

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

# Special Project Tutorial

**How to design a creative, successful  
project without crying!!**

**\*\*Please also read your Special Project handout  
for due dates and other details\*\***

[MAIN MENU](#) / [NEXT](#) / PREVIOUS / [INFORMATION](#)

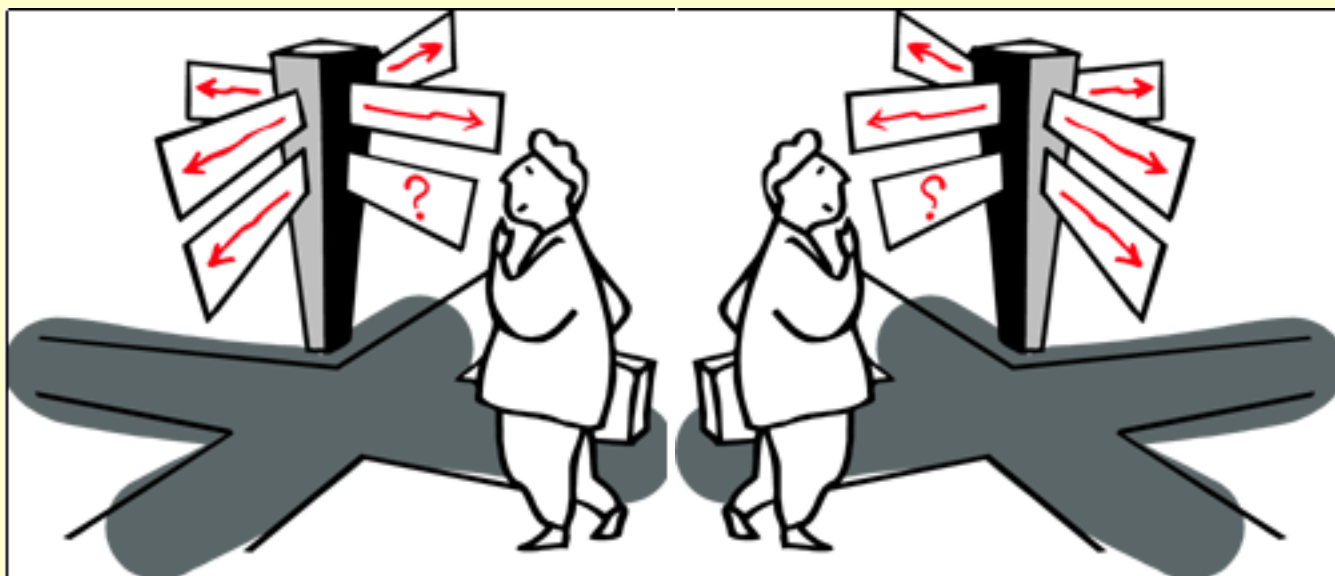
[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Which courses are included in this tutorial?

• [Art 1](#) (Art Appreciation)

[Art 2,3](#) (Art History)

[Art/Anth 4, 5](#) (Precolumbian Art and Culture)



**MAIN MENU / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 (Appreciation)

### Assignment Choices:

- [Self-Portrait Collage](#)
- [Museum Visit](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 1/6

The idea of the self portrait collage is to get you to think about who you really are beneath your skin and embody it using design, color, line, and imagery.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 2/9

**First, do some heavy thinking about what kind of person you are. Try to come up with some adjectives that describe you, such as:**

- 

**Kind?**

- 

**Loving?**

- 

**Competitive?**

- 

**Religious?**

- 

**Shy?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 3/9

Now, think about what is REALLY important to you:

- Family?
- Friends?
- Making money?
- Succeeding at every thing you do?
- Being true to yourself?
- Your beliefs?
- Your country?

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 4/9

**Next, compose your art work, thinking about such things as:**

- **What colors seem most appropriate to symbolize the different aspects of who you are?**
- **How can the size and position of your images be used to indicate the more important features of your work?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 5/9

- **What types of images can be used to symbolize the features you've decided sum you up?**
- **How can the actual arrangement of objects in your collage be used to say something about who you are?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art 1 Self-Portrait Option, screen 6/9**

**For example, if you are very organized and precise, your collage might be symmetrically balanced and geometric in character, whereas if you are spontaneous and mentally scattered, you might want a more chaotic composition.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 7/9

### Create your collage

- **You may paste objects to a solid backing.**
- **You may draw or paint your collage.**
- **You may create a collage using a computer imaging program.**
- **You may construct a three-dimensional object made up of a number of different images and forms, to make a collage-like sculpture.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art 1 Self-Portrait Option, screen 8/9**

**Finally, type a one page essay explaining the meaning of your choice of composition, colors, and images. In other words, how does your collage symbolically reveal the real you?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Self-Portrait Option, screen 9/9

View an [example](#) of this assignment (the example is a pdf file you can save on your computer and read with Acrobat Reader). [Acrobat Reader](#) may be downloaded at the Adobe web site, IF you have Internet access.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Museum Visit Option, screen 1/5

**Visit an exhibition at the Fresno Art Museum (1st and Clinton in Fresno, McKinley off ramp from Hwy 41, left on Mckinley, left on First), or any other approved museum or gallery.**

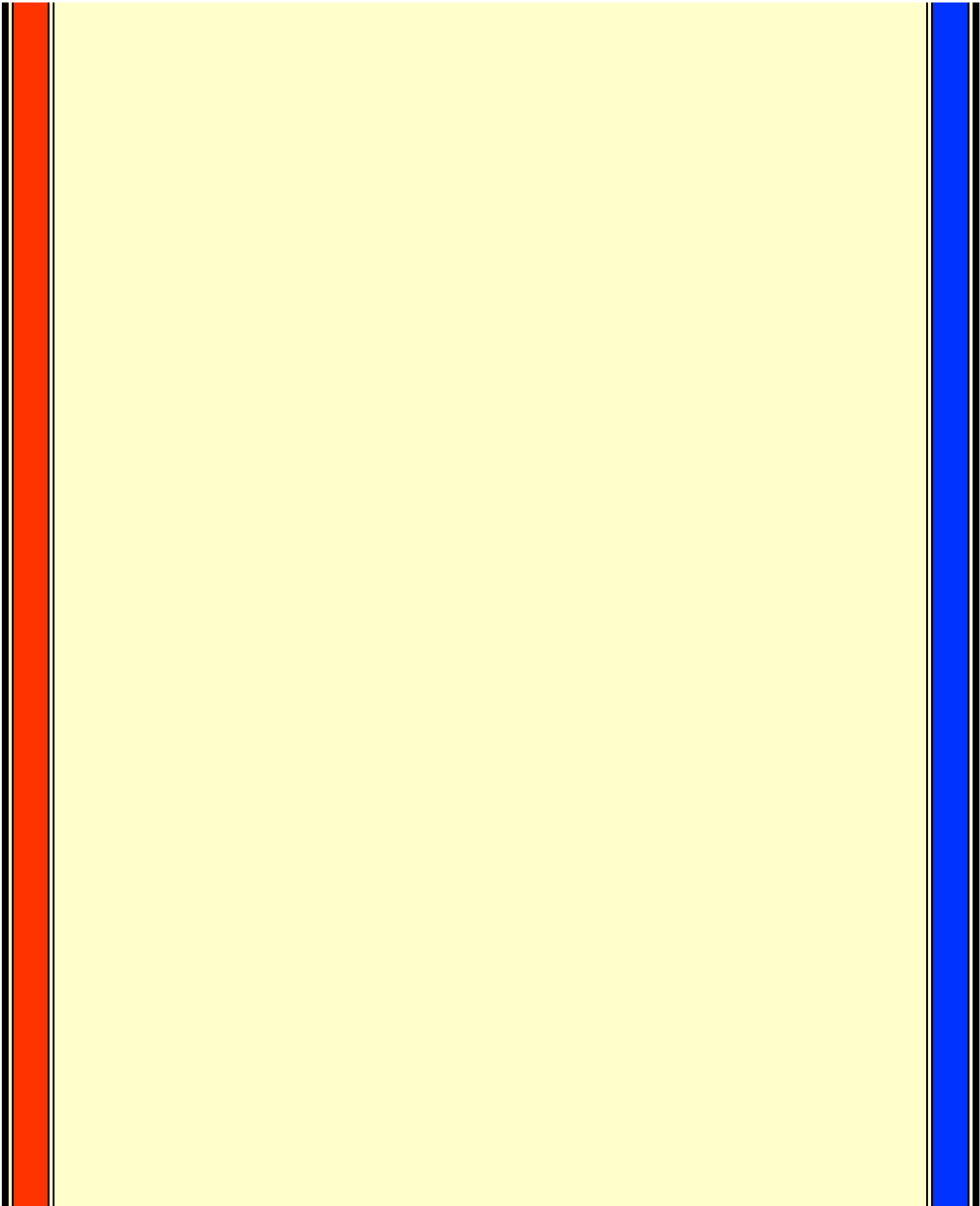
[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Museum Visit Option, screen 2/5

**Type a 4-6 page paper (double spaced) detailing your visit:**

- **Begin with some personal comments on what you saw and what your initial impressions were.**
- **Choose one work that particularly grabbed you and describe it.**
- **Explain how you reacted to it.**
- **Explain how you think the artist WANTED you to react to it.**



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Museum Visit Option, screen 3/5

**Analyze how the artist conveyed his message to you:**

- **in terms of his/her choice of subject matter or form**
- **in terms of his/her overall composition**
- **in terms of his/her choice of color, line, value, etc.**
- **in terms of his/her technique and materials**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Museum Visit Option, screen 4/5

**Be sure to cite any sources you use for information with appropriate quotation marks and citations in footnotes.**

- **NO PLAGIARISM is acceptable.**
- **Evidence of plagiarism will result in a zero on the assignment.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 1 Museum Visit Option, screen 5/5

View an [example](#) of this assignment (this is a pdf file you can save on your computer and read with Acrobat Reader). [Acrobat Reader](#) may be downloaded at the Adobe web site, IF you have Internet access.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / INFORMATION

# Information

## What is this program for?

- to help you develop your special project for Art Appreciation, Art History, or Precolumbian Art and Culture class with Barbara Strong

## What will I find in it?


- short descriptions of the assignments
- samples of successful projects
- instructor comments on samples





[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / INFORMATION

## Museum Critique Example #1

I am twenty - two years old, and visiting the Fresno Metropolitan Art Museum was the first museum experience I have ever had. When I say that out loud, it sounds horrible. Twenty - two years, and no exposure to serious art. WOW! This being my first experience, I had no idea what to expect, or what I was looking for. So, armed with an outline of what I was *supposed* to be looking for (provided by you, of course), a pen, and my husband (who really had no clue why I brought him to an art museum), I paid my fee, and entered the museum.

I started my adventure (because to me that is what this truly was), in the main foyer. My initial impression of the exhibit was: These are not the sculptures I saw in class. In the first stage of my visit, I did not recognize the sculptures. These were sculptures, like “Idyll of Ixelles.” we had not reviewed in class. So initially, I was scared. These were sculptures that I had to form an opinion about and examine on my own. At first, that was not a good thing. I really doubted my capabilities of being able to dissect one of these works by myself. This is the point when I thought, “Well, that was a small exhibit.” That thought did not last long because as the nice lady working in the lobby pointed out, there were whole rooms full of Rodin pieces across the way. My initial impression about the pieces themselves was that they were mostly done in bronze, and had a variety of subject matter. I thought that the pieces were striking, but in a serious way, and I had imagined them being striking in a soft idyllic way. I was in awe to just be standing in a room full of serious and famous art. This would be the second and last leg of my adventure.  double click the yellow icon to see instructor comments

As I entered the first room, I saw pieces that I was familiar with. Pieces like “The Kiss”, which I thought was much more striking in marble as opposed to bronze, and “The Gates Of Hell”. I thought I had hit the mother lode: “The Gates of Hell”. Not only was there a replica on the wall, but there was a huge explanation on another part of the wall, which provided me with tons of information about the piece, and a huge picture of the actual piece. As soon as I saw that, I knew what my “work that grabbed me” would be. How simple is that. Not that it really “grabbed” me, but just because I was already armed with tons of information about the piece. That is, until I ventured farther into the exhibit, and into the other half of the pieces. 

In the very corner of the next room there was a sculpture. The sculpture. This one truly did grab me. The moment I saw it, my “easy route” plan was forgotten. The Cathedral” stood out from all of the other sculptures for me. On a cognitive level, it simply looked like two hands with fingertips touching. This piece is cast in bronze, and has some green tones. The sculpture was smooth and organic, except for the base, which, in areas, was rather rigid looking. But, when I started looking at it and examining it, it became much more. The closer I looked, I realized that it was a sculpture of two right hands (with about half of each forearm). Which tells me that it was the right hand of two different individuals. The hands are not fully touching. One of the hands was curving into the other. On that same hand, the pinky finger was touching the thumb of the other hand. The “middle” finger of one and the index finger of the other were also gently touching. The longer I looked at it, the clearer it became. 

The hands lightly touching and curving into one another tells me that this is two lovers in a romantic embrace. With the hands both being right hands, undoubtedly Rodin was clueing the viewer into the fact that there were two people. The hands and fingers are in diagonal lines all flowing toward the tips of the fingers. This implies that Rodin wanted the viewer to see that way the fingers were touching. Light, and gentle. This makes for the point that it is not only two people, but also two people in a romantic situation.

I stood looking at this sculpture for a full twenty minutes. The more I looked at it, the more I *began to* visualize. I felt like I had stumbled in on a very private moment between two lovers. I know it may sound silly, but it is true. I could picture these people. Probably nude, with their other arms wrapped around one *another* and their hands skimming lightly over each other. It reminds me of one of those kisses that make your knees wobble. The kind that leaves you feeling warm *and* fuzzy inside for hours after. Hard to imagine all of this coming from this one sculpture of two hands. It was amazing. I feel like I understand why people create art.



The name of the work also brings one's imagination into the works. “The Cathedral”. I saw the sculpture as a moment of love between two people; therefore, the name fed my brain thoughts of marriage. A cathedral

being a church. I assume that the hands we are seeing are the hands of two people, a man and a woman, who are married. The sculpture is relating the soft intimacy of the hands with the sacred union of a man and a woman in holy matrimony. It, marriage, is a beautiful, intimate thing between a couple, and the sculpture reflects that peaceful union with its' soft curving, organic lines, and smooth bronze.

Unfortunately, I cannot say that I was that overwhelmed by the other sculptures. I expected more from the exhibit as a whole. Do not get me wrong, some of the other pieces, like "Fallen Man", were also stimulating. Just not as "grabbing" as "The Cathedral". I expected the exhibit to be overwhelming and larger than life. I guess I was expecting closer versions of the "originals."



As I mentioned before, "The Kiss" was not as beautiful as I expected, and I think that it is because bronze does not do it justice. In marble, "The Kiss" is flowing, smooth, and beautiful. And I think the bronze takes away from its' beauty. This goes to show that media does make all the difference in the world.



The above opinions are, of course, only mine, and as a whole, only my interpretation of my visit. I am sure that no one saw the same things in the Rodin exhibit. That is the beautiful thing about art. The same piece of work can be interpreted in a thousand different ways.

As a whole, I really enjoyed my visit at the Fresno Metropolitan Museum. I am fascinated with sculptors and artists, like Rodin, who use such subtle ways to draw a viewer into piece of art. Before taking this class, I would have never seen "The Cathedral" as anything other than a sculpture of two hands. I can honestly say that I am glad that I will not miss out on any experiences of art due to lack of knowledge.



## Museum Critique Example 2

I am twenty - two years old, and visiting the Fresno Metropolitan Art Museum was the first museum experience I have ever had. When I say that out loud, it sounds horrible. Twenty - two years, and no exposure to serious art. WOW! This being my first experience, I had no idea what to expect, or what I was looking for. So, armed with an outline of what I was *supposed* to be looking for (provided by you, of course), a pen, and my husband (who really had no clue why I brought him to an art museum), I paid my fee, and entered the museum.

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


singing while I am playing the guitar, and I especially enjoy Hawaiian music.

I placed a cutout of books from a magazine to symbolize the importance of education to me. My family is not very well educated. Our family's belief is that when we come of age, we should work to help support the family. This often means dropping out of high school. As women, we are supposed to just get married and have children; a woman's place is being at home. Men are supposed to find work to support their family and be okay with the little pay they receive from a job. I would like to change the belief of my family about education. If we educate ourselves by going to school, we can accomplish getting a high paying job. I would also like my family to be okay with women having careers. So, I continued my education and was the first in my family to graduate from high school. However, I did not have the courage to pursue a career until later. I don't have much support from my family in all this. They just ask when I will be done with my college education. That's the only thing they ask. I can see it in my grandfather's eyes that he gets intimidated when I talk about school.

The collage is mostly about my background because I'm proud to be Mexican American. When I was growing up I did not feel comfortable being Hispanic because I was treated badly by classmates in school. Included is a picture on the left of my grandfather and grandmother on a date. They met in Los Angeles, where he was stationed after he had served in World War II. He was born in Texas and my grandmother was born in Los Angeles. With everything going on now, I decided to include these photos. 

## Example #2: Art Appreciation Self-Portrait Collage Assignment

The central form of my collage is the image of a game called 'Go'. Pasted around and amidst the game board are various images from magazines, books, etc. The collage as a whole is meant to represent the process of my life, rather than a still frame of my current self. It encompasses the meaningful relationships, losses, and decisions of my life. 

The base of an ongoing game of Go represents several things, but primarily the duality of my life, represented by the black and white game pieces. Black is the steadily outwardly growing line, without a gap, that only maneuvers around white when they come into contact. Black is meant to represent the logical progression of my thoughts, beliefs and values. White is, within the confines of black, spinning as wildly and incoherently as possible. It repeatedly shoots off into spiraling branches that for the most part dead end within themselves. It spontaneously initiates and can lapse, unlike the black, which is made of a continuously linked chain. White is meant to represent my emotional counterpart, not following any particular pattern though influenced by the guidance of black, the obstacles and ambitions of my life, as well as the relationships I've experienced.



The two images at the top of my collage are a dollar sign and a paintball gun. They are meant to represent my main motivators, material goods (dollar sign) and fun (paintball gun). The dollar sign would only be added for the last

five years of my life, starting small but growing. The paintball gun is a great representation of the fun in my life, because it is the common interest that links all of my closest friends, and has been for years.

The 'one way street' sign is meant to represent the Church. It points in the opposite direction that my logical path followed in a diagonal line. (A diagonal line is an unimpeachable and rapid growth formation in Go). The 'Faith No More' mini-poster is representational of the first gap in the line of white. This item is pretty much self-explanatory. The various map clippings all represent my first girlfriend, at different stages and places of her life. These are always accompanied by the most irrational and active points along the emotional track of my life.

The Camel Cash in the early center of my collage represents my father. Like the motion line that accompanies him, it is self-terminating. The heavily walled in white line along the left leads down to an image of a snowboarder, which represents my last relationship with a girlfriend. The snowboard is there because she introduced that sport to me and that is the first thing we did together. The strictly enclosed version of that emotional line is, in contrast to the relationship with my first girlfriend, neatly encompassed by logic and with no room to move.

The images at the bottom of a tricycle (embarking on a busy freeway in Las Vegas) represent my Brother, not influencing the curvature of the Go progression, but next to it no matter which direction it takes. The tricycle is included because that was our first outdoor adventure. (We rode them a half-mile down the street when we were 5 and 7 years old and got picked up by a concerned neighbor). And Las Vegas is there because that was our last adventure together.

When one first examines the overall look, the collage is somewhat simple and plain. Yet it suggests an inner struggle in which logic is steadily overcoming emotion.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Assignment Choices:

- [Collage](#)
- [Short Story](#)
- [Newscast of the Past](#)
- [Museum Visit](#)

[MAIN MENU](#) / [NEXT](#) / PREVIOUS / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 1/9

**Select a culture or style that is studied during the semester (check your syllabus and book for ideas).  
Pick one that interests you!**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 2/9

**Research your selected topic:**

- **What is the culture/style like?**
- **What is its main concerns?**
- **What kinds of environment, events, people helped shape it?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

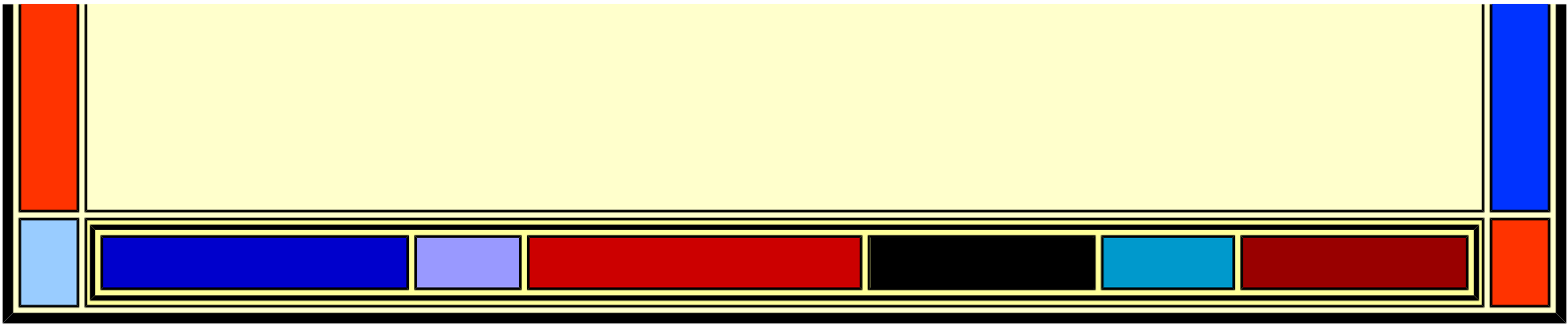
[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 3/9

**What concerns, beliefs, attitudes, stylistic qualities make your selection unique?**

- **Is man seen as dominant over nature or is the reverse true?**
- **Is the culture idealistic or pragmatic?**
- **What is man's relationship with his gods?  
Does the art emphasize religious concerns,  
economic concerns?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 4/9

**Next, compose your art work, thinking about:**

- **What colors seem most appropriate to symbolize the different aspects of the culture or style?**
- **How can the size and position of your images be used to indicate the more important features of your work?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 5/9

**What types of images can be used to symbolize the features you've decided sum the culture/style up?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art 2,3 Collage Option, screen 6/9**

**How can your arrangement of objects communicate something about the culture/style?**

- For example, if your culture/style emphasizes logic and mathematics, your collage might be symmetrically balanced and geometric in character, whereas if it is spontaneous and carefree, you might want a more chaotic composition.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 7/9

### Create your finished collage:

- by pasting images on a backing (and adding drawn or painted images, shapes or forms, if you like!).
- or, by using computer software.
- or, by building a three-dimensional object made up of a number of different images and forms, to make a collage-like sculpture.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art 2,3 Collage Option, screen 8/9**

**Finally, type a one page essay explaining the meaning of your choice of composition, colors, and images.**

- In other words, how does your collage symbolically reveal the culture/style you have chosen?**
- Your goal is to create a philosophical and psychological portrait of an entire culture or style whose very design (composition and color scheme) is meaningful.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Collage Option, screen 9/9

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Short Story Option, screen 1/2

**Write a fictional short story set in one of the periods/cultures studied during the semester**

- **Include relevant art historical data (for example, weave in revelations about the culture's/ period's traditions, mythology, religion or vision of the cosmos)**
- **Bring in information about the society's values, its physical environment, visual arts, and/or key historical events that have a bearing on the art world**
- **Your story should allude to the happenings, ideas, activities and art that make the culture and/or period unique.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Short Story Option, screen 2/2

- View an [example](#) of this assignment (this is a pdf file you can save on your computer and read with Acrobat Reader). [Acrobat Reader](#) may be downloaded at the Adobe web site, IF you have Internet access.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Newscast Option, screen 1/3

- **Create a video or script for a video in which you simulate a nightly newscast fictionally set in a particular place or time studied during the semester.**
  - **Minimally, you should have an anchor person, a commercial specialist, and a reporter.**
  - **There should be at least 2 special reports and one commercial.**
  - **Scripts should include descriptions of people, costumes, and settings.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Newscast Option, screen 2/3

- **Subject matter of the project must chronologically suit A SINGLE UNIT of the course and must be related to the field of Art History.**

- **For example, for the Renaissance, you might have an interview with Massaccio on location in the Brancacci chapel, an update on the competition between Ghiberti and Brunelleschi for the bronze doors of the Baptistery, and a commercial advertising the new technique of oil painting imported from Northern Europe.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Newscast Option, screen 3/3

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Museum Visit Option, screen 1/5

**Visit an exhibition at the Fresno Art Museum (1st and Clinton in Fresno, McKinley off ramp from Hwy 41, left on Mckinley, left on First), or any other approved museum or gallery.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Museum Visit Option, screen 2/5

**Type a 4-6 page paper (double spaced) detailing your visit:**

- **Begin with some personal comments on what you saw and what your initial impressions were.**
- **Choose one work that particularly grabbed you and describe it.**
- **Explain how you reacted to it.**
- **Explain how you think the artist WANTED you to react to it.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Museum Visit Option, screen 3/5

**Analyze how the artist conveyed his message to you:**

- **in terms of his/her choice of subject matter or form**
- **in terms of his/her overall composition**
- **in terms of his/her choice of color, line, value, etc.**
- **in terms of his/her technique and materials**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Museum Visit Option, screen 4/5

**Be sure to cite any sources you use for information with appropriate quotation marks and citations in footnotes.**

- **NO PLAGIARISM is acceptable.**
- **Evidence of plagiarism will result in a zero on the assignment.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art 2,3 Museum Visit Option, screen 5/5

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## THE FLOOD

Mura came in the doorway followed by the wind driven sand. She turned to her grandmother Semu, who was lying on her bed, and told her the dark clouds were forming in the eastern mountains. The grandmother said, “Yes, it is time for the rain, we have been without rain for too long and our people are beginning to go hungry because the mountains do not cry tears for us. Even the lands our warriors have captured are dry, parched, and the maize and potatoes are withering in the fields.”

The grandmother again told her the story of how the Moche Valley flooded when she was a young girl and the mountains cried so many tears the rivers overflowed and the mountains would slide and cover her people. So many people died, her family included. She told of a stranger the gods had sent to her to help her build an adobe house above the valley floor where it would be safe until the floods subsided. Then he planted maize and potatoes for her and then returned to his home. He would visit her occasionally and bring food from his village to sustain her and the few people who had survived the floods. They also had eaten fish from the ocean until their crops started growing again.

Mura returned to her weaving to finish a blanket she was making for her grandmother who seemed to be cold most of the time. Her young friend, Chico entered through the doorway with a smile on his face. He showed her the ceramic vessel he had made for her and she was very surprised because the exact image of her face was on the vessel. He also showed her carvings of a fox and owl made of solid algarroba wood he had made for the moon god, Si. He would give it to Si tomorrow at the festival when 15 war prisoners were to be sacrificed. “Are you going tomorrow?” he asked her. She said she had to make corn cakes seasoned with red pepper and herbs for the festival and asked him to stop by to pick up the food and take it to the festival and he agreed to this.

The next day it started to rain but the festival would continue as planned. Chico arrived and he sat down, ate some broth made of chuno and charqui, licking the slab of salt placed by his bowl and waited while Mura finished preparing the food for the festival. Chico wanted her to go with him but her grandmother had a dream of a bad omen at the festival and wanted her to stay home with her. Mura handed him the food and he started to leave but as he went through the open doorway he stumbled and fell, and the food fell with him. He immediately grabbed his ankle and called out in pain. Mura helped him stand up but he could not put any weight on his ankle so he sat down. Mura’s grandmother got up, examined his ankle and told him had just sprained it and he would not be able to walk on it for several days. She put a poultice on his ankle to take the swelling down. He was very disappointed he would not be able to go to the festival.

Mura and her grandmother managed to get Chico to the front of their house where the three of them watched and listened to the festival in the valley. They noticed very black clouds forming in the mountains to the east and heard the rumble of distant thunder and knew it would start raining very hard on the festival before it was over. They heard the music of the festival and the joyous celebration of praise to the warriors that had won the last battle gaining more land to the north for their people. Mura heard the sound first, coming from the east, a distant roar, then Chico heard it, too. The grandmother sat terrified as she saw Chico and Mura turn to the east and knowing what the sound was coming from.. Then they saw the flood descending on the Moche Valley. They could do nothing. Most of the people were at the festival in the direct line of the wall of water descending upon them and they could not even hear it because of the celebration. In one moment the wall of water swept their village and the people away.

It continued to rain heavy for one week and then rained off and on for three more weeks. The flood waters subsided gradually and the Moche River returned to its banks after another month. The flood had left the Valley floor covered with several feet of mud and the Huaca del Sol and Huaca de la Luna were severely damaged. Mura, Grandmother Semu and Chico were at first in shock at losing their loved ones. Grandmother Semu who told them they must be strong to survive, that she had dried oca tubers, dried potatoes and pounded them into meal for chuno, ground the seeds of the quinoa plant into meal, preserved vegetables by cooking in bitter herbs and then drying them in the sun, and storing this food into vessels, knowing the rains and floods would soon be here. They could survive on this until they managed to plant new crops in the few terraced landscapes that remained. Chico said his uncle had taught him to catch fish and he found his uncle's reed boat and fishing nets undamaged. He proved to be quite a good fisherman and he caught sufficient fish to supplement their diet of maize and other foods Grandmother Semu had stored. Even though he did enjoy fishing he missed working with his ceramics and carvings.

Several months later Mura and Chico were working in the fields when a stranger appeared from the road that led to the mountains. His name was Dako, he lived in Cerro Galindo, and his grandfather sent him to help them. Grandmother Semu immediately recognized him as the grandson of the man who helped her when she was a girl and the flood had taken her family. Dako helped them plant the fields and repaired an irrigation canal so they could have water to irrigate their fields. The weather continued to be warm and sunny although the soil was starting to dry out and the wind blew relentlessly.

Grandmother Semu's health seemed to deteriorate after Dako came but she seemed to be content knowing Mura and Dako had become lovers. Chico made a few attempts at making his ceramics but did not have the wood he needed for carvings. Dako was amazed at his work and said he wished he could show his family in Cerro Galindo how to make faces on their work that looked so much like the individual person.

As the months went by the dry weather and blowing sand continued, covering the crops. Dako suggested they travel to Cerro Galindo to be with his family but Mura told him her grandmother was too sick to travel and she must stay here with her.

One day Grandmother Semu told Mura that she was getting prepared to go be with the gods and that she wanted Mura and Chico to go with Dako to Cerro Galindo. Mura told her grandmother she would stay with her until the Gods sent for her then go with Dako. When Grandmother Semu died, Mura prepared her for burial. She wrapped her in the blanket she had woven for her so she would be warm on her trip to the gods, with the spondylus shells Mura's grandfather had given to her, and the foods Mura had prepared for her journey to live with the gods.

Mura, Dako, and Chico knew they could not survive living near the sea where the wind kept blowing sand covering their crops and filling in the irrigation ditch, so they prepared for their trip to Cerro Galindo. Leaving her home made Mura sad but she knew the gods were planning a new life for her with Dako and his family. She had never been more than a few miles from home and she was looking forward to the trip.

They left on a sunny morning heading east towards the mountains and looked back frequently towards their windblown home. The path leading to Cerro Galindo followed the Moche River and both Mura and Chico were amazed at the beauty of the mountains and thought how powerful the mountain gods must be. They arrived at Cerro Galindo located on the north side of the valley beyond the reach of the blowing sand where the canals were flowing with water untouched by the sand.


As the years passed Mura had many children and she was very happy although she did miss her old homeland and Chico taught Dako's people to make the faces on ceramics. The winds finally subsided and Chico, some of Mura's children and others in Dako's family rebuild the canals around Huaca del Sol and Huaca de la Luna, and Chico helped rebuild the pyramid and temple, making them taller, and painting murals on them. Once again Mura's homeland was populated with Moche people who would leave their history in the arid country for us to read 15 centuries later.

## Newscast of the Past Example, Art 2-5


A deep voice begins by saying: “the 1505<sup>th</sup> year of our Lord, March 1.”


Audible music as the announcer starts...

This is Art News Network (ANN), your source for art news around the globe.

Anchorman: “Welcome to another edition of Art News Network. This is Walter Notright and tonight we will have a rare opportunity to talk and discuss with two well known artists in Florence, Leonardo da Vinci and Raphael Santi. Later we will also meet Michelangelo Buonarroti, the well known artist of the recently completed work titled David. In Florence is Peter Jenkins. Peter, can you hear me?”  double click the yellow icon for instructor comments

Reporter: “Yes, I can hear you, Walter. With me are Leonardo da Vinci and Raphael Santi who are both working on different works of art as we speak. Will both of you gentlemen please tell the audience what you are working on and how far you have progressed?”

Leonardo: “I am forcing myself to finish a somewhat trivial piece of a portrait of a merchant’s wife from Florence. The commission is good but I cannot comment on who the individual is right now. My critics may dislike its simplicity, but I feel that it brings out the piece. What do you want in a piece of art? Fancy jewelry, or a portrait of a lady concentrating in thought? As for my progression, I hope to be done within the year so that I can move on to other things.” 


Raphael: “My work has recently begun within the last year as I just arrived in Florence, but I am currently working on a Madonna, you know the mother of Christ and Jesus in her lap. They are very popular right now and sell rather easily.” 

Reporter: “do either of you wish to share any of your techniques in making great pieces of art, and if so how do you achieve what you do?”

Raphael: “Art comes from intense years of studying with masters. I have been lucky to study with a leading artist in Perugino for many years. He taught me many special techniques that cannot be given over the air.”

Leonardo: “”Copying is more like it.”

Raphael: “What?!!”

Leonardo: “You have seen my work and used the same styles, faces and figures on your pieces. Talent makes art. If you don’t have a feel of what you want to accomplish the work will not come out as you want. Trying new forms of art and applying old techniques will bring out the art in the work. Studying mathematics, history and science helps round out the individual. Time is also of the essence. Don’t waste your life on a piece of art, especially if you don’t want to do it. It has to come from within.” 

Reporter: “All right, let’s not make this an arguing match. Do either of you have any finishing comments?”

Raphael: “I plan on leaving this small, cramped city. There are better places to make pieces of art without being accused of copying.

Leonardo: “No comment. Oh, I am always looking for young boys to apprentice. Let me know if you have talent, brains and an ability to learn.” T



Reporter: “ Well you heard it from the experts. This is Peter Jenkins for Art News Network. Back to you Walter.”

Anchorman: “Now, time for a word from our sponsors. When we come back we will have a live interview with Michelangelo.”

Commercial: Attention all book enthusiasts!!! The Florence Book Society is taking advanced order for the soon to be released book titled, Lives of the Most Excellent Italian Architects, Painters and Sculptors that will be written by Giorgio Vasari. Jamb packed with historical data including never seen before clippings from the deceased diaries and notebooks. Planning to be over 200 pages in length and hardbound with gilt lettering, you won't want to miss out. Order today. Three easy payment plans to choose from. But wait, that is not all! If you pay in advance we will throw in a paint by Roman numeral pad and free horse hair brush.”




A quick voice says in the last five seconds, “Available in continental Europe. Shipping extra. See local bookstores for more details. Not responsible for any errors that may exist within this ad. Warning! Excessive reading may cause eyestrain, impairment of sight and in extreme cases blindness. Contact you local doctor for details.”

Anchorman: “Welcome back to Art News Network. If you are just joining us we have with us Michelangelo Buonarroti from Florence. Good evening Michael. I hear there is some big commotion over your work that is being done in stone. Is it positive or negative and what are you working on?”

Micheangelo: “About four years ago I accepted the commission for a statue of the Biblical David to be placed atop a buttress of the Florence Cathedral. With a lot of time put into it, I finally finished the work about six months ago. I think the commotion would be more about my commission to go to Rome under the orders of Pope Julius II rather than my work David. I will be leaving within a few months.”

Anchorman: “Tell us more about this statue of David. What is its size and how did you come about finding the stone for it?”

Michelangelo: “The piece stands thirteen feet five inches tall and is quite impressive when up close. Unfortunately it is now atop the Cathedral and harder to get to. 

" I found the stone in the marble quarries at Carrara in Central Italy. It was a long trip, but well worth it because the stone jumped out at me.”



Anchorman: "It jumped out at you?"

Michelangelo: "Yes it did. I saw the rough stone just sitting there and I saw the statue living within it. All I had to do was free the figure and it would give expression beyond human talent."



Anchorman: "Can you give us your plans about what you will be doing in Rome with the Pope? Any major sculptures or monuments that you will build?"

Michelangelo: "Hopefully it is not painting, because I would rather work with stone. We all know that the Pope is getting along in his years so it may be that I will be working on his tomb. Those things take time you know. I really don't know at the present time; all this is speculation."

Anchorman: "Thank you for your time. The people of Florence will remember you for decades with your monumental David."

I... I have just been handed a news flash. The halfway completed Tempietto in Rome is facing a setback. The supporting beams holding up the roof collapsed today and will have to be redone. Hopefully Donato Bramante, the artist working on the structure will be able to overcome this obstacle."



The sound of music can be heard, slowly rising in strength ....

Anchorman: "Well, you can hear the music, and as you know that means we are out of time. With the next program of Art News Network we will discuss Pope Julius's decision to demolish the Constantinian basilica and Donato Bramante's plan for the "New" Saint Peters Cathedral. Until then, this is Walter Notright with Art News Network ....

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Assignment Choices:

- [Collage](#)
- [Short Story](#)
- [Newscast of the Past](#)
- [Museum Visit](#)
- [Poetry](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Collage Option, screen 1/7

**Select a culture or style that is studied during the semester (check your syllabus and book for ideas). Pick one that interests you!**

- **Research your selected topic**
- **What is the culture/style like?**
- **What is its main concerns?**
- **What kinds of environment, events, people helped shape it?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Collage Option, screen 2/7

**Determine the major concerns, beliefs, attitudes and stylistic qualities that make the selected culture or style unique:**

- **Is man seen as dominant over nature or is the reverse true?**
- **Is the culture idealistic or pragmatic?**
- **What is man's relationship with his gods?**
- **Does the art emphasize religious concerns, economic concerns?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Collage Option, screen 3/7

**Next, compose your art work, thinking about:**

- **What colors seem most appropriate to symbolize the different aspects of the culture or style?**
- **How can the size and position of your images be used to indicate the more important features of your work?**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Collage Option, screen 4/7

- **What types of images can be used to symbolize the features you've decided sum up the culture/style?**
- **How can the very arrangement of objects in your collage be used to say something about what the culture/style is? For example, if the culture emphasizes logic and mathematics, your collage might be symmetrically balanced and geometric in character, whereas if it is spontaneous and carefree, you might want a more chaotic composition.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Collage Option, screen 5/7

### Create your finished collage:

- by pasting images on a backing (and adding drawn or painted images, shapes or forms, if you like!).
- or, by using computer software.
- or, by building a three-dimensional object made up of a number of different images and forms, to make a collage-like sculpture.

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art/Anth 4,5 Collage Option, screen 6/7**

- **Finally, type a one page essay explaining the meaning of your choice of composition, colors, and images. In other words, how does your collage symbolically reveal the culture/style you have chosen?**
- **Your goal is to create a philosophical and psychological portrait of an entire culture or style whose very design (composition and color scheme) is meaningful.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Collage Option, screen 7/7

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Short Story Option, screen 1/3

**Write a fictional short story set in one of the periods/cultures studied during the semester:**

- **Include relevant art historical data (for example, weave in revelations about the culture's/ period's traditions, mythology, religion or vision of the cosmos).**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Short Story Option, screen 2/3

- **Bring in information about the society's values, its physical environment, visual arts, and/or key historical events that have a bearing on the art world.**
- **Your story should allude to the happenings, ideas, activities and art that make the culture and/or period unique.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Short Story Option, screen 3/3

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Newscast Option, screen 1/4

**Create a video or script for a video in which you simulate a nightly newscast fictionally set in a particular place or time studied during the semester.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Newscast Option, screen 2/4

- **Minimally, you should have an anchor person, a commercial specialist, and a reporter.**
- **There should be at least 2 special reports and one commercial.**
- **Scripts should include descriptions of people, costumes, and settings**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Newscast Option, screen 3/4

**Subject matter of the project must chronologically suit A SINGLE UNIT of the course and must be related to Precolumbian Art and Anthropology (for example, for the Post Classic Period in Mexico, you might have an interview with Moctecuzoma, an update on the building of the dike separating salt water from fresh water on Lake Tenochtitlan, and a commercial advertising a new, more efficient technique for dispatching sacrificial victims.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Newscast Option, screen 4/4

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art/Anth 4,5 Museum Visit Option, screen 1/5**

**Visit an exhibition at the Fresno Art Museum (1st and Clinton in Fresno, McKinley off ramp from Hwy 41, left on Mckinley, left on First), or any other approved museum or gallery that has a Precolumbian collection.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Museum Visit Option, screen 2/5

Type a 4-6 page (double spaced) paper detailing your visit:

- **Begin with some personal comments on what you saw and what your initial impressions were.**
- **Choose one work that particularly grabbed you and describe it.**
- **Explain how you reacted to it.**
- **Explain how you think the artist WANTED you to react to it.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Museum Visit Option, screen 3/5

**Analyze how the artist conveyed his message to you:**

- **in terms of his/her choice of subject matter or form.**
- **in terms of his/her overall composition**
- **in terms of his/her choice of color, line, value, etc.**
- **in terms of his/her technique and materials.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Museum Visit Option, screen 4/5

**Be sure to cite any sources you use for information with appropriate quotation marks and citations in footnotes.**

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- **Evidence of plagiarism will result in a zero on the assignment.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Museum Visit Option, screen 5/5

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Poetry Option, screen 1/5

- **Write five different poems (approximately 1-2 double-spaced typewritten pages for each poem)**
- **Each poem's subject matter should be related to a different period and culture.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art/Anth 4,5 Poetry Option, screen 2/5**

**In Art/Anth 4 one poem might be based on a Preclassic theme (i.e. Tlatilco and the Olmec), one on a Classic period theme in Mexico, one on a Postclassic culture such as the Aztecs, and one on the Maya.**

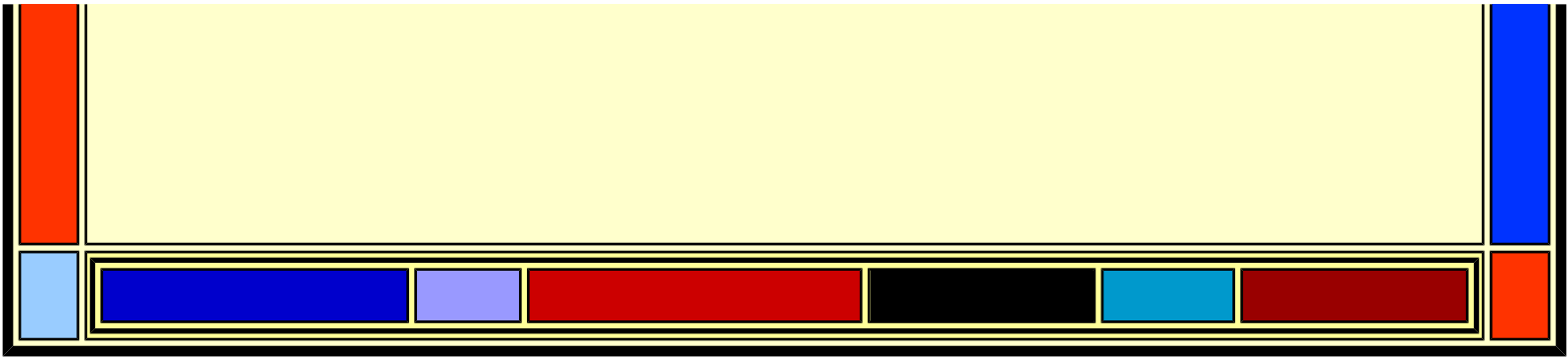
[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## **Art/Anth 4,5 Poetry Option, screen 3/5**

**In Art/Anth 5, one poem might be based on an Initial Period/Early Horizon theme (i.e. Cerro Sechin, Chavin, Paracas), one on an Early Intermediate Period theme (Moche or Nazca), one on a Middle Horizon theme (Tiahuanaco/Wari), one on the Late Intermediate Period (Chimu) and one on the Late Horizon (Inca).**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)



[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Poetry Option, screen 4/5

**You may include cultural, historic, mythological or political themes but **MUST INCLUDE** art historical/archaeological material as well.**

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

## Art/Anth 4,5 Poetry Option, screen 5/5

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[MAIN MENU](#) / [NEXT](#) / [PREVIOUS](#) / [INFORMATION](#)

# The Staff God

(Chavin Culture)

My ancient name has been lost  
And I am known only as the Staff God  
Forgotten for centuries  
I have lain idle  
Hidden in the memories of all  
Who once were my followers

But now

I assume the form of my consort, the eagle  
And fly over the lands that were once mine



double click the yellow icon for comments

But oh!

What evils have been worked here?  
Where once a great temple stood  
Richly ornamented with sculpture and reliefs  
Now lies only a structure of stones  
Trampled by the ravages of Time

And Man

Are the stones still worn smooth from the footsteps of my people  
Or are they broken and crumbled?

A fitting semblance to all that was once great

I let my hearing soar

And hear the far away murmurs of voices

I hear them talk of a golden crown

Which my image is upon

Where are you, my friend?

The one who once wore this crown

And drank from the cup designed for me

Have you also been forgotten?

Are you bones lying peacefully in the earth

Or examined and trampled by others?

What has happened to our great culture?

What happened to cause the destruction of my temples

The desecration of my peoples' graves?

Our sacred items are placed on display

To be stared at and analyzed

By ones not of our ancient blood!!

And I!

I who was once worshipped and respected

Loved and feared

I am reduced to the Staff God

An image on some walls and some pots

Anger and despair overwhelms me

For all that was lost

Yet suddenly I am glad

That I am known only by a simple name

Spoken by ones who try to understand us

But who cannot even understand themselves

We Gods could not live in the world today

And so we fade back into oblivion

To wait for a time when we may be called

By our ancient names

And resurrected to our rightful place.

# The Shaman

(Moche Culture)

The words form the Ancients  
Infuse my mind and spirit  
And I, the Shaman  
Do their bidding



It is I  
Who speaks with Nature  
Who follows the words of Ai Apec  
Our God, who created all  
It is I  
Who performs the bloody sacrifices  
So freely painted on our wares and walls


It is I  
Who goes into our moon temple  
Who goes on to the patio dedicated to the Great Decapitator  
Where friezes display our worship  
And pacify him and our ancestors  
With blood


It is I  
Who keeps in balance the delicate cycle between Man  
And Nature

Yet I am also human  
Who deals with the everyday  
And the supernatural  
I am feared and respected  
But am not always looked at as a man  
My purpose in life is a blessing  
But is sometimes a curse  
Yet I must not dwell on this  
And I must go on with my duties  
drink the ancient potion  
And once again don the masks of a Shaman  
One who keeps counsel  
With spirits.

## Collage Assignment


### The Chavin

The Chavin people believed that the jaguar was an animal that could travel through the upper and lower spheres and into the underworld. The jaguar travels through the trees and hunts on the land. They also hunt in the water, which to the Chavins is linked to the underworld. The Chavins highly respected the jaguar. It is an important figure in their art and culture. It represents fertility and is associated with rain and thunder. The caiman and snake also represent water and fertility. Chavin deities display many characteristics of these animals.  double click yellow icon to see instructor comments

An agricultural people, the Chavin felt they needed to keep in good favor with water related deities. They needed the water to flow down from the mountains and streams to water their crops. Shamans were thought to be able to talk with the deities and gain favor with them. They would take on the persona of the jaguar to travel through the different spheres to speak with the deities and the deceased. 



They also gained favor through sacrificial ceremonies. Offerings of crops and sometimes humans were made to appease their gods. Chile peppers were burnt to increase tear flow in hopes of bringing the water down from the mountain streams. They believed that the streams were the tears of the mountains and that their own tears would encourage the water to flow in nature.

The Chavin believed that everything on earth is connected with everything else. The roar of the jaguar is like thunder and brings the rain. The rain fills the streams and these “tears of the mountains” feed the crops so they will grow. They took their surroundings and tied them all together as one. Man, nature, and the earth all participate in the same cycle. 

Here are some particularly good collage submissions, in terms of their visual impact:

Below: a “three-dimensional collage” submitted for Art 2 (Art History) focusing on Ancient Egypt



Above: an oil painting “collage” with symbolism centering on Mesoamerica, its geography, religious beliefs, and subsistence base.



To the left, a painted “collage” dealing with the religious beliefs of the Maya people and including references to the importance of sacrifice, worship at their “pyramid mountains, and recording events and observations in their hieroglyphic script.

I was delightfully surprised when I entered the Precolumbian exhibition at the Fresno Art Museum. Everything that we talked about in class seemed to come to life. I was very attracted to the statues that showed a lot of facial expression. I also spent a lot of time viewing the textiles; I found them to be very colorful with interesting patterns of artwork. One of the textiles that I really liked was the Morning Star motif. There is beautiful use of colors and I was very attracted to the stars. The two baskets, one small and the other larger were very impressive. I can't imagine the amount of time and work put into creating these. They looked to be very well made. The necklace of hollow gold beads and turquoise caught my eye right away. I thought the gold and turquoise looked beautiful together. I was also attracted to the warp pattern textile; it reminded me of the patterns you see on Mexican blankets today. The tapestry woven textile with the bright red color detailing birds and the shaman holding sticks was my favorite textile.

Overall, I thought the Precolumbian exhibit was great! I spend more than two hours viewing all the pieces. I would like to take my family for a visit and I would also recommend visiting the museum to my friends.

These first two paragraphs are good introductions to the project, giving us a sense of what the experience was like. The writer then goes on in the next paragraph to zoom in on one particular work.

My very favorite piece of Precolumbian art was the Nayarit "Emaciated Woman." This woman sitting with her head and arms slumped over her knees, her ribs bulging through her skin, is completely naked. Her breasts and female genitals are very obvious. She has five rings in her nose, several piercings in each ear, and two very narrow slits for eyes.

The writer begins with an objective description of the object, then continues with this next paragraph about her initial impressions/reactions to the work.

I think the first reason this piece caught my attention was the enormous size of the statue compared to the other smaller pieces. I then realized the slumped over position of her body and look of agony on her face made me feel sad or sorry for her. She made me feel almost depressed. She looks like she doesn't care about anything, like she's desperately exhausted with no spirit left. It was almost as if I wanted to help her. Maybe I was drawn to this piece because of her gender and I felt like I could identify with her pain. I remember thinking how hard life must have been for woman and that they were probably treated like animals or maybe worse.

Next, she introduces some factual information provided in the museum and begins a reassessment of what the piece may have been intended to mean. She carefully weaves together personal reaction, museum descriptions, and information received in her coursework, to form her final interpretation and summation.

That was my reaction before I read all of the information relating to the statue of the "Emaciated Woman." After reading the information about how this gaunt state was probably the result of severe fasting, my whole feeling for the statue was completely reversed. All of the information I have received through class lectures about shamans and the way they transform themselves, from human to a more deity-like state came rushing back to my mind. I was now in a totally different state of mind about the work.

I walked through the Precolumbian exhibit one more time and actually had a totally different experience. This time I envisioned myself as one of the Precolumbian people living in a small community with very little or no communication with other cultures. I tried to imagine myself living in a world with no resources, other than what nature provided, such as water and vegetation. Living in this type of environment was very stressful; I think day-to-day life was probably very physically exhausting.

The Huichol pilgrims went on pilgrimages that covered hundreds of miles and lasted several weeks that transformed their bodies into this emaciated state. These people's beliefs would have to be stronger than the will for life itself, to put their selves through such torture. The people believed that in order to be reborn as gods they had to cleanse themselves of their mortality by making many physical sacrifices. They gave up things like intercourse, eating, sleeping and even excretion. The people would return home emaciated, but fulfilled.

The woman's emaciated state could reflect the shamanistic view of being reborn from the bones. For shamans, bones are the source of life. The bones are the part of the body that withstands deterioration best after death. To the shaman, reducing yourself to a skeletal state is the same as entering the womb and being reborn. The Aztecs believed that new races of humans were made from the ground up bones of the dead, impregnated with the blood drawn from the penis of a god.

The Precolumbian art exhibit brought to life for me the desperate need for Precolumbian people to control their environment. Every aspect of their life was centered on pleasing the gods so they could have water. This was done through many different types of ceremonies and even human sacrifice.

