INSTRUCTOR: LAUREN CROSS
OFFICE: ART 230
OFFICE HOURS: Tu 9:30-11:30 A.M.
EMAIL: LAUREN.CROSS@UNT.EDU or laurencross@mac.com

COURSE DESCRIPTION:
History and analysis of Western art with reference to non-Western cultures.

REQUIRED TEXTBOOK:
Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett; Additional assigned articles/chapters/essays posted on Blackboard (Bb)

RECOMMENDED READING:
A World of Art by Henry Sayre
Living with Art by Mark Getlein
Multiculturalism in Art Museums Today by Joni Boyd Acuff and Laura Evans

COURSE CONTENT:
In this art appreciation course, students will be encouraged to join in an interdisciplinary, scholarly conversation about art that includes various interpretations of art from fields, such as art history, aesthetics, art education, museum education, and the humanities more broadly. Using an interdisciplinary approach, the course aims to engage the diversity of disciplines and interests represented within the class and to frame the art viewing experience in ways that are meaningful and relevant for each student.

Understanding that learning to interpret art is a process, the course intentionally challenges students in each session with opportunities for observation and reflection through icebreakers, warm-ups, and engaged activities to stretch the interpretive muscles. Brief lectures will introduce new ideas, theories, and artists to our conversation. At the end of the semester, the hope and the goal is that through class discussions, reflections, activities, and debates each student will become skilled interpreters of art: comfortably able to articulate and defend their personal interpretation of art as well as learn to appreciate the interpretations of others.

In addition to framing art within a historical perspective, students will be required to engage in field opportunities outside of the classroom that will equip students to better engage with contemporary art and the local art scene. Students taking this class should be prepared to immerse within the local Denton and DFW art scene over the course of the semester, and ensure that they are exploring every opportunity to view and interpret art for themselves. The field study requirement for the course aligns with the supposition that in order to truly appreciate art one has to fully engage with it in all its various forms, from museums to public art. Students should come to class prepared to engage the interpretive process assertively and reflect on their field experiences through connections to course readings.

Select days (most Fridays) throughout the semester will be set aside for fieldwork in local museums, galleries, exhibitions, lectures, and artist talks in Denton, Dallas, and Fort Worth to deepen the understanding of art in practical ways. It will be the student’s responsibility to arrange transportation during fieldwork days; a fieldwork schedule is
included on the syllabus to provide ample time for students to make arrangements. Students will have opportunities to post travel options such as carpooling and group travel through public transportation through a discussion forum on Blackboard (Bb).

UNIVERSITY CORE CURRICULUM REQUIREMENTS:
ART 1300-001 Art Appreciation meets the Creative Arts or Discovery requirements for the University Core Curriculum, developing student core objectives such as critical thinking skills, communication skills, teamwork, personal responsibility, and social responsibility.

COURSE OBJECTIVES LEARNING OUTCOMES:
Students will:
1. Develop visual literacy using critical thinking and art analysis.
2. Analyze and communicate key concepts relating to principles and strategies of art interpretation.
3. Select and identify visual art vocabulary and how it applies to specific works of art and the art viewing experience.
4. Describe and analyze personal interpretations of works of art from a historical perspective as well as through an aesthetic and multicultural lens.
5. Document and reflect on art viewing experiences while engaging with the local arts community in Denton, Dallas, and Fort Worth.
6. Collaborate on ideas and present new ways of viewing and understanding art.
7. Engage the local arts community by identifying and exploring opportunities to share in the work of art institutions, organizations, and artists in meaningful ways.

COURSE STRUCTURE:
Fieldwork Requirement:
From Weeks 2 through 12, our Friday class sessions will be set aside for student field research and reflection within the local arts community in Denton, Dallas, and Fort Worth. Fieldwork days are meant 1) to help students immerse into the local arts community 2) to give students opportunities to interpret art more regularly, 3) to give students time to prepare, research, and make time to visit museums, galleries, lectures, tours, and artist talks through Denton and the DFW area, and 4) to give students opportunities to reflect upon their visiting experiences.

Weekly Class Schedule

**Week 1 (August 24-28): Introduction to Art**
Tuesday, August 25
**Assigned Reading:** Barrett, “Introduction” (xv-xxiii)
Due (In Class): Profound Impact Points

Note: It is the student’s responsibility to arrange their own transportation to art sites within the region. Public transportation (i.e., DART, DCTA) and/or carpooling are recommended methods of transportation.
Thursday, August 27

**Assigned Reading:** Blackboard (Bb): Stanzewski, “What is Art?” from Museums and the Culture of Display

**Video:** Walker Art Center, “Marcel Duchamp Talks with Martin Friedman about the Readymade”

Due (In Class): Profound Impact Points

Due Friday: Online Quiz 1

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**Week 2 (August 31 - September 4): Whose Art History?**

**Tuesday, September 1**

**Assigned Reading:** Blackboard (Bb): Acuff and Evans, “Introduction and Context” from *Multiculturalism in Art Museums Today*.

Due (In Class): Profound Impact Points

**Thursday, September 3**

**Whose Art History?**

**Assigned Reading:** Piotrowski, “On the Spatial Turn, or Horizontal Art History” (Bb).

Due (In Class): Profound Impact Points

Fieldwork

Due Friday: Online Quiz 2

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**Week 3 (September 7-11): On Interpretation**

**Tuesday, September 8: Interpreting Magritte**

**Assigned Reading:** Barrett, “About Interpretation: René Magritte” (1-37)

**Video (Bb):** CBS Sunday Morning, “Surrealist René Francois Magritte” https://www.youtube.com/watch?v=DRlpD-iEnMQ

**Thursday, September 10: What Are We Looking At? The Venice Biennale and Interpreting the Art World’s Landmark Institutions**

**Assigned Reading:** Hamid, “What Are We Looking At? Michael Parekowhai At The 2011 Venice Biennale” (Bb); Shaw “Timeline: The Venice Biennale’s Landmarks and Flashpoints” (Bb).

**Videos (Bb):** “Venice Biennale 2011, Michael Parekowhai, On First Looking Into Chapman’s Homer, New Zealand” (Bb); “Steinway: Michael Parekowhai: 2011”; “Joan Jonas at the US Pavilion in the 2015 Venice Biennale” (Bb)

Due (In Class): Profound Impact Points

Due Friday: Online Quiz 3

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**Week 4 (September 14-18): Interpreting Multiple Views**

**Tuesday, September 15:**

**Assigned Reading:** Barrett, “Multiple Interpretations of One Work of Art: Édouard Manet’s *A Bar at the Folies-Bergère*” (38-55).

**Videos (Bb):** Smarthistory.art,history, conversation, “Édouard Manet, *A Bar at the Folies-Bergère, 1882*” https://www.youtube.com/watch?v=kMACjCg9r4E; zczfilms, “Manet’s *A Bar at the Folies-Bergère*” https://www.youtube.com/watch?v=Ye5kbf2_wdI

**Pinterest (Bb):** “Check Out” by Lisa Lichtenfels (http://lisalichtenfels.net/pages/galleryshow.html)

Due: Online Quiz 4

Note: MidTerm Review posted on (Bb)
Thursday, September 17:
Fieldwork

**Week 5 (September 21-25): Interpretations of Controversial Art**

**Tuesday, September 22: Interpreting Controversial Art**

**Assigned Reading:** Barrett, “Interpretation and Judgment: Controversial Art” (56-86);


**Video (Bb):** Corcoran, “Britain’s most expensive bed: Tracey Emin’s controversial bed artwork owned by Charles Saatchi sells for 2.2m pounds at auction…but who bought it?”

**Recommended reading/viewing:** [art21, “Michael Ray Charles,”](http://www.pbs.org/art21/artists/michael-ray-charles/)

Due (In Class): Profound Impact Points  
Due Friday: Online Quiz 5

**Thursday, September 16: Controversial Interpretations of the work of Kara Walker**

**Assigned Reading:** Blackboard: Sargent “Interview: Kara Walker Decodes Her New World Sphinx at Domino Sugar Factory”


Due (In Class): Profound Impact Points

**Week 6 (September 28-October 2): Understanding Abstract Ideas**

**Tuesday, September 28: Understanding Abstract Painting**

**Assigned Reading:** Barrett, “Interpretation and Appreciation: Abstract Painting” (87-110)

**Video:** TEDx Talks “Interpreting abstract thought: Jon Drypnz at TEDxVUW”

**Recommended:** Video by Lynne Taetzsch, “Understanding Abstract Art” (Bb); Bigness-Lanigan, “How to Get Meaning from Abstract Painting: As Interpreted by the Artist, the Viewer, and the Writer”

**Thursday, October 1: Interpreting What’s On View**

**Assigned Reading:** Bellion “Vision and Visuality“ (Bb); Soomre, “Art, Politics and Exhibitions: (Re)writing the History of (Re)presentations” (Bb); Parsons, “Interpreting Art through Metaphors” (Bb).

Due (In Class): Profound Impact Points  
Due: Online Quiz 6

**Week 7 (October 5-9): Making Connections**

**Tuesday, October 6:**

**Assigned Reading:** Barrett, “Interpreting Old and Foreign Art” (111-138);

**Recommended:** Jarves, “Handbook for visitors to collections of old art of Boston Foreign Art Exhibition” (Bb)

Due (In Class): Profound Impact Points

**Thursday, October:**

**Assigned Reading:** Davis, “Interpreting Native American Art and Cultures” (Bb)

Due (In Class): Profound Impact Points  
Due: Mid-Term on (Bb)

**Week 8 (October 12-16): Interpretations of Mediums Photography vs. Painting**
Tuesday, October 13
Assigned Reading: Barrett, “Interpretation and Medium: Photography” (139-161); Modeen “In praise of multiplicity: Pluralism and contemporary photographic art practices”(Bb)
Due (In Class): Profound Impact Points

Thursday, October 15
Assigned Reading: Bordes, “Interpreting Portraits: Images of Society or the Self?”(Bb)
Due (In Class): Profound Impact Points
Due Friday: Quiz 8

Due Friday: Quiz 8

Due: Online Quiz 9

Week 9 (October 19-23): Seeing Through Different Eyes: Sample Interpretations

Tuesday, October 20
Assigned Reading: Barrett, “A Sampler of Interpretations”(162-196)
Due (In Class): Profound Impact Points

Thursday, October 22
Assigned Reading: Goldberg “Art of the Narrative: Interpreting Visual Stories”(Bb)
Due (In Class): Profound Impact Points

Friday, October 16
Due: Online Quiz 9

Week 10 (October 26-30): Application: Learning to be Interpreters

Tuesday, October 27
Assigned Reading: Barrett, “Principles for Interpreting Art” (197-228)
Due (In Class): Profound Impact Points

Thursday, October 29
Assigned Reading: Gaut “Interpreting the arts: The patchwork theory”(Bb)
Due (In Class): Profound Impact Points
Due: Online Quiz 10

Week 11 (November 2-6): Towards Interpretation & Multiculturalism

Tuesday, November 3
Assigned Readings: Blackboard (Bb): Goins “Thoughtful Words: Toward Critically Multicultural Language in Art Museum Interpretive Material” from Multiculturalism in Art Museums Today by Joni Boyd Acuff and Laura Evans
Video: TEDx Talks “Lorna Simpson at TEDxMet”
Recommended: DDFRTV “Lorna Simpson: Value of My Work” (Bb)
Due (In Class): Profound Impact Points

Thursday, November 5
Due (In Class): Profound Impact Points
Note: Final Exam Review posted on (Bb)

Week 12 (November 9-13): On Aesthetics and Interpretation
Tuesday, November 10
**Assigned Readings:** Blackboard: Jean Baudrillard and Sylvere Lotringer, “The Conspiracy of Art,” and “No Nostalgia for Old Aesthetic Values” from *The Conspiracy of Art* (Bb); Hill “Whither Art History? The Fine Art of Being Indigenous” (Bb)

Due (In Class): Profound Impact Points

**Tuesday, November 12**

**Assigned Readings:** Stern “On Interpreting” (Bb); Matthews “Describing and Interpreting a Work of Art” (Bb)

Due (In Class): Profound Impact Points

**Week 13 (November 16-20) Interpreting Place**

**Tuesday, November 17**

**Assigned Reading:** Sinker “Art Maps-Mapping the Multiple Meanings of a Place”; Arriaga “Concepts of Art and Interpretation in Interviews with Educators from Tate Britain” (Bb)

**Thursday, November 19**

Pecha Kucha Group Work Day

**Week 14 (November 23-27) Communicating Your Interpretation**

**Tuesday, November 24**

**Assigned Readings:** Soep “Speaking the Mind and Minding the Speech: Novices Interpreting Art; Rollins “What Monet Meant” (Bb)

**November 25-27**

No Class Thanksgiving

**Week 15 (November 30-December 4) Communicating Your Interpretation**

**Tuesday, December 1**

Pecha Kucha

**Thursday, December 3**

Pecha Kucha

**Week 16 (December 7-11): Finals Week**

**Date & Time TBA**

Pecha Kucha Group

ALL Groups

Potluck

**Due:** Final Exam on (Bb)

**Due:** Art Criticism Essay (In-Class)

**Note:** Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.

**STUDENT EVALUATION (OR GRADING):**

The grading system for the course is the following:
Online Quizzes at 10 points/each...................... 100
Profound Impact Points at 10 points each..........100
Mid-Term Exam.............................................100
Photo-voice Journal at 10 points per entry.........50
Tweets at 4 points each....................................20
Group Pecha Kucha Presentation.....................100
Final Exam......................................................100
Art Criticism Essay........................................100
Total Possible Points ............................ 670
Extra Credit (up to 15 points)

READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Blackboard at [http://learn.unt.edu](http://learn.unt.edu) using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web ([http://helpdesk.unt.edu](http://helpdesk.unt.edu)) by email ([helpdesk@unt.edu](mailto:helpdesk@unt.edu)) or by phone (940) 565-2324.

ONLINE QUIZES (100): During Weeks 1-10, there will be weekly online quizzes over vocabulary terms and concepts from assigned readings. Each quiz will include 5 multiple choice and/or true/false questions worth 2 points (a total of 10 points per quiz). Quizzes are due by 11:59 p.m. on Fridays during Weeks 1-10. Online Quizzes will be in the “Online Quizzes” folder on Blackboard (Bb). Make up quizzes will only be accepted if the student has contacted their assigned TA or the instructor in writing before the deadline.

PROFOUND IMPACT POINTS (100): Students must be prepared to bring typed, profound impact points to each class session. Profound Impact Points should be brief:

1. in bullet point format
2. listing at least two quotes from the assigned readings that the student found helpful to learning to interpret art (If two assigned readings list one quote from each reading).
3. Explanation: Include 1-2 sentences explaining your reflections on each quote at the end of each bullet point (up to 2.5 points per explanation).

Profound Impact Points ensure that students are engaging critically with our readings, and ultimately help to guide our discussions. At the end of each class you will be turn in your papers to your assigned TA at the end of class. No handwritten papers will be accepted, unless responding to a prompt in class.

Note: Only bring impact point papers to sessions that you are assigned to attend.

MIDTERM (100) & FINAL EXAM (100): Students will complete the course MidTerm & Final Exam online through Blackboard (Bb). MidTerm & Final Exams will be multiple choice and cover vocabulary, terms, and concepts from our readings, presentations, and lectures. Exam Reviews will be posted on Blackboard (Bb) two weeks prior to the exam due date.

PHOTO-VOICE JOURNAL (50): As a part of the fieldwork requirement for the course, students are required to regularly visit art museums, art galleries, art lectures, talks, workshops, and art activities happening within the local art scene. Most Fridays have been set aside as fieldwork days to give students time to go out and engage in art experiences. In addition to engaging in art viewing experiences, fieldwork should be a time of reflection and analysis.
Therefore, over the course of the semester students are required to post five photo-voice journal entries into personal journals on Blackboard (Bb). Each entry is worth up to 10 points. This means that students must engage in at least 5 art experiences over the course of the semester. At least two of those experiences need to be outside of Denton. Please plan your schedule accordingly. If students post more than 5 entries, they can be counted as extra credit points for up to two additional entries (a total of 20 extra credit points). Photo-voice journal entries can only be seen by the instructor and assigned TA, and are an opportunity for students to practice their art interpretation skills in a secure environment. Journal entries must include:

1. 3 photographs documenting your art experience (2 points)
2. Summary of your art experience (2 points)
3. Interpretation and/or evaluation of the art that you viewed (2 points)
4. At least two direct quotes from our assigned readings that inform your interpretation (2 points).
5. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (2 points).

Total of up to 10 points per entry

**TWEETS (20):**

We will use Twitter to engage in conversations about art in this class. Using Twitter.com, students will tweet @crossteaches at least 5 times over the course of the semester including the hashtag #2015ART1301. First and foremost, tweets should engage your learning critically. For example, tweets should reference relevant articles, popular visual culture, and news reports relating to the course, videos, photographs, and blog posts relating to our class discussions, and new approaches to interpreting art.

Students should also use Twitter to follow and to engage with the local and national art scene and cultural influencers as well. Ultimately, tweet should draw connections between what you’ve learned in class to museums, galleries, and arts organizations that are presenting artworks. Tweets should be in complete sentences, and must be 150 characters or less. Students can submit tweet anytime outside or live in class. All tweets completed by the end of the semester on December 3rd. 4 points per tweet (up to a total of 20 points).

**GROUP Pecha Kucha (100):**

As mentioned earlier in the syllabus, students will be assigned to subgroups to build teamwork and community-building into the course. Each subgroup will have approximately 20 members, which though is a large group will help to minimize the massive nature of our class.

During Weeks 15-16, subgroups will present a Pecha Kucha presentation (20 images x 20 sec) on a topic of choice related to art interpretation as well as learning to appreciate art viewing experiences. During Week 14, there will be no scheduled class and groups will be allowed to meet independently to prepare for upcoming presentation days. Pecha Kucha is a unique presentation technique so I urge everyone to not wait to last minute to prepare. If prepared well presentations can significantly enrich our classroom experience. Full details and rubric for the Pecha Kucha assignment will be provided by the instructor and posted on Blackboard (Bb).

Note: Students will have the opportunity to submit peer reviews of their group member’s performance.

**ART CRITICISM ESSAY (100):**

At the end of the semester, students will write an art criticism essay that applies all of the techniques learned throughout the semester regarding art interpretation. Essays must be at least 2-3 pages and must use in-text parenthetical citations and Works Cited to support your claims (Total of up to 100 points). A detailed assignment description and rubric will be posted on Blackboard (Bb).
EXTRA CREDIT (up to 20 points):
As mentioned above, attending and documenting additional art experiences in your Photovoice Journal beyond the required 5 entries can be counted as extra credit up to 20 points. Also, there are a number of UNT lectures and activities happening over the course of the semester that can provide extra credit points. To qualify for extra credit the student must attend the event, sign event extra credit sign-in sheet (if applicable), and write a one page paper summarizing the event and making at least two direct quote connections to our assigned course readings. Extra credit papers can be submitted on Blackboard in the “Extra Credit” tab. Extra credit events are worth up to 10 points per event. Submit your extra credit event paper by Wednesday, December 2nd by 11:59 p.m. to receive extra credit points.

ARTIST RESOURCES:
As you become more immersed in the local arts & culture community please be aware of the following resources as you are researching activities and artists for your assignments:

Local Art Museums
The Modern Art Museum of Fort Worth (www.themodern.org)
Amon Carter Museum of American Art (www.cartermuseum.org)
Kimbell Art Museum (www.kimbellart.org)
Dallas Museum of Art (www.dma.org)
Dallas Contemporary (www.dallascontemporary.org)
Ther Nasher Sculpture Center (www.nashersculpturecenter.org)
The Crowe Collection of Asian Art (crowcollection.org)

Galleries & Art Dealer Associations
Fort Worth Art Dealers Association (www.fwada.com)
Contemporary Art Dealers of Dallas (www.caddallas.net)
Dallas Art Dealers Association (www.dallasartdealers.org)

Alternative & Non-profit Exhibition Spaces/Organizations
Fort Worth Community Arts Center (www.fwcac.com)
The MAC (the-mac.org)
WoCA Projects (www.wocaprojects.com)
Fort Worth Public Art (www.fwpublicart.org)
Visual Arts Society of Texas in Denton (vastarts.org)
City of Denton Public Art (www.cityofdenton.com/departments-services/public-art)
Artist Organizations
Texas Artists Coalition (www.texasartistscoalition.org)
Greater Denton Arts Council (www.dentonarts.com)

National Resources
College Art Association (www.collegeart.org)
Artsy (www.artsy.com)
Art21 (www.pbs.org/art21/artists)

ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two unexcused absences, before it starts negatively impacting your grade.
Students will be deducted 15 grade points for each additional unexcused class session. Students who have been six or more unexcused absences will be automatically dropped from the course. Excused absences, such as as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.

**AMERICAN DISABILITIES ACT:**
The University of North Texas 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 you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You 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. Students are strongly encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at [http://www.unt.edu/oda](http://www.unt.edu/oda). You may also contact them by phone at 940.565.4323.

**DISABILITIES ACCOMMODATION:**
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

**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.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**BUILDING EMERGENCY PROCEDURES:** In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain their until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES:** 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) for further information.

**STUDENT ACKNOWLEDGEMENT:**
I ____________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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12/09/12 rev.