

Course Information

Date Submitted: 5/1/2015

Current Prefix and Number: A-H - Art History , A-H 342 AMERICAN ART &VISUAL STUDIES: (SR)

Other Course:

Proposed Prefix and Number: A-H 342

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

1. General Information

a. Submitted by the College of: FINE ARTS

b. Department/Division: School of Art and Visual Studies

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Alice Christ

Email: alice.christ@uky.edu

Phone: 7-2303

Responsible Faculty ID (if different from Contact)

Name: Alice Christ

Email: alice.christ@uky.edu

Phone: 7-2303

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: MODERN AMERICAN ART &VISUAL STUDIES: SUBTITLE REQUIRED

Proposed Title: AMERICAN ART &VISUAL STUDIES: SUBTITLE REQUIRED

c. Current Transcript Title: MODERN AMERICAN ART &VISUAL STUDIES: SR

Proposed Transcript Title: AMERICAN ART &VISUAL STUDIES: SR

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? Yes

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

2i. Current Course Description for Bulletin: According to the subtitle, this course examines various aspects of American art & visual culture in their social, political, and aesthetic contexts during the 20th and early 21st centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.

Proposed Course Description for Bulletin: According to the subtitle, this course examines various aspects of American art & visual culture in their social, political, and aesthetic contexts between the 18th and the early 21st centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.

2j. Current Prerequisites, if any: Prereq: A-H 101 or A-H 106 recommended.

Proposed Prerequisites, if any: Prereq: A-H 101 or A-H 106 recommended.

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component: No Change

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rationale: Expansion of the chronological range for potential subtitle topics allows for greater flexibility in the program and an increased number of options for students.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|A-H 342 CHANGE Dept Review|20140911

SIGNATURE|ABRZY2|Anna W Brzyski|A-H 342 CHANGE College Review|20141112

SIGNATURE|JMETT2|Joanie Ett-Mims|A-H 342 CHANGE Undergrad Council Review|20150501

SIGNATURE|RJENS1|Robert W Jensen|A-H 342 ZCOURSE_CHANGE Approval Returned to Dept|20150504

SIGNATURE|JMETT2|Joanie Ett-Mims|A-H 342 CHANGE Undergrad Council Review|20150506

SIGNATURE|JEL224|Janie S Ellis|A-H 342 CHANGE Senate Council Review|20150602

Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

[Open in full window to print or save](#)

Generate Report

Attachments:

Browse... No file selected.

Upload File

	ID	Attachment
Delete	3884	A-H342Rationale.docx
Delete	4163	A-H 342 UGC Review Checklist.docx
Delete	4959	A-H-342SampleSyllabusRevised.docx

First 1 Last

NOTE: Start form entry by choosing the Current Prefix and Number
(*denotes required fields)

	Current Prefix and Number: A-H - Art History A-H 342 AMERICAN ART & VISUAL STUDIES: (SR)	Proposed Prefix & Number: (example: PHY 401G) <input checked="" type="checkbox"/> Check if same as current	A-H 342
*	What type of change is being proposed?	<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, exception 600-799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not imply change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
	Should this course be a UK Core Course? <input type="radio"/> Yes <input checked="" type="radio"/> No If YES, check the areas that apply: <input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics		
1.	General Information		
a.	Submitted by the College of: FINE ARTS		Submission Date: 5/1/2015
b.	Department/Division:	School of Art and Visual Studies	
c.*	Is there a change in "ownership" of the course?		
	<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? <input type="text" value="Select..."/>		
e.*	* Contact Person Name: Alice Christ Email: alice.christ@uky.edu Phone: 7-2303 * Responsible Faculty ID (if different from Contact) Alice Christ Email: alice.christ@uky.edu Phone: 7-2303		
f.*	Requested Effective Date:	<input checked="" type="checkbox"/> Semester Following Approval	OR Specific Term: <input type="text" value="2"/>
2.	Designation and Description of Proposed Course.		
a.	Current Distance Learning(DL) Status:	<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
	*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box) that the proposed changes do not affect DL delivery.		
b.	Full Title:	MODERN AMERICAN ART & VISUAL STUDIES: SUBTITLE REQUIRED	Proposed Title: * AMERICAN ART & VISUAL STUDIES: SUBTITLE REQUIRED
c.	Current Transcript Title (if full title is more than 40 characters):		MODERN AMERICAN ART & VISUAL STUDIES: SR
c.	Proposed Transcript Title (if full title is more than 40 characters):		AMERICAN ART & VISUAL STUDIES: SR

d.	Current Cross-listing:	<input checked="" type="checkbox"/> N/A	OR	Currently ³ Cross-listed with (Prefix & Number):	none
	Proposed – ADD ³ Cross-listing (Prefix & Number):				
	Proposed – REMOVE ^{3,4} Cross-listing (Prefix & Number):				
e.	Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern type.				
Current:	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other _____ Please explain: _____		
Proposed: *	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other _____ Please explain: _____		
f.	Current Grading System:	ABC Letter Grade Scale			
	Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale			
g.	Current number of credit hours:	3	Proposed number of credit hours:*	3	
h.*	Currently, is this course repeatable for additional credit?				<input checked="" type="radio"/> Yes <input type="radio"/> No
*	Proposed to be repeatable for additional credit?				<input checked="" type="radio"/> Yes <input type="radio"/> No
	If YES:	Maximum number of credit hours:		6	
	If YES:	Will this course allow multiple registrations during the same semester?			<input checked="" type="radio"/> Yes <input type="radio"/> No
i.	Current Course Description for Bulletin:				
	According to the subtitle, this course examines various aspects of American art & visual culture in their social, political, and aesthetic contexts during the 20th and early 21st centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.				
*	Proposed Course Description for Bulletin:				
	According to the subtitle, this course examines various aspects of American art & visual culture in their social, political, and aesthetic contexts between the 18th and the early 21st centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.				
j.	Current Prerequisites, if any:				
	Prereq: A-H 101 or A-H 106 recommended.				
*	Proposed Prerequisites, if any:				
	Prereq: A-H 101 or A-H 106 recommended.				
k.	Current Supplementary Teaching Component, if any:			<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both	

Proposed Supplementary Teaching Component.		<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input checked="" type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, enter the off campus address:		
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input checked="" type="radio"/> Yes <input type="radio"/> No
If YES, explain and offer brief rationale:		
Expansion of the chronological range for potential subtitle topics allows for greater flexibility in the program and an increased number of options for students.		
5.	Course Relationship to Program(s).	
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, identify the depts. and/or pgms:		
b.*	Will modifying this course result in a new requirement ² for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES ² , list the program(s) here:		
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if <u>changed to</u> 400G or 500.	If <u>changed to</u> 400G- or 500-level course you must send in a syllabus and <i>you must include the differentiation</i> between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶ You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

Monica Blackmun Visonà, Ph.D.
Associate Professor, Art History and Visual Studies
University of Kentucky
Class meets T/R 11:00 – 12:15

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(859) 257-1398
m.b.visona@uky.edu
Office hours:
T/R 10:00 – 11:50
and by appointment

A-H 342
American Art and Visual Studies:
African American Art and Artists

Note: This course fulfills an art history requirement for students majoring in arts administration, studio art, and art history & visual studies. Students who wish to have this course meet a requirement for a minor in African and African American Studies should ask the instructor to help them with a petition.

Course Description:

Artists of African descent have contributed to the visual culture and aesthetic heritage of North America. This course examines the range of artworks created by African Americans over the last three centuries, including paintings and sculpture by 19th and 20th century artists. Late 20th century art by African Americans is studied in the political and social context of the Civil Rights Movement, and as new formulations of ethnic identity in the United States. The position of African Americans in the contemporary art world is juxtaposed to the roles artists who have emigrated from the African continent over the last few decades.

Prerequisites:

None

Learning Outcomes:

Students will be able to:

1. *describe* a work of by an African American artist and *analyze* its formal features
2. *identify* a selection of artworks by leading African American artists, noting their patrons, titles and dates
3. *compare and contrast* art from different time periods as expressions of divergent social and philosophical positions
4. *summarize and interpret* scholarly sources on the experiences of African Americans
5. *evaluate sources of information* on art, artists, and cultures
6. *recognize* the roles of both language and images to communicate ideas

Course Objectives:

Students will gain a fundamental understanding of developments in African American art history, and will be able to describe the contributions of African Americans to the art of the United States.

Required Materials:

Patton, Sharon, *African American Art*, Oxford: Oxford University Press, 1998, available as Ebook
Powell, Richard, *Black Art: a Cultural History*: Durham, Duke University Press, 2002

DESCRIPTION OF COURSE ACTIVITIES AND ASSIGNMENTS

Essay #1 (10 points)

Look at ONE of the comparisons between an African work and an African American work presented by Robert F. Thompson (*in Flash of the Spirit: African and Afro-American Art and Philosophy*, New York: Vintage, 1984, available on reserve). In a one page paper, explain why you believe that you agree or disagree with his premise that the African work inspired the African American one. Rubrics will be given in class.

Essay #2 (10 points)

Read Michael Harris' analysis of Kerry Marshall or Kara Walker (*in Colored Pictures*, Chapel Hill: University of North Carolina Press, 2003). In a one page paper, explain why you agree or disagree with his assessment of these artists' work.

Identification Test #1 (15 points)

This test covers artists from the 18th to the mid-20th century. A study guide will be distributed in class.

Identification Test #2 (15 points)

This test covers artists of the 20th century. A study guide will be distributed in class.

University of Kentucky Art Museum Assignment (20 points total)

Proposal (5 points)

Presentation Outline (10 points)

Presentation (5 points)

For your **Proposal**, choose an art work (either by an African or an African American artist) at the UK Art Museum. Explain your choice in a short paragraph, then describe at least two print sources that will provide your with basic information on this object.

For your **Presentation Outline**, prepare a list of questions, activities and observations to share with a group of docents (volunteer guides) at the museum. Give your presentation a goal, and specify what you want the docents to learn, to see, or to be able to share with visitors. Attach an annotated bibliography to your paper.

For your **Presentation**, students in the class will pose as docents. We will meet at the museum, and you will give us your lesson. Further descriptions of all phases of the assignment will be given in class.

Lyric Theater Assignment (20 points total)

Proposal (5 points)

Presentation Outline (10 points)

Presentation (5 points)

For your **Proposal**, choose an art work at the Lyric Theater in downtown Lexington. Explain your choice in a short paragraph, then describe at least two print sources that will provide your with basic information on this object.

For your **Presentation Outline**, prepare a list of questions, activities and observations to share with a group of high school students at the museum. Give your presentation a goal, and specify what you want the docents to learn, to see, or to be able to share with visitors. Attach an annotated bibliography to your paper.

For your **Presentation**, students in the class will pose as high school students. We will meet at the museum, and you will give us your lesson. Further descriptions of all phases of the assignment will be given in class.

CLASS PARTICIPATION (10 points)

There will be about twenty unannounced activities, questions, debates or homework assignments that will allow you to turn in a short response written in class, or to provide a comment that will be recorded. These will determine your class attendance grade. Please see the statement on attendance policy below.

Course Grading (Grading Scale)

90 – 100% = A

80-89% = B

70-79% = C

60-69% =D

less than 60% =E

Final Exam Information

FA 208, W 9:00 – 10:15 am

Mid-term Grades

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

UNIVERSITY POLICIES

Policy on Accommodations due to Disabilities

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (for coordination of campus disability services available to students with disabilities, see Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu).

Policy on Plagiarism

Taken from Part II of Student Rights and Responsibilities 6.3.1; see <http://www.uky.edu/StudentAffairs/Code/part2.html>

...all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an

appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

Excused Absences

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

COURSE POLICIES

Policy on Attendance and Class Decorum

You are expected to attend every class. Please inform the professor via email or phone if you need to miss a class session due to illness, accident, dangerous weather conditions, jury duty, or any other valid excuse, and she can suggest activities and assignments to compensate for those absences. You do not need to provide written documentation for the absence, but you will need to provide written documentation of the make-up assignment. Students with an excused absence have one week following the absence to contact the professor regarding missed graded work.

Also notify the professor if one of these valid reasons causes you to arrive late or leave early; otherwise you may be marked as absent. While you are encouraged to leave the classroom for an infusion of light and oxygen if you are falling asleep, please try to minimize your movements in and out of the classroom during class.

Because we have the opportunity in the classroom to work together to evaluate sophisticated images, and because you must focus upon recording and understanding complex ideas, **please turn off all cell phones, laptops, and other electronic devices during class.** If you need to make audio recordings of lectures and discussions, please let the professor and your fellow students know that you will be doing so.

You may consume drinks and snacks as long as you thoroughly clean up any spills, and as long as they do not distract other students.

Disclaimers and Special Requests

The sequence of lectures, material covered, and assignments listed in this syllabus may change.

The art discussed in this class may be related to sexuality and violence, and students will be examining political philosophies, cultural practices, and religious beliefs very different from their own. Students must be prepared to encounter images and ideas they may find offensive.

See the professor immediately if there is no grade on an assignment or test, or if you do not know why you have been asked to re-submit an assignment, or if an assignment has not been returned to you more than a week from the date it was due. **Please keep all graded assignments until you have received your final grade for the course.**

Late assignments may be handed to the professor or left in her mailbox in the Art Department Office (FA 207). They will lose one full grade for every class session they are late. In extraordinary circumstances, after consultation with the professor, very late papers (more than 5 days) may still receive up to ½ credit.

Finally, please contact the professor if you have any concerns about the course, or any questions about assignments.

Schedule of lectures:

R 8/28: Introduction to the course

Early Arrivals in North America: 1500 – 1700

T 9/2: Native Americans and Enslaved Africans

R 9/4: African Technologies in the New World I

Contemporary views: *The Language you Cry in*

T 9/9: Archaeology and the artifacts of adaptation

Art and Artisans in the Colonies: 1700 - 1800

R 9/11: African Technologies in the New World II: Blacksmiths and builders

Contemporary views: Fred Wilson

T 9/16: Art vs. Craft: Baskets, quilts and clothing

Contemporary views: Gee's Bend

Essay #1 Due

R 9/18: Fine Art vs. Folk Art: ceramics and sculpture

T 9/23: Fine Art vs. Folk Art: Portrait painters

R 9/25: Abolitionists and the gradual closing of the Middle Passage

Contemporary views: Slavery tourism in West Africa

T 9/30: Abolition and Repatriation in the United States

Americans in Liberia and Sierra Leone

Artists and Academies in the 19th Century

R 10/2: Landscape painting: Duncanson and Bannister

T 10/7: Edmonia Lewis and sculpture

R 10/9: H.O. Tanner

T 10/14: HBCU collect African Art

Identification Test #1

R 10/16: Depictions of African Americans in images before and during the Civil War

Contemporary views: Kara Walker

T 10/21: Depictions of African Americans in images after the Civil War

Essay #2 Due

20th Century African American Artists in Harlem and Abroad

R 10/23: Music, theater and dance in Harlem

T 10/28: African Americans in France between the World Wars

UK Art Museum Proposal Due

R 10/30: Artists, intellectuals, and critical writing in Harlem

T 11/4: African art and Pan-Africanism

UK Art Museum Presentation Outline Due

R 11/6: The Harmon Foundation and University Art Departments

The Post-War Generation

T 11/11: **Presentations in the UK Art Museum**

R 11/13: Transatlantic Connections – the United States and Independent Africa

T 11/18: Art of the Civil Rights Movement

Lyric Proposal Due

R 11/20: Artists and Black Power

T 11/25: African Americans in the Avant Garde

R 11/27: **NO CLASS: THANKSGIVING**

T 12/2: Identity Issues of the 1990s

Lyric Presentation Outline Due

R 12/4: **Identification Test #2**

T 12/9: Dead week (no class)

R 12/11: Dead week (no class)

T 12/16 3:30 – 4:50 Presentations in the Lyric (no final)

A-H 342 change title: Modern American Art and Visual Studies and change description to include 18th-century topics.

Rationale:

The change in title of the course reflects the recent change in Art History Major distribution requirements to include only 3 major time segments. Courses for the Modern category begin in the 18th century.

The change in timespan of the course means that any course subtitle offered under this number will fulfill the Modern distribution requirement. The previous timespan reflected interests of the faculty who traditionally taught it. The new one also allows for faculty other than the person who has traditionally used the course number to choose subtitles from earlier American Art if opportunity should arise.