

## Course Syllabus

Fall 2021. Monday 5:00-7:50 pm ART 280 (second floor, near stairwell, art building)

### UNT CATALOG COURSE DESCRIPTION

**4817 Topics in American Art** - Selected topics in American art from the 15th century to the present, with emphasis on new perspectives and current scholarship. Prerequisite(s): [ART 2350 \(Links to an external site.\)](#), [ART 2360 \(Links to an external site.\)](#) and [ART 2370 \(Links to an external site.\)](#); or consent of instructor. May be repeated for credit as topics vary.

**5817 Seminar in American Art** - Seminar in American Art. 3 hours. Selected problems in American art. May be repeated for credit as topics vary.

### Face Coverings

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.

### Communication

- Instructor: Professor Way
- Office Hours: by scheduling an appointment through Jennifer.Way@unt.edu for a Zoom meeting or maybe for an in-person meeting, depending on the virus
- I read email during business hours on weekdays
- **To contact me by email, please do so outside of Canvas, writing to [Jennifer.Way@unt.edu](mailto:Jennifer.Way@unt.edu)**

## TOPIC: African American Art— Decentering Whiteness in American art history

### Course Description

In this course we aim to de-center the Whiteness that has long narrated the history of American art by exploring published and exhibited efforts on this topic and researching and writing case studies as chapters (or parts of chapters) that tell an art history from a multicultural perspective emphasizing diversity in African American experience, art objects, and texts, and focusing on the agency African American artists have exercised in improving their lives and communities and shaping the course of United States history and visual culture. Our study of African American art since the late 19<sup>th</sup> century will pay attention to relevant legal, political, economic, and social history contexts, as well as to fundamental concerns of art history, analyzing form, style, subject matter, context, and meaning.

## Course Objectives

- Comprehend the history and significance of slavery, Jim Crow laws, and other forms of repression and discrimination that resulted in the profound disruption of African traditions in America, and in systemic social injustice
- Interrogate the meaning of “African American” in light of past and present constructions of this term
- Identify in what ways a major text of American art history engages with Whiteness and the narrative place and roles it assigns to African American art
- Demonstrate an understanding of the work of African American artists, including many who actively reflect on and critique historical experience, identity, racialism, racism, and the possibility of post-racism, as well as several who exercise their right to engage more purely formal concerns
- Intervene in the history of American art by researching and writing about one artist, work of art, or exhibition, using course concepts and approaches to interpret and contextualize material in a specific historical period since 1900, explaining how the material helps to de-center Whiteness at the heart of the text’s narrative and represent and discuss African American presence and experience
- Develop critical thinking skills through the exploration of complex topics throughout the semester

## Assignments and grades

Assignments are organized on a scale of 100 possible points to earn this semester.

Find information about assignments in the modules.

Read carefully - grad and undergrad students share some assignments and not others. In some cases points awarded for assignments differ for graduates and undergraduates.

Unless told otherwise, please submit all work as a Word document on Canvas. Do not submit pdfs.

Date due	Assignment	For whom + grade points
Sept 13, class 4	<b>GRAD STUDENTS ONLY.</b> Lead class discussion once during the semester. Share answers to these questions in class. In one of the chapters or sub-chapters assigned in <i>Framing America</i> for class on the day of your report, are there references to African American artists, their art, relevant exhibitions, and experiences? If so, what role do the references play in telling the history of American Art (in the narrative, where are they and what are they doing)? In your view, what additional research is needed on this material? Compare and contrast how Farrington or other authors we are reading for that class tell about the same time period by emphasizing African American artists and their work. Are the narratives the same? In your view, would inserting this material into Pohl's create a satisfactory narrative of American art history—why or why not?	<b>Grads, 20</b>
Sept 20, class 5		
Sept 27, class 6		
Oct 4, class 7		
Oct 18, class 8		
Oct 25, class 10		
Nov 1, class 11		
Nov 8, class 12	This is an oral presentation – and visual, if you wish to present images or very brief videos.	
Nov 15, class 13	There is no written component to submit.	
	<b><u>Undergrad and Grad paper.</u></b> 1-2 pages, typed double space, approximately 500 words. Write about one African American artist or a work of art or exhibition associated with African American artists that is absent in a chapter or portion of a chapter that we are skimming or reading in <i>Framing America</i> .	<b>Grads, 20</b> <b>Undergrads, 20</b>
Sept 13, class 4	This assignment serves as the beginning of work you will continue to develop this semester, so please select something that intrigues you and that you will want to stay with for the next two months.	
	<b><u>Undergrad and Grad outline.</u></b> Outline, 1-2 pages typed. Return to your assignment from September 13 to write an outline for research and writing. Make it real by identifying concrete tasks. Consider, realistically, how much time will it take to complete all of these tasks without overstressing, and build that time into your outline.	<b>Grads, 20</b> <b>Undergrads, 20</b>
Sept 27, class 6	<b><u>First, outline a three -week research agenda (October 8 – November 1)</u></b> to research one artist, work of art, or exhibition you selected. Include adequate time to think, look at examples, find material, read, look or watch and write notes. Through your research, aim to	

be able to explain (1) how your subject belongs to a particular decade in American art history after 1900, (2) on what grounds your subject especially contributes to the art history of this particular decade (such as life of the artist, subject matter, material, technique, size, or cultural, historical, or social contexts), and (3) how what you identify as important about your subject contributes to the narrative of American art for that decade. **On this point, think carefully about what you will want to argue (through your research) that is important about your material in telling a multicultural history of American art and what the implications of bringing your material into this history are for organizing such an art history.** For example, does your material require rewriting the history of American art (as exemplified by *Framing America*) and if so, what might this look like (or what would the chapter your material belongs in, emphasize, or how would it begin, or what would it include in terms of themes and emphasis?)

Show, in your outline how, in your research, you will use at least two items from our toolkit: Theory, Critical Race Theory Race, Intersectionality, Whiteness, White privilege, Context, Historiography, Narrative, Interventions, Counternarrative, Decolonize, Decolonizing, 1619 material.

Show, in your outline, how, in your research, you are required to consult at least 2 books on reserve for our class, and you will want to list these books in your outline.

Also, outline a four-week writing period (November 1- November 29), during which you analyze and digest your notes and write at least one if not more drafts before submitting your final paper. You might include specific weeks to review your notes, follow up with any holes in your research, write an outline, and write one or more drafts, and edit your work.

October 18, class 10 **Undergrad paper.** 1-2 pages typed double space, approximately 500 words typed. Compare and contrast how something about the focus of your research projects relates (by similarity, contrast, continuation, or in other ways) to material discussed in at least 3 classes up to this point in the semester. Provide specific examples that support your points.

**Undergrads, 20**

Use at least two items from our toolkit: Theory, Critical Race Theory,

Race, Intersectionality, Whiteness, White privilege, Context, Historiography, Narrative, Interventions, Counternarrative, Decolonize, Decolonizing, 1619 material.

**Undergrad and Grad paper.** Final paper. 3-4 pages, typed double space, about your artist, work of art, or exhibition. Your paper explains: (1) how your subject belongs to a particular decade in American art history after 1900, (2) on what grounds your subject especially contributes to this art history (such as subject matter, material, technique, size, or cultural, historical, or social contexts), and (3) how what you say is important about your subject contributes to the narrative of American art for that decade. Demonstrate what is important about your material in telling a multicultural history of American art and what the implications of bringing your material into this history are for organizing it. Clarify: does your material require rewriting the history of American art (as exemplified by *Framing America*) and if so, what might this look like (or what would the chapter your material belongs in, emphasize, or how would it begin, or what would it include in terms of themes and emphasis?)

Nov 29, class 15

Use at least two items from our toolkit: Theory, Critical Race Theory, Race, Intersectionality, Whiteness, White privilege, Context, Historiography, Narrative, Interventions, Counternarrative, Decolonize, Decolonizing, 1619 material.

**Grads, 40**

**Undergrads, 40**

Use evidence to make and support your points. Refer to specific chapters or parts of chapters. Refer to class, discussion, or videos. Refer to specific features of works of art or something particular in or about an artist or an exhibition or element of the art world.

Use at least two items from our toolkit: Theory, Critical Race Theory, Race, Intersectionality, Whiteness, White privilege, Context, Historiography, Narrative, Interventions, Counternarrative, Decolonize, Decolonizing, 1619 material.

Your research must include references from at least two books on reserve for this course.

Your final paper needs endnotes or footnotes, a bibliography, and images if they are discussed.

In your final paper, the order of your material is (first page, top of the page) title, your name, space, begin your text typed double space. If you are using endnotes, these come after your text ends, followed by any images, followed by a bibliography.

Rusty on issues of notes (endnote or foot) and bibliography?

For notes and bibliography, Chicago Manual of Style  
[https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html) (Links to an external site.)

### Extra Credit

You will receive from 1-6 points extra credit if you consistently participate in class in ways that demonstrate you have read the material and you are able to make comparisons with what we've already learned or bring reflective, thoughtful reflection to the material.

### Required Texts

If you have problems accessing material, please contact the professor at [Jennifer.Way@unt.edu](mailto:Jennifer.Way@unt.edu).

**Voertman's sells these books for a lower price than Barnes and Noble, I believe.**

**These two required books** are ordered for you to purchase. Or, you can use the one copy of each book on reserve at Willis Library:

Lisa Farrington, *African-American Art: a Visual and Cultural History* 1<sup>st</sup> edition (Oxford University Press, February 11, 2016) – UNT Libraries – Willis Library – Course Reserves - N6538.N5 F265 2017

Frances K. Pohl, *Framing America: A Social History of American Art*, Volume 2, Fourth Edition (Thames & Hudson, September 5, 2017) – UNT Libraries – Willis Library – Course Reserves -N6512 .P59 2017 v.2

**Many required texts are short and available online. A few are provided for you in the course modules.**

**Some readings are available to you online**, through UNT Library Course Reserves. [Access them here](#)

<https://iii.library.unt.edu/search/r?SEARCH=arth+4817> (Links to an external site.) and use the password AfAmAh

**Two of your assignments require you to reference (and therefore, cite) at least two books on reserve for this course.** The books are located in Willis Library, and you can check them out for a two-hour period. See the list, below.

## Resources

Your professor is your best resource for the course. Schedule online office hours. Ask for guidance. Get to know other professors in the art history program, too.

The Art Collection [of books] is now located on the 3rd floor of the Willis Library. All art books of all art disciplines are together with the rest of the humanities in one library that is open 24/7.

Research Help at CVAD Your UNT Art Reference Librarian is Rebecca Barham: [\(940\) 565 - 4405](tel:9405654405), [Rebecca.Barham@unt.edu](mailto:Rebecca.Barham@unt.edu). It is your responsibility to know how to use the UNT Libraries and access information relevant to your coursework. **As early in the semester as possible, you are strongly encouraged** to work with Rebecca to identify secondary and primary resources for your assignments, such as journal articles, exhibition and collection catalogs, auction records, books, encyclopedias, and databases. The earlier you begin, the more time you will have to digest what you learn and make choices in your process.

**University of North Texas Libraries**, <https://library.unt.edu/> (Links to an external site.) online catalog search

*African American Studies* <https://guides.library.unt.edu/africanamerican> (Links to an external site.)

*Social Justice and Racial Inequality* study guide <https://guides.library.unt.edu/racism> (Links to an external site.)

Portal to Texas History <https://texashistory.unt.edu/> (Links to an external site.)

Course reserves- 2 hours use in Willis Library: **list also appears in a separate file in Canvas**

- [The Routledge Companion to African American Art History by Eddie Chambers \(Editor\) \(Links to an external site.\)](#)
- *African & Afro-American Art & Philosophy*, Robert Farris Thompson
- *American encounters: art, history, and cultural identity*, Angela Miller and others
- *Visualizing Equality: African American rights and visual culture in the nineteenth century*, Aston Gonzalez
- *Pictures and Progress: early photography and the making of African American Identity*, Maurice O. Wallace et al
- *Reflections in Black: A History of Black Photographers, 1840 to the Present*, Deborah Willis
- *Posing for Beauty: African American Images from the 1890s to the Present*, Deborah Willis
- *A History of African-American Artists: From 1792 to the present*, Romare Bearden and Harry Brinton Henderson
- *The Image of the Black in Western Art: The twentieth century: the impact of Africa*, V. 5 Part 1, David Bindman and Henry Louis Gates,
- *The Image of the Black in Western Art: The twentieth century: the rise of Black artists*, David Bindman and Henry Louis Gates,
- *Exhibiting Blackness: African American and the American Art Museum* by Bridget R. Cooks
- *African American Art and Artists* by Samella S. Lewis
- *Black Art: A Cultural History* by Richard J. Powell
- *Black Art and Culture in the 20th Century* by Richard J. Powell
- *The Black Female Body, A Photographic History*, Deborah Willis, Carla Williams
- *Creating Black Americans* by Nell Irvin Painter
- *Distinction and Denial: race, nation, and the critical construction of the African American artist, 1920-40* by Mary Ann Calo
- *Harlem on My Mind: Cultural Capital of Black America, 1900-1968*, Metropolitan Museum of Art
- *African American Art: Harlem Renaissance, Civil Rights, and Beyond*, by Richard J. Powell
- *Art and Civil Rights of the Sixties* by Kellie Jones
- *For all the world to see: Visual Culture and the Struggle for Civil Rights* by Maurice Berger
- *Soul of a Nation: Art in the Age of Black Power* by Mark Benjamin Godfrey and Zoe Whitley
- *The Black Arts Movement and the Black Panther Party in American Visual Culture* by Jo-Ann Morgan
- *Energy/Experimentation: Black Artists and Abstraction, 1964-1980* by Kellie Jones
- *Double Consciousness: Black Visual Art since 1970*
- Derek Conrad Murray, *Queering Post-Black Art: Artists Transforming African American Identity after Civil Rights*
- *Welcome to the Jungle: New Positions in Black Cultural Studies* and *Travel & See: Black Diaspora Art Practices since the 1980s* by Kobena Mercer
- *Freestyle* by Thelma Golden
- *Frequency* by Thelma Golden

- *Black Male: Representations of Masculinity in Contemporary Art* by Thelma Golden
- *Subject to Display: Reframing Race in Contemporary Installation Art* by Jennifer A. Gonzalez
- Krista Thompson, *Shine: The Visual Economy of the Light in African Diasporic Aesthetic Practice*
- *Black Post-Blackness: The Black Arts Movement and Twenty-First-Century Aesthetics* by Margo Natalie Crawford

**Examples of online resources outside of the University of North Texas: list also appears in a separate file in Canvas**

On some you will find images, on others, texts or exhibitions, and on still others, references to additional resources.

- African American Studies, Oxford Bibliographies, Gene Andrew Jarrett, editor, (Oxford University Press, 2016) <https://discover.library.unt.edu/catalog/b6087718> (Links to an external site.)
- Artist Archives Initiative, New York University <http://artistarchives.hosting.nyu.edu/Initiative> (Links to an external site.)
- Bard Graduate Library, online catalog search <https://www.bgc.bard.edu/library/2/overview> (Links to an external site.)
- Bibliography, <https://nasher.duke.edu/reading/> (Links to an external site.)
- Black Artists and Modernism <http://www.blackartistsmodernism.co.uk/black-artists-in-public-collections/> (Links to an external site.)
- Black Craftspeople Digital Archive <https://blackcraftspeople.org/bcda-syllabus/> (Links to an external site.)
- Black Cultural Archives <https://artsandculture.google.com/project/black-cultural-archives> (Links to an external site.)
- Black Portraiture(s), exhibition archive <https://www.blackportraits.info/> (Links to an external site.)
- British Library, online catalog search <http://www.bl.uk/reshelp/findhelprestype/catblhold/all/allcat.html> (Links to an external site.)
- Chicano and Latino Collections, University of California Santa Barbara Library <https://www.library.ucsb.edu/special-collections/cema/chicano-latino-collections> (Links to an external site.)
- Craft as social justice <https://sites.google.com/cca.edu/craft-as-socialjustice> (Links to an external site.)
- Dallas Museum of Art, online collections search <https://collections.dma.org> (Links to an external site.)

- Decentering Whiteness in Design History Resources  
[https://docs.google.com/document/d/1KiW2ULDFelm\\_OuvwhM2lygxwhoNddrEFk5tYI9zbldw/edit#](https://docs.google.com/document/d/1KiW2ULDFelm_OuvwhM2lygxwhoNddrEFk5tYI9zbldw/edit#) (Links to an external site.)
- Dictionary of Art Historians <https://dictionaryofarthistorians.org/index.htm> (Links to an external site.)
- Digital Photography Collections, National Archives  
<https://www.archives.gov/research/alic/reference/photography> (Links to an external site.)
- Fashion and Race Database <https://fashionandrace.org/database/> (Links to an external site.)
- Fashion Design Collections in the Kellen Design Archive, The New School Libraries and Archives [https://guides.library.newschool.edu/kellen\\_fashion\\_design](https://guides.library.newschool.edu/kellen_fashion_design) (Links to an external site.)
- Gordon Parks Foundation, Archives <http://www.gordonparksfoundation.org/gordon-parks/photography-archive> (Links to an external site.)
- Heilbrunn Timeline of Art, Metropolitan Museum of Art
- Indigenous Digital Archive, Museum of Indian Arts & Culture  
<http://www.indianartsandculture.org/indigenous-digital-archive> (Links to an external site.)
- Library of Congress, online catalog search <https://catalog.loc.gov/> (Links to an external site.)
- Making Progress: Resources for social justice in craft  
<https://www.craftandactivism.com/> (Links to an external site.)
- National Museum of the American Indian, Archive Center  
<https://americanindian.si.edu/explore/collections/archive> (Links to an external site.)
- New York Public Library, online catalog search <https://catalog.nypl.org/> (Links to an external site.)
- Schomburg Center for Research in Black Culture <https://archive-it.org/home/schomburgcenter> (Links to an external site.)
- Smithsonian Institution Research Information System, online search  
<https://siris.si.edu/> (Links to an external site.)
- Southern Methodist University central library, online catalog search  
<https://www.smu.edu/cul> (Links to an external site.)
- Texas Woman's University library, online catalog search  
<http://www.twu.edu/library/> (Links to an external site.)
- Textile Center, A National Center for Fiber Art – We are the Story  
<https://textilecentermn.org/wearethestory/> (Links to an external site.)
- Thomas J. Watson Library, Metropolitan Museum of Art, online catalog search,  
<http://library.metmuseum.org/screens/opacmenu.html> (Links to an external site.)
- University of Brighton Design Archives <http://arts.brighton.ac.uk/collections/design-archives> (Links to an external site.)

- Victoria and Albert Museum, online collections search  
[http://collections.vam.ac.uk/information/information\\_basicsearching](http://collections.vam.ac.uk/information/information_basicsearching) (Links to an external site.)

**Class meetings, topics, and homework to be completed before class begins**

**The modality of our classes-- in other words, how it is offered, whether online through Canvas and Zoom, or face to face in a classroom--may change due to the virus, illness, or unforeseen factors. Please watch the announcements.**

**Each module of the course is one class. On Canvas, for each module/class, you will find specific details about readings and things to watch or listen to. You will also find course assignments.**

- **August 23 Class 1 – Introduction: Where are the artists? Imperatives for American art history**
- **August 30 Class 2 – Theories, Concepts and Intervention Strategies in our Toolbox**  
Includes: Theory, Critical Race Theory, Race, Intersectionality, Whiteness, White privilege, Context, Historiography, Narrative, Interventions, Counternarrative, Decolonize, Decolonizing, 1619 material
- **September 6 Class 3 – Late 19th and Turn of the Century** - Labor Day Holiday. **However, you are required to skim, read and watch the assigned material on which the course builds.**
- **September 13 Class 4 - New Negro Movement and Harlem Renaissance**
- **Class 5 September 20—Interwar period**
- **Class 6 September 27 - Interwar period into WW2 era**
- **Class 7 October 4- Postwar into The Black Arts Movement**
- **Class 8 October 11- Harlem on My Mind [exhibition], 1969**
- **Class 9 October 18- Black Feminist Art**
- **Class 10 October 25- Critical Postmodernisms**
- **Class 11 November 1- Interventions**
- **Class 12 November 8- Representation and Identity**
- **Class 13 November 15- Afrofuturism**
- **Class 14 November 22- Renown**
- **Class 15 November 29- semester wrap up**

## Course Policies

### **Academic integrity expectations and consequences (UNT Policy 06.003)**

<http://policy.unt.edu/sites/default/files/06.003.pdf> (Links to an external site.) (Links to an external site.)

### **ADA accommodation statement (UNT Policy 16.001)**

"UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu)."

<https://teachingcommons.unt.edu/teaching-handbook/definitions-and-policies/unt> (Links to an external site.) (Links to an external site.)

### **American Disabilities Act**

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methods when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

### **Assignment policy**

For all assignments, instructions are distributed prior to the due date. It is up to you to understand the assignment fully and seek assistance when needed. Please speak to the professor if you are unclear about an assignment, or if you miss a deadline. No late work is accepted. **Make up work is not available.**

### **Contesting a grade**

If you are not happy with your grade, or if you feel there has been an error or oversight, write up a clear, full explanation of what you feel is wrong. Also, provide clear, full evidence supporting your suggestion for a change of grade. This material is due three days after you received the grade.

### **Attendance expectations and consequences (UNT Policy 06.039)**

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.

If you are experiencing any [symptoms of COVID-19 \(Links to an external site.\)](https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html) (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html> (Links to an external site.)) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Team at [COVID@unt.edu](mailto:COVID@unt.edu) for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

## Campus Health and Safety

Emergency: Dial 911

UNT Police: 940-565-3000

Denton Police: 940-349-8181 (non-emergency)

Denton County Sheriff's Office: 940-349-1600 (non-emergency)

Student Health and Wellness Center: 940-565-2333

Counseling and Testing Services: 940-565-2741

## Center for Student Rights and Responsibilities

The following statement reminds students of their rights and responsibilities within the academic community – *“Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) (Links to an external site.) (Links to an external site.) for further information.”*

## Course Risk Factor

According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

## Evaluation for Assignments:

Letter grade	100 pt scale	20 pt scale	10 pt scale
A	95-100	19.2-20	9.6-10
A-	90-95	18-19	9-9.5
B+	86-89	17.2-17.8	8.6-8.9

B	83-85	16.6-17	8.3-8.5
B-	80-82	16-16.4	8-8.2
C+	76-79	15.2-15.8	7.6-7.9
C	73-75	14.6-15	7.3-7.5
C-	70-72	14-14.4	7-7.2
D	60-69	12-13.8	6-6.9
F	59 or below	10.8	5.9 & below

**NOTE: Professor Way retains the right to change the syllabus with or without notice.**

**Course Summary:**

Date	Details	Due
Mon Sep 13, 2021	Assignment <a href="#">Grads - Class Presentation - due once throughout the semester</a>	due by 11:59pm
	Assignment <a href="#">Grads - Write about an African American artist or a work of art or exhibition associated with African American artists - due Sept 13</a>	due by 11:59pm
	Assignment <a href="#">Undergrads - Write about an African American artist or a work of art or exhibition associated with African American artists - due Sept 13</a>	due by 11:59pm
Mon Sep 27, 2021	Assignment <a href="#">Undergrads - Write an outline for research and writing - due Sept 27</a>	due by 11:59pm
	Assignment <a href="#">Grads - Write an outline for research and writing - due Sept 27</a>	due by 11:59pm
Mon Oct 18, 2021	Assignment <a href="#">Undergrads - Paper analyzing research project in relation to class - due Oct 18</a>	due by 11:59pm
Mon Nov 29, 2021	Assignment <a href="#">Undergrads AND Grads - Final paper - due Nov 29</a>	due by 11:59pm
	Assignment <a href="#">Extra Credit</a>	

**NOTE: Professor Way retains the right to change the syllabus with or without notice.**