

Only No. _____ UMS# _____ Union-Date: _____ Sec# _____ PW-10001

ISC Use Only No. ISC Action

4/18/03 100 4/29/03 Date: 4/29/03 100-0900 100-0900

Curriculum Proposal Co-ordinator: 

การดำเนินงานตามแผนปฏิบัติการประจำปีงบประมาณ พ.ศ. ๒๕๖๓

[illegible][illegible]

_____ **Other**

Model	Misses (at 2000 models)
New Misses (Droptail)	~1800
New Misses (FIFO)	~200
New Misses (RR)	~200

[illegible]

The figure presents a comprehensive view of a genomic region. At the top, a horizontal bar indicates a scale or frequency, ranging from 0 to 100. This is followed by multiple tracks of genomic data. These include tracks for gene models (showing exons as boxes and introns as lines), recombination rates (represented by vertical bars), GC content (a green-to-red gradient bar), and other genomic annotations. The bottom portion of the image provides a detailed look at specific gene structures, such as those for PIPK-III, PIPK-IV, and related proteins, highlighting their exon-intron organization.

Sequence logo for the 100bp region around the start of the gene. The y-axis represents information content in bits, ranging from 0 to 1.5. The x-axis shows positions from -100 to 100. The logo shows a strong consensus for the sequence 'ATGAGT' at the start of the gene (position 0).

Figure 1 illustrates the experimental setup. A participant is seated at a table, looking at a screen. On the screen, a horizontal line represents the distance from a starting point (green dot) to a target (red dot). A vertical line segment is shown below the horizontal line, indicating the distance from the starting point to the target. The participant's hand is positioned at the starting point.

1. Catalog Description

ARHI 410 Nineteenth-Century European Painting

3 class hours

0 lab hours

Prerequisites: Junior Standing or Permission of Instructor

3 semester hours

The course surveys the history of Western painting from the late eighteenth century to the turn of the twentieth. The styles and movements covered range from neo-classicism to romanticism, realism, the Pre-Raphaelite painters, impressionism, symbolism, and post-impressionism. French painting is most heavily represented.

II. Course Objectives

Students will be able to:

1. Identify and critically evaluate themes, issues and comparative methods of

Discussion of "Modern", definition of terms ("avant garde", "Bohemian")
Preview of themes

J.M.W. Turner: *Rain, Steam, and Great Smokes* (1845)

(2 hrs)

J.M.W. Turner: *Rain, Steam, and Great Smokes* (1845)

Video on J.M.W. Turner

J.M.W. Turner: *Rain, Steam, and Great Smokes* (1845)

(2 hrs)

IV. Evaluation Methods

The final grade will be determined as follows:

- 25% Directed Responses to readings
Students will prepare typed Responses to questions regarding reading assignments drawn from a variety of sources illustrating a variety of approaches to art

historical inquiry. These will improve reading skills and
prepare students for meaningful class discussion.

- 25% Mid-term writing exercise

- 25% Research Paper
Each student will be required to write a ten page research paper.

- 25% Class Presentation

VIII. Bibliography

71 77 (2020) *The Politics of Enchantment: Romanticism, Media, and Cultural*

Studies. Waterloo, ON: Wilfrid Laurier University Press.

Brookner, A. (2000). *Romanticism and its Discontents*. New York: Farrar, Straus and Giroux.

Broude, N., and M. Garrard, eds. (1992). *The Expanding Discourse: Feminist Art History*. New York, NY: Icon Editions.

Brown, D.B. (2001). *Romanticism*. London: Phaidon.

Callen, A. (2000). *The Art of Impressionism: Painting, Technique and the making of Modernism*. New Haven: Yale University Press.

Eagleton, T. (2000). *Modernity, Modernism, Postmodernism*. Santiago de Compostela: Universidade de Santiago de Compostela.

Pollock, G. (1988). *Vision and Difference*. London: Routledge.

Prendeville, B. (2000). *Realism in Twentieth-Century Painting*. London; New York: Thames and Hudson.

Shaw, J. (2002). *Dreamstates: Puvis de Chavannes, Modernism, and the Fantasy of*

Smith, P. (1995). *Impressionism: Beneath the Surface*. New York: H.N. Abrams.

Wood, C. (2001). *The Shock of the Real: Romanticism and Visual Culture*

B1. One instructor will teach the course.

B2. The course fills a gap in the Art History curriculum. No other department offers a

B3. Seats will be made available to students in the School of Continuing Studies.

C. Implementation

C1. Faculty resources are adequate. The course has been offered as a Special Topic.

C2. Other resources needed include the acquisition of books in the library (the current allowances to the Art Department should be sufficient); and a suitable meeting space for a small seminar group (application will be made to the Department and to the Dean of the College of Fine Arts to establish such a space within the existing Art Building).

C3. None of these resources are funded by a grant.

C4. This course will be offered alternating Fall semesters.

C5. One section only will be offered in a given semester.

C6. The enrollment should be limited to 20 students because of the emphasis on