Course and Contact Information

Instructor:  Dr. Christy Junkerman, Lecturer

Office Location:  Art 117

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Office Hours:  T: 2-3, W 12:00-1:00 or by appointment.

Class Days/Time:  Tuesday: 3-5:45

Classroom:  Art 110

Course Description:

The Artist: The History of an Idea

The categories we use to organize experience give a fundamental structure to our understanding of the social world. We use categories to make distinctions and develop definitions, create boundaries, assign value, make priorities and, in general, order our perceptions of the world around us. These categories are often so widely accepted and basic to our understanding as to seem natural or obvious, and we tend to take them for granted without much question or analysis. In art history, one such fundamental category is that of the artist, a term that involves a whole constellation of assumptions, attitudes and values about the people who make or perform the things we call art, about the objects themselves, about human creativity and the creative process, and importantly, about what is and is not to be included in the significant category of art.

The task of this seminar will be to examine and to question this fundamental category, taking a comparative approach that will give us alternative perspectives against which to measure our own working assumptions. We will examine our own notions of the artist and then work to understand how past societies have structured and categorized the social roles, the activity and the production of the sorts of people we call artists in our own society. We will pay close attention to the historical development of the idea of the artist in western art, taking as a working assumption that this fundamental category is hardly natural, but like all complex categories has been socially constructed. We will attend to ways in which gender has played into the category of the artist in western societies. We will also consider the self-portrait as a location where ideas about the artist are engaged. We will read many primary sources and work hard to develop analytical strategies for reading them.

Our work will necessarily range widely across time and space. Students will write independent research papers and will be encouraged to apply the ideas of the seminar to whatever field of art history interests them most or in which they have already had some experience. Thus, although the course is listed as a
Renaissance seminar (and this period is fundamental for the development of the idea of the artist in the west), we will not limit ourselves to Renaissance material.

This three unit course is only available for a letter grade. It is designed to satisfy the GWAR requirement. The course covers professional standards of our discipline, such as style guide or publication style, formatting, reference citation, and figure permissions.

**Course Goals and Learning Outcomes**

After completing this course successfully you should be able to:

- produce a capstone or graduate level paper that demonstrates an ability to define and research a topic, engage in analytical thinking and write skillfully, accurately and effectively for an academic audience [or at least make progress toward that lifetime goal].
- demonstrate a familiarity with historiographical thinking and a [developing] mastery of issues that have shaped the history of western art and the idea of the artist.
- demonstrate an understanding of the development of a theme across time.
- demonstrate an understanding of and ability to use library and on-line resources and citation methods. Art history generally uses either MLA or Chicago Style citation methods.
- demonstrate an ability to find and use primary source material.
- demonstrate an ability to use essential art history software for the projection of slides.

**Required Texts/Readings**

I have ordered the following required book at the Spartan Bookstore:


Other readings will posted on the course website: [http://arth.sjsu.edu/courses/](http://arth.sjsu.edu/courses/). User name is arth. The password will be given to you on the first day of class.

**Library Liaison**

Our library Liaison is Rebecca Kohn. She can be reached via email at Rebecca.Kohn@sjsu.edu and by phone at (408) 808-2007. Her office is located on the 4th floor of the King Library and she welcomes students to contact her with research questions. Art and Art History Library Resources are available online at: [libguides.sjsu.edu/Art](http://libguides.sjsu.edu/Art). All of the University Library Resources can be accessed at: [libguides.sjsu.edu/az.php](http://libguides.sjsu.edu/az.php)

**Course Requirements and Assignments**

Written work for the course will include a short paper around the middle of the term and an independent research project on a topic developed out of the imagery or issues relevant to this course. Students will be encouraged to work on a topic that relates to their own particular interests in art history. The final paper should be about 10-pages in length (or whatever you need to do a good job without adding extra words) and involve thorough research. Each student will have an opportunity to present orally his or her research paper topic in class in the middle of the semester and then to present results of research during the last two sessions of the course. The final paper itself will be due at the beginning of exam week in May.

A seminar both allows and requires student participation in classroom discussions. You will be expected to come to class each week with the reading completed, ready to participate in class discussions.

Your grade for the seminar will be based on written work and presentations (80%) and on class participation (20%). Written work will be graded on standards of the profession of art history: accuracy, good understanding of the issues involved in your research topic, analytical thinking, breadth of research, skill in writing. Oral presentation grades will be based on ability to convey what you have learned, evidence of
preparation, and ability to use effectively the necessary presentation software. There is no extra credit in a seminar.

**Classroom Protocol**

For some reason the university has discounted attendance, but I and the rest of the class will certainly notice if you are not there. Unless you become quite ill and/or contagious, I expect you to attend every class, to be on time and, of course, to turn off your cell phone!

**University Policies**

**General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90–5](http://www.sjsu.edu/senate/docs/S90-5.pdf) at http://www.sjsu.edu/senate/docs/S90-5.pdf. More detailed information on a variety of related topics is available in the [SJSU catalog](http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html). In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/).

**Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

**Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at http://www.sjsu.edu/studentconduct/.

**Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.
**Course Schedule**

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>August 25</td>
<td>Introduction to the topic</td>
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<tr>
<td>2</td>
<td>September 1</td>
<td>Origin Stories: In the Beginning and Even Before:&lt;br&gt;Reading: <strong>Vasari</strong>, For now read just page 3-4 of the First Preface; <strong>Unknown Author or Authors, Bible</strong> (Revised Standard Edition), “Genesis,” Chapters 1-3; <strong>Boccaccio, The Decameron</strong>, two stories from the Sixth Day; <strong>Ovid, Metamorphoses</strong>, (Deucalion and Pyrrha)&lt;br&gt;5:00: We will attend the Tuesday night lecture by Dr. Simonson on Goya as a group</td>
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<td>3</td>
<td>September 8</td>
<td>Ancient Stories and Attitudes: <em>Ut Pictura Poesis</em>&lt;br&gt;Reading: Selections from <strong>Homer</strong> (<em>The Iliad</em>, “The Shield of Achilles”), <strong>Pliny (Natural History)</strong>, <strong>Quintilian (Instituto Oratoria)</strong>, <strong>Cicero (de Inventione)</strong>, <strong>Philostratus, (Imagines)</strong>, <strong>Lucian (“The Dream”)</strong></td>
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<td>4</td>
<td>Sept. 15</td>
<td>Ancient Stories&lt;br&gt;Reading: Selections from <strong>Ovid, Metamorphoses</strong> (“Apollo and Daphne,” “Narcissus,” “Medusa,” “Daedalus and Icarus,” “Pygmalion”)</td>
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<td>5</td>
<td>Sept. 22</td>
<td>The Renaissance Artist&lt;br&gt;Reading: Selections from <strong>Ghiberti (Commentaries)</strong>, <strong>Ceninni (The Craftsman’s Handbook)</strong>, <strong>Leonardo (On Painting)</strong>, <strong>Alberti (Treatise on Painting)</strong>, <strong>Vasari (Preface to the First, Second and Third Part)</strong></td>
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<td>6</td>
<td>Sept. 29</td>
<td>The Renaissance Artist&lt;br&gt;Reading: <strong>Vasari, Lives of the Artists</strong> (chapters to be determined)</td>
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<td>7</td>
<td>October 6</td>
<td>The Renaissance Artist&lt;br&gt;Reading: <strong>Vasari, Lives of the Artists</strong> (chapters to be determined)</td>
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<td>8</td>
<td>October 13</td>
<td>Presentations</td>
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<tr>
<td>9</td>
<td>October 20</td>
<td>Presentations</td>
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<tr>
<td>10</td>
<td>October 27</td>
<td>Visual Analysis Paper Due in Class&lt;br&gt;Meet with the Art Reference Librarian</td>
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<td>Week</td>
<td>Date</td>
<td>Topics, Readings, Assignments, Deadlines</td>
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<td>12</td>
<td>Nov. 10</td>
<td>The Renaissance Artist</td>
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<td>13</td>
<td>Nov. 17</td>
<td>Women Artists/Gendering Art</td>
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<td>14</td>
<td>Nov. 24</td>
<td>The American Artist:</td>
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<td>Reading: Sarah <em>Burns</em>, <em>Inventing the Modern Artist</em>, Chapter 2, “The Artist in the Age of Surfaces,” and Chapter 9, “Dabble, Daub and Dauber”</td>
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<td>15</td>
<td>December 1</td>
<td>Presentations</td>
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<tr>
<td>16</td>
<td>December 8</td>
<td>Presentations</td>
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<tr>
<td>Final Exam</td>
<td>Monday, Dec. 14, 2:45-5:00</td>
<td>Final Papers Due</td>
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