

# INTRODUCTION TO WORLD ART

**AHY-1115, Spring 2018**  
**MONDAY and THURSDAY 10:15 – 11:45 am**  
**Room 220, McDaniel College**  
**Budapest, Hungary**

**Professor: Dr. Izabel Galliera**

**Email: [igalliera@mcdaniel.edu](mailto:igalliera@mcdaniel.edu)**

**Office Hours:** Mondays, 1:30 pm – 4 pm and by appointment

**Office:** I am sharing an office with Dr. Adamson

**Contact:** Best way to get in touch with me is by email: [igalliera@mcdaniel.edu](mailto:igalliera@mcdaniel.edu)

Our task this semester is quite ambitious: to introduce you to "art" from around the world. As you might expect, you will become familiar with particular paintings, sculptural works and architectural sites that are considered by many to be "masterpieces." But we will also examine ritual practices, performance, devotional objects, cultural artifacts, religious sites, memorials, and other diverse forms of creative expression most of which will be unfamiliar to you. This course is a foundational course for the field of art history. Thus I require that you become familiar with the cultural, political and historical role that an art object played in its original context. The course will span an immense period of human history. It will be thematically structured and will cover art produced around the globe. Yet, as an introductory level course, it is not expected that you will have any prior knowledge of art, art history, or of the various historical periods and cultures under consideration. **As an art history course, it involves weekly readings and viewing of short videos, so be prepared to dedicate time for that!** This course is designed to be a rudimentary beginning and I have specific goals:

## **COURSE SPECIFIC OBJECTIVES:**

**1. Visual Analysis.** You will learn how to make precise, accurate, and comprehensive observations about images, objects and spaces that support an argument or interpretation. These skills will be practiced throughout the semester, in lectures, group exercises, in assignments, and in exams. You will be introduced to the terminology that is used to explain how an object, building or image communicates, exploring how meaning is produced in the interchange between object and observer.

**2. Historical Understanding.** You will begin to develop a critically informed knowledge of artistic traditions in a global context. The course is structured in a way to enable you to make comparative connections between significant world cultures. Works discussed in class represent a selection from the following categories: Europe and the United States, Asia, Africa, the Middle East, Polynesia, and the Americas. You will learn how artistic production in these diverse cultures was shaped by historical, political, religious, cultural and social needs.

**3. Diversity of Artistic Expression.** You will have the opportunity to study the diversity of artistic production in human culture, becoming familiar with the terms and means of analysis for various media. Two-dimensional images (paintings, prints, drawings), three-dimensional objects (sculpture, devotional objects and cultural artifacts), and architectural sites and spaces will be covered along with ephemeral works (ritual and performance).

**4. Direct Engagement with Art Objects.** You will have the opportunity to study actual art objects in situ at the Walters Museum of Art in Baltimore during our mandatory field trip, learning visual analysis through the direct engagement with the artwork in real time and space. In class you will also be encouraged to consider, from a critical perspective, the function of the art museum as an institution with its own history and debate its role in today's world.

**5. To Have Fun and Become Inspired.** If, at the end of the semester, you have broadened your knowledge of art and human culture, have enjoyed your visit to the art museum, feel comfortable before an unfamiliar art object, and believe that you may in the future visit another museum or historic site when you find yourself in a new city, then I will be very pleased!

**McDANIEL PLAN SPECIFIC STUDENT LEARNING OUTCOMES:** As a course that fulfills the International Non-Western (IN) and Creative Expression (CE), this course has the following student learning objectives:

Global Citizenship: International:

- You will be able to apply knowledge gained regarding their own culture and place in the global community, in order to make informed comparisons of different historical and/or contemporary perspectives.
- You will demonstrate skills and attitudes (e.g., heightened self-awareness, capacity for perspective shifting, acceptance of global civic responsibility) conducive to intercultural competence.
- You will demonstrate knowledge of a cultural group outside of the United States.

Creative Expression:

- You will demonstrate skills (e.g., interpretation, creation, practice, performance) relevant to the creative process.
- You will demonstrate an awareness of the value of the creative process in the human experience.

**REQUIRED READING WILL BE FROM THE FOLLOWING TEXT:** David G. Wilkins, Bernard Schultz, and Katheryn M. Linduff, *Art Past, Art Present*, 6th ed., (Upper Saddle River, NJ: Prentice Hall, 2009). All required reading will be available on Blackboard under the respective unit.

**BLACKBOARD:** All necessary materials for the course including the syllabus, **weekly handouts** with key works, key terms and questions/issues to be aware of for class discussion, assignments, exam review handouts, and extra credit options will be posted on blackboard. You should check this site frequently for announcements and new postings and **review all needed material prior to each class**. Required reading and viewing assignments outside of the main text will be posted on blackboard as well. If I cancel class due to an emergency or inclement weather, I will post an announcement on blackboard that morning. If no announcement appears, assume class will meet as usual. Also, slide shows from lecture will be posted on blackboard so that you can access the supplementary imagery that is not illustrated in your textbook. **These images and all other materials posted on blackboard are to be used only for study and reference for the purposes of this class. They are subject to copyright rules and cannot be reproduced or reused for any other purpose.**

**EVALUATION:** Your final grade for the course will be determined by the following:

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| Midterm (on 3/18) | 25% |
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| <b>Final Exam (TBA)</b>                                 | 25% |
| <b>Writing Assignment The Power of images (due 3/4)</b> | 15% |
| <b>Attendance and Participation</b>                     | 35% |
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**A) Exams.** There will be two exams, each worth of 25% for a total of 50 points of your final grade, consisting of short answer, definitions and longer essay. The specific content and format of the exams will be discussed in a review handout posted on Blackboard in one week prior to the exam. The exams are not cumulative.

**B) Writing Assignment: The Power of Images in Politics 15% of your final grade.** This assignment will consist in a 1-2-page max written essay and a short 3-5-minute, in-class presentation. Select one image from any media outlet that relates to the current national political climate (this can be pertaining to the country you are from or Hungary) and compare it to one work of art covered in Unit 1 through Unit 3. Your essay and presentation should clearly convey the similarities and differences between the two works in terms of their composition, media used, color palette, size, the setting in which it was displayed, cultural and historical context and message conveyed. For example, what sort of a leader do your selected images convey? And where/how/why do we see this? Or what particular issue does you image communicate and how? You have a lot to work with here, so be creative and informed. In order to save time, email me at [igalliera@mcdaniel.edu](mailto:igalliera@mcdaniel.edu) the PPT with your images/presentation by Sunday, March 3rd at 8pm at the very latest.

**C.) Attendance & Participation in Class Discussion and Group Exercises & Quizzes, 35% of your final grade.** You are REQUIRED to attend every class session. Attendance will be taken at the beginning of each class. **If you are late twice, this will count as one absence.** More than two absences will negatively affect your participation grade. **You may have 2 unexcused absences. For each missed class after that you will lose 3 points out of the total 25 points for this component of the course.** This is a fast-paced course and you cannot miss more than three classes and maintain a passing grade. New material will be covered, in-class exercises, discussion and quizzes will be given, and these afford you the opportunity to ask questions of the course material and learn the material as you closely examine works of art. I will work with those students who come prepared to class and make insightful contribution to the discussion. If a class is missed it is your responsibility to know what was covered and to make up the work that you missed. It's a good idea to get the numbers of a few people in class so that you can get information.

Here is how this component of the course breaks down:

**1. LECTURES:** Each lecture will be combined with group work and class discussion and will be accompanied by a PowerPoint Slide presentation. Each PowerPoint presentation will list key terms for each of the topics discussed in lectures. Remember, the slides will *list* NOT *define* the key terms. We will define and discuss these key terms together in class and it is your responsibility to come prepared to class, take notes and/or look up the definitions of the key terms in your textbook. For the exams, you will be responsible for these key terms and key works. After each set of lectures dedicated to a specific theme on the syllabus, I will post the PowerPoint presentations on Blackboard so that you can refer to them as you prepare for the exams. Those works that are deemed to be more significant (and thus more likely to appear on an exam) are those works you are assigned readings and videos and are discussed at length in class. For most weeks I will include links to videos and readings that you are required to watch in preparation for in-

class assignments and quizzes. Attendance is crucial because, often, new information is presented. You will be responsible for information presented in class that expands upon the content of the textbook. To do well in this course, you must come prepared to class.

**2. IN-CLASS GROUP WORK & DISCUSSIONS:** For each Unit on the syllabus, an outline is posted on blackboard, which lists all key terms, key works, links to videos you must watch, readings you must do and a series of questions and issues related to the topic and works of art for a specific week/day. Part of each class time will be dedicated to group work where you will collectively answer the questions and address the issues on the handout. Needless to say, you must come prepared to class in order to be able to contribute.

NOTE: Active engagement in discussions throughout the course of the semester is considered a proof of high motivation and will increase your 25 points for this component of the class by a maximum of 5 points. Points will be assigned depending on the quality and frequency of your interventions. Repeated undesired behavior in class (e.g. frequent tardiness, class disruption, leaving the class before its end) will be penalized by 5 points of your total 25 points for attendance and participation.

**3. QUIZZES:** there will be two quizzes over the course of the semester, each worth 4 points out of the total 35 points for ‘attendance and participation.’ Each quiz will take about 20 minutes. While you may not use your notes, you may work in groups to complete the quizzes.

**D. EXTRA CREDIT OPPORTUNITY:** Throughout the semester, you will have opportunities to earn a maximum of 5 extra credit points. In order to receive all 5 points, you will need to attend specific events – I will announce them via blackboard and in class - as they come, write a specific and detailed summary on event you attended.

**Final Course Grades** will be computed as follows:

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| 94 – 100 = A | 80 – 83 = B- | 60 – 69 = D |
| 90 – 93 = A- | 77 – 79 = C+ | 59 ↓ = F    |
| 87 – 89 = B+ | 74 – 76 = C  |             |
| 84 – 86 = B  | 70 – 73 = C- |             |

**E. MAKE-UP POLICY:** If you miss an exam WITHOUT A VALID EXCUSE, you will receive a 0. This is worse than failing – even failing exams earn some points toward your final grade for the course. If you miss an exam with a valid excuse, you must notify me *before* the exam (you can always call the secretary of the art history department, 24 hours, and leave a message ext. 2595 AND give me a letter of explanation attached to **photocopied proof**. An excuse will be granted only to **documented** illnesses or bereavement. Traffic jams, locking yourself out of the house, scheduling conflicts, routine doctors’ appointments, etc. are not acceptable reasons for missing an exam. One make-up exam session will be scheduled at the end of term during finals week for those of you who, with a valid excuse, were forced to miss one of the regularly scheduled exams. The make-up exam covers material from the entirety of the semester. **\*Religious Holidays are excused. School activities with a letter** from your Professor are also excused, but see me 2 weeks prior to that absence so we can make a plan on how you make up the work you had missed.

**F. USING STUDENT WORK FOR TEACHING:** It is common practice in this course to use examples of student work for teaching purposes. If a student’s work is used, it is done so anonymously. If you are enrolled in this course, it is possible your written work may be used in this context in this current semester or in future semesters in which the class is taught. If you object to having your work used as a model for current or future students, you need to inform me.

## **CLASS POLICIES:**

**1. LATE POLICY:** Assignments will not be accepted late without PRIOR approval from me. Assignments that are turned in late with prior approval from me will be assessed a grade penalty except in rare cases of extenuating personal circumstances – see above under “Make-up Policy.”

**2. ACADEMIC HONESTY:** **Cheating** is the attempted or unauthorized use of materials, information, notes, study aids, devices or communication during an academic exercise. **Plagiarism** is the act of presenting another person's ideas, research, or writing as your own. If evidence of cheating or plagiarism is found, an F will be given for that assignment and a report of suspected academic dishonesty will be submitted to the Provost office. This report becomes part of your permanent academic file. **All work is to be your own.** The paper assignment for this class asks you specifically to NOT do research on your topic – this includes library and web research! Rely on your own insights, honed from the skills you learn, and information you are given in classes.

### **3. HONOR CODE:**

McDaniel College operates on a code of honor with respect to exams, papers, and any other materials submitted in fulfillment of course requirements. Any submission must adhere to both the spirit and the letter of the McDaniel College Honor System. Please read the honor code on the student handbook. The entire honor code must be written out on all work handed into me for assessment.

**4. RECORDING CLASSROOM SESSIONS:** To ensure the free and open discussion of ideas, you may not record classroom lectures, discussion and/or activities without the advance written permission from me, and any such recording properly approved in advance can be used solely for your own private use.

### **5. LAPTOP USE:**

You are allowed to use laptops in class but only for taking notes and accessing documents related to class discussion, which are posted on Blackboard. If I see you multitask, check email and Facebook while in class I will take note and subtract points from your ‘attendance and active participation’ component for the class, which is valued at 25 points of your overall grade, so please be mindful of this class policy!

### **6. CLASS ETIQUETTE:**

I am looking forward to working with you in a mutually respectful classroom environment. Please do not arrive late, check your cellphone or make a call during class, or leave a class early without prior arrangement.

**7. EMAIL POLICY:** Each of you is issued a McDaniel Collage e-mail address upon admittance. This e-mail address will be used by the College for official communication with you. You are expected to read e-mail sent to this account on a regular basis. Failure to read and react to College communications in a timely manner does not absolve you from knowing and complying with the content of the communications.

### **8. ACCOMMODATIONS:**

McDaniel College, in accordance with the Americans With Disabilities Act of 1990 (ADA) and the Federal Rehabilitation Act of 1973/ Section 504, will provide reasonable accommodations for

eligible students with disabilities. If you require special assistance, please see me privately and/or seek assistance directly from the Student Academic Support Services Office (SASS). You are responsible for initiating arrangements for accommodations for tests and other assignments in collaboration with the SASS Office and me. NOTE: this mostly applies to students at the main campus in Westminster, MD.

### **9. Non-Discrimination Policy**

McDaniel College does not tolerate discrimination or harassment on the basis of race, religion, color, national origin, disability, age, sex, sexual orientation, pregnancy, military status, genetic information, marital status, veteran's status, or any other legally protected status. To report an incident occurring within an academic context, please get in touch with me or Dr. Adamson.

### **10. Resources for Students Who May Witness or Experience Gender-Based Discrimination, Harassment, or Violence (Title IX)**

McDaniel College is committed to preserving an educational environment that is free from gender-based discrimination, gender-based harassment, sexual harassment, sexual violence, and relationship violence and stalking. To report an incident and/or to obtain an academic accommodation, contact my or Dr. Adamson. Faculty members are not considered confidential resources and therefore incidents shared with them must be reported to the Title IX Coordinator. If you wish to speak confidentially about an incident, please contact the Wellness Center.

**Please note topics and schedule is subject to change. If that is the case, you will be notified via Blackboard in due time.**

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| <b>COURSE CALENDAR</b> |
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**McDaniel College expects 10 hours of work per week for each four-credit course you are taking. There is a lot of material to cover, so set aside time to read for this class each week.**

As we move through the course, it is your responsibility to read the areas of the textbook, the readings and videos on Blackboard that correspond to the week's themes and subject areas in order to reinforce what you see and discuss in class.

You will be held responsible for all the assigned readings, course lectures, and images shown in class. Readings are due on the date under which they are listed. The images will be available in your textbook and/or on Blackboard. If you miss a lecture, you are responsible for obtaining notes from another student. You should check Blackboard frequently for updates on the course. Always alert me as soon as possible if you have technical issues preventing you from accessing Blackboard, so that we can work to solve the problem in a timely manner.

### **UNIT 1: Introduction to Course – What is “Art”?**

**1/28** Introductions. Review of Course Schedule and Requirements.

**1/31** **What is Visual Analysis?**

Before class: Read introductory section of text, pp. xii – 19 and Watch videos on blackboard and bring in your answers to the questions posted there. Familiarize

yourself with Blackboard – in particular, how to access lecture handouts each week.

## UNIT 2: DEATH AND MEMORIALIZATION

- 2/4**            **Commemoration, Tombs & the Afterlife:** AIDS Memorial Quilt, Ancient Egypt and the Qin Empire, China  
READING and VIEWING ASSIGNMENTS to be completed before class: pp. 564-565 (on AIDS Memorial Quilt); pp. 44--57 (on ancient Egypt) and pp. 102-103 & 4 (on the Qin tomb and the terracotta army) in your textbook  
Read info here: <http://www.aidsquilt.org/about/the-aids-memorial-quilt>  
Watch 2 min video “Deconstructing History: The Great Pyramid at <http://www.history.com/topics/ancient-history/the-egyptian-pyramids/videos/deconstructing-history-the-great-pyramid?m=528e394da93ae&s=undefined&f=1&free=false>  
Read this short article: <http://www.smithsonianmag.com/history/terra-cotta-soldiers-on-the-march-30942673/?no-ist>  
Practicing Visual Analysis
- 2/7**            **Representing War:** Palette of King Narmer, Picasso’s *Guernica*  
READING ASSIGNMENTS to be completed before class: 48-49 (on Palette of King Narmer), 514-519 (on Cubism) and 556-557 (on Picasso’s *Guernica*). Read “Palette of King Narmer” PDF on blackboard under Unit 2  
Read “Picasso Guernica” PDF on blackboard under Unit 2  
Practicing Visual Analysis in group exercises
- 2/11 - 2/14**    **Representing War cont:** Ancient Imperial Rome, Bayeux Tapestry, Goya and Vietnam War Memorial  
READING and VIEWING ASSIGNMENTS to be completed before class: pp. 118-124 (on Ancient Imperial Rome), 206 (on *Bayeux Tapestry*); pp. 442-443 (on Goya) and pp. 587-588 (on the *Vietnam Veterans Memorial*) in your textbook and videos posted on blackboard under Unit 2.

## UNIT 3: POLITICAL POWER

- 2/18 – 2/21**    **Places of Power:** Ancient Rome and Imperial China, Teotihuacán and Versailles  
READING and VIEWING ASSIGNMENTS to be completed before class: pp. 118-124 (on Ancient Rome), p. 95 (on Arch of Titus), pp. 130-135 (on Flavian Amphitheater and Roman arch and vaulting techniques); pp. 11-12 and pp. 236-237 (on Forbidden City); pp. 138-141 (on Teotihuacán) and pp. 346-47 and pp. 388-389 (on Versailles) in your textbook. Read PDF “Coyolxauhqui Reading” posted on Blackboard. Be sure you watch videos for this section posted on Blackboard for this Unit 3.  
**Begin: Representing Authority:** READING and VIEWING ASSIGNMENTS to be completed before class: pp. 162-163 and 166-167 (on the Byzantine empire and the Justinian mosaics at San Vitale)
- 2/25**            **Representing Authority:** Easter Island, Benin Kingdom, Byzantine Empire and 17<sup>th</sup> Spain.

READING and VIEWING ASSIGNMENTS to be completed before class: pp.162-163 and 166-167 (on the Byzantine empire and the Justinian mosaics at San Vitale); pp. 212-213 (on Moai Ancestral Figures, Easter Island); pp. 244-245 and 350 (on Benin, Ife and Owo cultures), and pp. 380-381 (on Velázquez's *Las Meninas*). Read PDFs "Easter.Island.National.Geographic" and "Benin Kingdom" posted on blackboard. Be sure you watch videos for this section posted on Blackboard for this Unit 3.

**2/28**            **Movie and In-class exercise that counts toward your attendance and participation. It will also be very helpful to you as you prepare for your first assignment. Be sure you are in class!**

**3/4**            **DUE: Writing Assignment "The Power of Images in Politics" and 5 minutes in-class presentations, worth 15% of your overall grade for the course. REMINDER: Email me your PPT with your images/presentation by Sunday, March 3rd at 8pm at the very latest.**

#### **UNIT 4: SPIRITUAL EXPERIENCE**

**3/7**            **Ritual** in African and Indian Cultures  
READING & VIEWING ASSIGNMENTS to be completed before class: pp. 30 – 31 (on Ritual and Art), p. 596 (on women in Rajasthan creating a *mandana*), pp. 5, 14, & 510-511 (on Bwa Ritual dancers, masks and costumes),  
**Begin: Sacred Sites:** The Parthenon and Ancient Athens + Rome's Pantheon  
READING ASSIGNMENTS to be completed before class: pp. 72-75 (on Ancient Greece), pp. 84-91 (On Greek Architecture and the Parthenon)

**3/11**            **Sacred Sites cont:** The Parthenon and Ancient Athens + Rome's Pantheon  
READING ASSIGNMENTS to be completed before class: pp. 136-137 (on the Pantheon) and then the texts labeled "Parthenon. Marbles," "Lord Elgin and the marbles" and "British MPs Propose Bill" on blackboard under Unit 4 link.

**NOTE: Class Debate the Elgin Marbles, on 3/11: come prepared to class!**

**3/14**            **Review for Midterm Exam**

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| <b>3/18</b> <b>MIDTERM EXAM</b> |
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**3/25**            **Sacred Sites:** Buddhist and Hindu sites in India  
READING & VIEWING ASSIGNMENTS to be completed before class: pp. 92-93, and pp. 110-111 (on Great Stupa), pp. 150-151 and pp. 180 – 181 (on Kailasantha Temple and religious architecture)

**3/28**            **Sacred Sites, continued:** The Mosque at Córdoba and Chartres Cathedral  
READING & VIEWING ASSIGNMENTS to be completed before class: pp.182-185 (on Córdoba), pp. 220-221 (on Abbot Suger and Gothic Architecture), pp. 224 – 229 (on Chartres Cathedral), pp. 232 – 233 (on stained glass in the Gothic cathedral)

#### **UNIT 5: THE SACRED IN RENAISSANCE EUROPE**



- 4/1 **Spiritual Experience:** The Arena Chapel and Sistine Chapel Ceiling  
 READING & VIEWING ASSIGNMENTS to be completed before class: pp. 238-243 (on Giotto, the Arena Chapel, and the fresco technique); pp. 318-321 (on Sistine Chapel Ceiling), pp. 334-335 (on Michelangelo's *Last Judgment*).  
**Begin Lamentation and Revelation** in Italian Renaissance and Northern Europe  
 READING & VIEWING ASSIGNMENTS to be completed before class: pp. 247-257 (for general background on the 15<sup>th</sup> century), and pp. 297-305 (for general background on the 16<sup>th</sup> century), pp. 266-269 (on Masaccio and scientific perspective),
- 4/4 **Lamentation and Revelation** in Italian Renaissance and Northern Europe  
 READING & VIEWING ASSIGNMENTS to be completed before class: pp. 247-257 (for general background on the 15<sup>th</sup> century), and pp. 297-305 (for general background on the 16<sup>th</sup> century), pp. 266-269 (on Masaccio and scientific perspective), pp. 290-293 (on Leonardo), pp. 264-265 (on Robert Campin), pp. 274-75 (on development of oil painting in Flanders), and pp. 328-329 (on Grünewald). Read PDF "*Isenheim Altarpiece*" posted on Blackboard.

#### UNIT 6: LANDSCAPE + NATURE

- 4/8 **NOTE: Quiz # 1 on Unit 5 / Renaissance in Europe at the beginning of class**
- Nature + Landscape in Europe and Modern and Contemporary Art**  
 READING and VIEWING ASSIGNMENTS to be completed before class: pp. 392-393 (on Ruisdael), 386-387 (on Oosterwyck), pp. 446-447 (on Turner and Romantic landscape), pp. 472-474 (on Monet and Impressionist technique), pp. 584-585 (on Smithsonian and Christo), pp. 2-3 (on Shirin Neshat).
- 4/11 **Landscape** in China and Japan  
 READING ASSIGNMENTS to be completed before class: pp.192-195 (on Chinese Landscape), pp. 390-391 (on Japanese screens), pp. 448-451 (on Japanese Woodblock Prints); pp. 145 and 356-357 (on *Descent of the Ganges* and "Relating to Nature"). Read PDFs "Song Dynasty, Landscape Painting, Mountings," "Scenes from the Tale of Genji," "The evolution of ukiyo"

4/15 - 4/22 **EASTER BREAK! NO CLASS! ENJOY!**

#### UNIT 7: BODY + IDENTITY

- 4/25 **Mandatory FIELD TRIP to the Museum of Fine Arts, located 1146 Budapest, Dozsa Gyorgy ut 41. Meet at the museum at 10:15am.**
- 4/29 **The Male Nude in Western Art:** from Doryphoros to David  
 READING and VIEWING ASSIGNMENTS to be completed before class: pp. 306-307 (on the theme of the Nude/Body) pp. 78-83 (on Greek Sculpture), pp. 280-281 (on Donatello's *David* in Medici palace), pp. 308-309 (Michelangelo's *David*). Be sure you watch videos for this section posted on Blackboard for this Unit 7, there will be a quiz on this on 4/23.

**5/2**            **The Female Nude:** Goddess, Venus and Sexuality  
READING and VIEWING ASSIGNMENTS to be completed before class: pp. 82-83 (review on Praxiteles's *Aphrodite of Knidos*), pp. 24-25 (on the Statuette of a Woman from Willendorf, fig. 2.4), p. 29 ("Points of Contact" on prehistoric figurines of women), pp. 466-467 (on Manet). Be sure you watch videos for this section posted on Blackboard for this Unit 3.

**5/6**            **NOTE: QUIZ # 2 on the Male and Female Nude sections**

**5/9**            **Review for Final Exam**

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| <b>FINAL EXAM TBA</b> |
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