the text.

**Student Concerns:** If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact my Chair Paul Boyd at 409 933 8347, office FA-122, or [pboyd@com.edu](mailto:pboyd@com.edu)

**Content Information:** This is a college level course. Many textbooks, art periodicals and original artworks in the COM art studios, public libraries, websites, and museums, depict nude figures, cadavers, anatomical structures, as well as contemporary and historical artifacts depicting content referencing sexuality, biology, propaganda, depictions of violence, religious iconography, ambiguities, symbolisms, or other cultural contents, forms, and subjects that some viewers may find offensive. Students are expected to view artifacts critically. Art serves all masters. Rather than turn away from discomfiting images, artists have a social responsibility to formulate a critical response to the entire spectrum of images, designs, and artifacts of the human imagination. Class discussions may address such content when it relates to art production or other research appropriate to academic courses. Studio courses may additionally analyze nude models and skeletal remains within the parameters of traditional studio practices. The sensitivity of the individual student will be respected and accommodated to the maximum extent possible. Feel free to initiate discussions regarding course content.

### **Report Form**

Copy and paste the boldfaced headings below to create a template for all reports.

**Report #**

**Student Name:**

**Date of report:**

**A: Identification of Artwork**

**Artist:** or Architect, workshop, or “Unknown Byzantine icon painter”, for example.

**Title or Name of Work:** For example: “Hodegetria” in quotes or *Hodegetria*.

**Date of Work:** C. 1230 (c. = circa = about or around)

**Cultural Period and/or Movement:** Such as: Italian Byzantine.

The cultural period is a clue as to how you will talk about the cultural context. “Movements” like Cubism are typically associated with the many varieties of Modernism.

**B: Description of Physical Properties**

**Medium:** This is often the synthesis of materials and techniques: tempera on panel, oil on canvas, marble sculptural relief, cast bronze, gold leafed, etc.

**Dimensions:** Height X Width X Depth (“ = inches, ‘ = feet, or metric). If the work is architectural, the photo may give adequate understanding of scale. You can say “see photo”. Use common sense to convey an artwork’s scale.

**Current location/collection:** E.g., Museum, City, Country

Metropolitan Museum of Art (The Met), New York, USA

**Current Condition:** E.g., Has the artifact been damaged, altered, restored, or re-contextualized in some significant way? Think for yourself. A moai still in its original quarry on Eastern Island is different from the moai in the British Museum. Also look to see if there are things like missing pieces or surface damage.

**Image, page number or link to image:** State if you might be analyzing an actual work of art rather than using a digital reproduction from a website or image from textbook. E.g., “The following formal analysis is based directly from a visit to the Met in New York last weekend”

<https://en.wikipedia.org/wiki/Hodegetria>





*Hodegetria* by [Berlinghiero of Lucca](#), (c. 1230) shows the Byzantine influence on Italian 13th-century art ([Metropolitan Museum](#))

### C: Formal analysis:

Write a paragraph about how the visual elements within the artwork's composition are arranged through principles of organization. Avoid talking about subject matter, content, or symbolic meaning. This analysis is about the visual elements used to create the image as an object. Before a picture is a Holy Virgin (*Hodegetria*) it is physically thin layers of shapes, colors, and values arranged into patterns creating the illusion of volume with shadow-like gradients and perspective devices.

Once we see the parts, we can look at how they interact to form a unified whole. Describe from general to specific.

Use adjectives that relate to form, e.g., flowing, jagged, plump, atmospheric, vibrant, muted, soft, crisp, angular, biomorphic, rounded, geometric, curvilinear, simplified, overlapping, open form, etc. Describe things from 'general to specific'.

Make an abstract drawing accurately interpreting the proportions and structures of the image you are referencing. If you are referencing a photo of a sculpture for example, approximate the aspect ratio of the

frame and note where internal arcs and angles intersect the frame. Or work digitally on top of the photographic record.

Record any significant figure/ground relationships.

This analysis will be an original work of art by the reporter abstracting the visual elements of the source image. Work from general to specific. Have fun. When drawing, don't make your last line first. See "Gesture Drawing" in vocabulary list. Always make eye-candy (expressive line, patterns, tonal variations within a balanced composition). Excellent drawings contain a "wow" factor.

Below is a list of "visual elements" and "principles of organization" used to describe form.

#### Visual Elements:

Line: Lines are long thin shapes, but also include implied or imaginary lines that direct the eye to other forms within the composition, like connecting the dots of stars in Ursa Major.

Shape: Shapes also have edges or contours which can be hard-edged or soft and out of focus. Shapes can be biomorphic or geometric; representational or non-representational, positive or negative; rectilinear or curvilinear. Shapes often overlap to create a sense of depth.

Values: values are darks, lights, and mid-tones. Values may be highly contrasted with other or transition into gradients smoothly changing from dark to light.

Textures: Textures can be illusionistic or a physical aspect of the artwork. Surfaces can be rough, smooth, grainy, polished, reflective, dimpled, lumpy, painterly, etc.

Color Relationships: Like chords in music, most artists limit their color choices in some way. Color relationships can be primary, secondary, complimentary, tertiary, analogous, high-intensity, muted, monochromatic, dichromatic, luminous, atmospheric, graduated, neutral, etc. A good way to think about color is to look for colors that are not there.

Volume: Masses and volumes can be physical as in sculpture or illusionistic as in paintings and photographs. The shapes in many modernist paintings can appear extremely flat. Sometimes the word 'form' is synonymous with both 'volume' and 'shape'. Volumes with holes in them, like some sculptures, are called "open form".

Space: Space can be physical as in architecture or illusionistic as in photography. Space and Volume always reference the third dimension (depth). Space can be most easily suggested by overlapping or perspective devices in 2-D works such as drawings or photography.

Light: Both Space and Volume can influence light and shadow patterns. E.g., "The light within Gothic cathedrals is manipulated through the use of stained-glass windows that vary according to the weather and time of day." Also, "luminosity" can be highly illusionistic as in many landscape paintings.

#### Principles of Organization:

Proportion: Generally, the relationship of smaller things to larger things. For example, Michelangelo's "David" seems to have a big head and hands in comparison to the ideal geometric proportions of Leonardo's "Vitruvian Man".

Balance: balance includes symmetry, asymmetry, or approximate symmetry but balance can also refer to any union of opposites, for example, dark vs. light values, organic shapes vs. geometric shapes, rough vs.

smooth textures, etc. High contrasts tend to create focal areas that are often balanced with other focal areas.

**Movement**: Movement directs the viewer's eyes to flow through the composition via transition and opposition, repetitions, patterns, and rhythms. Movement can be very static and symmetrical like an Egyptian pyramid or very dynamic like Baroque churches.

**Dominance**: Dominance emphasizes some forms over others. Compositional forms are rarely treated equally. Some forms are very subtle and subordinate, just like in music. E.g., "High intensity colors tend to dominate low intensity colors".

**Economy**: Economy is critical to good design in art, literature, engineering, or music. Economy is the distillation to essentials. Creative processes seek to eliminate unnecessary elements. "Less is more" is a statement about economy.

**Space relationships**: Space includes use of various perspective systems: volume vs flatness; figure-ground relationships; overlapping forms and atmospheric perspective to create the illusion of depth.

**Light References**: Look to see if shadows are present in a work of art. Are light sources indicated within the work or implied? Is light a variable as with sculpture or architecture or is it fixed and illusionistic as in paintings or photographs? See Chiaroscuro: <https://en.wikipedia.org/wiki/Chiaroscuro>

**Patterns**: patterns are created through the repetition of shapes. Patterns can be 'metric' like a checkerboard or 'nonmetric' like wind ripples on water.

**Opposition (contrasts) vs. Transitions (gradients)**: While contrasts create drama and strong focal areas, transitions tend to build harmony and sense of interconnectedness.

**D: Primary Subject matter**: Describe the "primary subject matter". This is what a very young child would perceive. Primary subject matter does not require significant cultural understanding or recognition of 'external facts'. E.g., "a fancy dressed woman holding a child or small person who is wearing a shiny robe or dress.

**E: Iconography**: Identify the "conventional subject matter" or "iconography". Iconography names who or what the subject depicts. E.g., "The Virgin Mary with her infant Jesus".

**F: Iconology**: Iconology address the historic and cultural context in which the artwork was produced. This is where you will likely write the most.

While artists give birth to artworks influencing culture, it is the culture, or mix of cultural ideas, that gave birth to the artists.

Thus, if you talk about Byzantine icon painting, you should also consider the state religion, Greek Orthodoxy, and define "Byzantine" as the Eastern Roman Empire with its capitol in Constantinople, etc. Think of me as a *nouveau riche* art collector. Sell me this object. Why is this artwork significant?

**G: Symbolic Content**: The symbolic content may be the most interpretive aspect of the report. This can be a mixture of your own speculative opinions as a living person exploring the symbolic meaning of the art as well as researched opinions as to the symbolic content:

<https://orthodoxwiki.org/Theotokos>

Consider the following:

What does the artwork reveal about the mother culture?

Does the art reflect a monolithic society in terms of its ethics, its aesthetics, or its metaphysics?

Does the work serve as state propaganda or elevate the worth of individual expression in society?

Does the artwork reveal communal values?

Does the artwork reveal reactionary ideas or innovations that challenge the status quo?

Does the artwork reveal individual values which may or may not be supported by aspects of the greater culture?

How do ideas like ritual, tradition, social hierarchy, spirituality, personal expression, dogma, joie de vi, cultural critique, religion, racial identity, humor, information, ideals, satire, philosophy, commerce, utilitarianism, ethnographic identity, beauty, civic virtue, canons of proportion, rationality, poetry, intuition, pessimism, scientific perspectives, cosmology, politics, revolution, iconoclasm, nationalism, archetypes, the glory (or tragedy) of war, wealth, othering, gender issues, collective angst, eroticism, or cultural bias inform the symbolic value of a work of art?

Clues regarding the social responsibility of the art to society may also derive from more basic questions: What is the artwork about? Who would see it or use it? Does the work clearly convey symbolic meaning? Is there a narrative? Is the intention of the artist/artwork unambiguous? Is there a patron? Who is the artist? Has the meaning changed as to how we might interpret the work from a post-modern, post-colonial, Western perspective?

**H: Links to sources:** Reports must include information from the text + Wikipedia. Other excellent sources are optional museum websites. Use quotes as necessary woven into your own words. Indicate if you suspect there is a problem with information in your sources.

For example:

Stokstad, Volume 1, page #

<https://orthodoxwiki.org/Theotokos>

[https://en.wikipedia.org/wiki/Eastern\\_Orthodox\\_Church](https://en.wikipedia.org/wiki/Eastern_Orthodox_Church)

<https://en.wikipedia.org/wiki/Hodegetria>

[https://en.wikipedia.org/wiki/Byzantine\\_Empire](https://en.wikipedia.org/wiki/Byzantine_Empire)

Other optional website examples:

The Museum of Fine Arts Houston: <https://emuseum.mfah.org/>

The British Museum: <https://www.britishmuseum.org/collection>

The Metropolitan Museum of Art, New York:

<https://www.metmuseum.org/art/collection/search#!?showOnly=highlights%7CwithImage%7CopenAccess&offset=0&pageSize=0&sortBy=Relevance&sortOrder=asc&perPage=20&searchField=All>

Smarthistory: The Center for Public Art History: <https://smarthistory.org/>

Kahn Academy: <https://www.khanacademy.org/humanities/art-history>

Google Arts and Culture: <https://artsandculture.google.com/>

Wikipedia: History of Art: [https://en.wikipedia.org/wiki/History\\_of\\_art](https://en.wikipedia.org/wiki/History_of_art)

World History Encyclopedia: <https://www.worldhistory.org/>

Other Wikipedia searches: such as: [https://en.wikipedia.org/wiki/Periods\\_in\\_Western\\_art\\_history](https://en.wikipedia.org/wiki/Periods_in_Western_art_history)

Many individual artworks have their own Wikipedia page.

COM Library also has libguides and books to explore for reports.

<https://libguides.com.edu/>

## **Art Report Example:**

### **Report 4**

**Student Name:** Mark Greenwalt

**Date of report:** 7/16/2021

#### **A: Identification of Artwork**

**Artist:** Honore Daumier

**Title or Name of Work:** Rue Transnonain

**Date of Work:** 1834

**Cultural Period and/or Movement:** "France, from the Revolution of 1830 to the fall of the second Napoleonic Empire in 1870". See also Realism:

[https://en.wikipedia.org/wiki/Realism\\_\(art\\_movement\)](https://en.wikipedia.org/wiki/Realism_(art_movement))

#### **B: Description of Physical Properties**

**Medium:** Lithographic Print

**Dimensions:**

Height: 290 mm (11.41 in); Width: 445 mm (17.51 in)

**Current location/collection:** Bibliothèque nationale de France, Paris

**Current Condition:** Excellent condition. Since this is a print, other copies exist in other collections

**Link to image:**

[https://commons.wikimedia.org/wiki/File:Honor%C3%A9\\_Daumier\\_-\\_Rue\\_Transnonain,\\_April\\_15,\\_1834\\_-\\_WGA5966.jpg](https://commons.wikimedia.org/wiki/File:Honor%C3%A9_Daumier_-_Rue_Transnonain,_April_15,_1834_-_WGA5966.jpg)

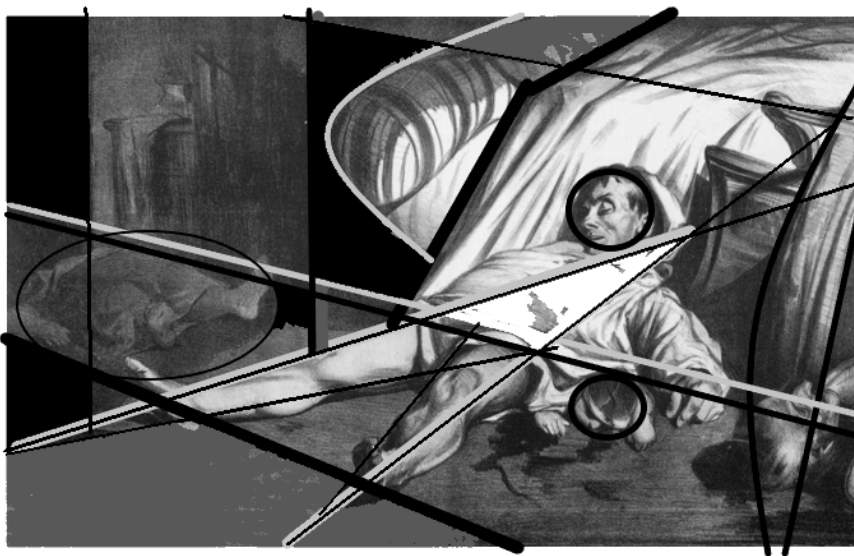


### C: Formal analysis

The lithograph looks very similar in style to a grainy graphite or charcoal drawing. The colorless image incorporates a full value range of blacks, whites, and grays.

The dynamic asymmetrical composition is dominated by diagonals, arcs, and high-contrast lighting. The dominant sprawling figure in the foreground is bathed by a single high-contrast light source from above-right while another reclining figure vaguely recedes into the darkly lit background within a small-scale and shallow perspective space.

Many of the shapes, such as the sculptural head in the lower right foreground, are cropped by the edge of the horizontal frame. The volumetric leg and arm of the dominant central figure are foreshortened so that they appear to be angled toward the picture plane, adding to the drama of the composition.



**D: Primary Subject Matter:** Four bloodied people in nightclothes are lying on the floor of a bedroom with a large chair lying on its side. The scene appears to be the result of terrible violence.

**E: Iconography:** While the individual victims are not identified by name, the title of the print, *Rue Transnonian* refers to a massacre in Paris by government forces during the April 1834 riots. A shot was allegedly fired from a house resulting in the killing of the inhabitants inside including old men, women, and children.

**F: Iconology:**

Daumier was a French “republican-democrat” who made satirical cartoons and caricatures attacking the church, lawyers, judges, and the constitutional monarchy of King Louis-Philippe, the last king of France. Daumier was jailed for his art.

As an early advocate of “freedom of the press”, Daumier’s prints documented the political and civil chaos that existed in France in the years after the French Revolution, The Reign of Terror, authoritarian rule by Napoleon, another revolution, and the restoration of the Monarchy.

Daumier was also a painter working in a Realist style. His sketchy paintings emphasizing the everyday world around him and influenced later Impressionist artists who are credited with initiating the period of Modern Art with their small colorful paintings that described the fleeting world of light and atmosphere.

**G: Meaning: Interpreting the Symbolic Content of the artwork:**

I suspect that as a print, copies of shockingly realistic *Rue Transnonian* added to the civil discourse at the time.

Realistic scenes like *Rue Transnonain* eventually become an everyday part of our global media diet, though now such images are mostly communicated through photography.

Even though the print speaks to the excesses of a particular government, *Rue Transnonain* might also be a warning to us about the suffering which always occurs when political discourse turns toward violence.

**H: Sources:**

Stokstad, Volume 2, Chapter 30, page 970

<https://smarthistory.org/daumier-rue-transnonain/>

[https://en.wikipedia.org/wiki/Honor%C3%A9\\_Daumier](https://en.wikipedia.org/wiki/Honor%C3%A9_Daumier)

[https://en.wikipedia.org/wiki/Louis\\_Philippe\\_I](https://en.wikipedia.org/wiki/Louis_Philippe_I)

[https://en.wikipedia.org/wiki/July\\_Revolution](https://en.wikipedia.org/wiki/July_Revolution)

<https://en.wikipedia.org/wiki/Impressionism>

<https://www.tate.org.uk/art/art-terms/r/realism>

**Grading Scale & Grading Rubric for reports:**

'A'= Report is excellent:

Analyses are clear, objective, and persuasive.

Individual opinions are thoughtful and relevant.

Mistakes in writing are rare and irrelevant to the reading.

Demonstrates an excellent understanding of reading materials.

Report is economical (distilled to essentials)

Report follows the 'report form'.

Quotes are brief, correctly cited, and relevant.

'B'= Report is good:

Arguments and analyses are clear and objective.

Individual opinions are relevant.

Mistakes in writing do not substantially detract from reading.

Demonstrates a good understanding of information.

Report is economical (distilled to essentials).

Report follows the 'report form'.

Quotes are brief and relevant.

'C'= Report is ok:

Arguments and analyses are objective.

Individual opinions are mostly relevant.

Writing mistakes frequently detract from reading.

Questionable understanding information.

Report lacks economy (distillation to essentials).

Report follows the 'report form'.

Quotes are brief, cited, and relevant.

'D'= Report is Poor:

Arguments and analyses are highly subjective, irrelevant, or incoherent.

Individual opinions are poorly presented.

Writing ability consistently detracts from reading.

Report suggests a poor understanding of information.

Report lacks economy.

Report poorly follows the 'report form'.

Quotes suggest a mindless copying of text or external sources.

Citations absent.

Report suggests duplication of other student's work.



F = Did not turn in report.

## **Institutional Policies and Guidelines**

**Grade Appeal Process:** Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook. <[https://build.com.edu/uploads/sitecontent/files/student-services/Student\\_Handbook\\_2019-2020v5.pdf](https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf)>. An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.

[https://build.com.edu/uploads/sitecontent/files/student-services/Student\\_Handbook\\_2019-2020v5.pdf](https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf)

**Academic Success & Support Services:** College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

**ADA Statement:** Any student with a documented disability needing academic accommodations is requested to contact Holly Bankston at 409-933-8520 or [hbankston@com.edu](mailto:hbankston@com.edu). The Office of Services for Students with Disabilities is located in the Student Success Center.

**Counseling Statement:** Any student needing counseling services is requested to please contact Holly Bankston in the student success center at 409-933-8520 or [hbankston@com.edu](mailto:hbankston@com.edu). Counseling services are available on campus in the student center for free and students can also email [counseling@com.edu](mailto:counseling@com.edu) to set up their appointment. Appointments are strongly encouraged; however, some concerns may be addressed on a walk-in basis.

**Textbook Purchasing Statement:** A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

**Withdrawal Policy:** Students may withdraw from this course for any reason prior to the last eligible day for a "W" grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw from the 1st 8-week session is March 2. The last date to withdraw from the 16-week session is April 25. The last date to withdraw for the 2nd 8-week session is May 4.

**FN Grading:** The FN grade is issued in cases of failure due to a lack of attendance, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an FN grade.

**Early Alert Program:** The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

**COVID-19 Statement:** All students, faculty, and staff are expected to familiarize themselves with materials and information contained on the College of the Mainland's Coronavirus Information site at [www.com.edu/coronavirus](http://www.com.edu/coronavirus). In compliance with Governor Abbott's May 18 Executive Order, face coverings/masks will no longer be required on COM campus. Protocols and college signage are being updated. We will no longer enforce any COM protocol that requires face coverings. We continue to encourage all members of the COM community to distance when possible, use hygiene measures, and get vaccinated to protect against COVID-19. Please visit [com.edu/coronavirus](http://com.edu/coronavirus) for future updates.