

**San José State University**  
**Department of Art & Art History**  
**ARTH 272: Word and Image**  
**Section 1, Fall, 2017**

**Course and Contact Information**

<b>Instructor:</b>	Dr. Christy Junkerman
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<b>Office Hours:</b>	Monday 12-1; Wednesday 9:30-10:30 or by appointment
<b>Class Days/Time:</b>	Tuesday 3:00-5:45
<b>Classroom:</b>	Art 110
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**Course Description**

The theme of our seminar will be the endlessly fascinating topic of the relationship between word and image, or specifically in our case, the telling of stories in pictures. We will concentrate our efforts on *The Metamorphoses* by the ancient Roman poet Ovid, a rich and wonderful retelling of ancient myths and stories of shape-changing--Daphne's metamorphosis into a laurel tree, for example--that explore the inescapable fact that everything changes. We are always on our way to becoming something else; new ideas are always being put into words; new things are always being made and our experience is always shaped by story.

This great poem has, among other things, articulated a deep awareness of human creativity and its astonishing, even magical, power to transform one thing into another--clay into a useful pot, a hunk of stone into a human figure, colored earth into a picture of a beloved, base metal into the image of a god. The poem has been a source of ideas for centuries of artists who have illustrated and explored its themes and stories. In fact, in the Seventeenth Century it was published with the subtitle "The Bible of Painters." At the same time, the poem explores and theorizes visuality in ways that have been remarkably resonant with contemporary visual theory. The richness and interest of the poem have made it a source for paintings for centuries, and thus, it offers to students the possibility of research topics in a range of historical eras.

In this seminar we will read large sections of the poem and then consider how the stories and the issues they engage have been taken up and transformed by artists and how these stories have shaped our understanding of the artist in the western tradition. Class work will engage closely with the poem and with Renaissance topics, but students will be encouraged to do individual research in the field of western art that is most pertinent to their own interests.

**Course Learning Outcomes (CLO) Course Goals and Student Learning Objectives**

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.
- practice close reading and close looking.
- demonstrate a mastery of word and image 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.
- demonstrate an ability to find and use primary source material.

### Required Texts/Readings

We will be reading extensive passages of Ovid's *Metamorphoses*. It is available in several translations, each with merits, but for our purposes I would like you to purchase the translation by Rolfe Humphries, published by Indiana University Press, Bloomington: Indiana, 1955 (1960). **ISBN-10:** 0253200016 or **ISBN-13:** 978-0253200013

### Other Readings

Additional reading will be available on the course website

The landscape is alive in the ancient world-- mountains, rivers, and trees are embodied as gods and nymphs--and, as you will see, this poem is intensely aware of geography and makes constant reference to Mediterranean place names. Thus, it will be useful for us to refer to maps to sort this out a bit. There are many resources on the internet. You can Google just about any geographical reference and find information, mostly with a focus on tourism. Here are urls for a couple of lovely old maps of ancient Greece to get you started.

Northern Greece

[http://0.tqn.com/d/ancienthistory/1/0/7/9/2/Reference-Map-of-Ancient-Greece---Northern-Part\\_.jpg](http://0.tqn.com/d/ancienthistory/1/0/7/9/2/Reference-Map-of-Ancient-Greece---Northern-Part_.jpg)

Southern Greece

<http://0.tqn.com/d/ancienthistory/1/0/8/9/2/Reference-Map-of-Ancient-Greece---Southern-Part-.jpg>

### Library Liaison

The liaison librarian for Art and Art History, Elisabeth Thomas, is an important resource for art history students. We will meet with her during the semester, but remember you can always contact her yourself. She can be reached by email at ([elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu)) and her website is

<http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

### Assignments and Grading Policy

#### Course Expectations:

We will begin the semester with a careful reading of the poem. Students will, with my assistance, lead class discussions of assigned sections of the poem.

As we read the poem, students will be expected to develop a research topic that explores the response to Ovid in the western tradition, either through a study of an Ovidian theme or of an artist who responds to Ovid. Individual work will be presented to the class twice during the seminar, first at an early stage near the middle of the semester and again in a more developed presentation near the end of the semester. The final paper, a research paper about 10-15 pages in length will be due on the date of the final exam.

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 actively in class discussions.

Your grade for the seminar will be based on written work—the capstone paper (75%) and on oral presentations and class participation (25%). I do use + and – grades. There is no extra credit. I will expect you to turn work in on time; you will need to plan carefully for a project as large as a seminar paper. If you fall behind, let me know sooner rather than later.

**Final Evaluation**

A final exam isn’t really appropriate for a seminar. Much of the final evaluation will be based on the capstone paper—see above.

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

**Art History 272 / Word and Image  
Fall, 2017  
Course Schedule**

*The reading in this schedule is subject to change, though due dates are not likely to change—I will stay in close touch with you by email (not text message), so be sure to check your email at least by the weekend before each class.*

**Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	August 29	Introduction
2	September 5	Narrative and the Visual Arts: An Introduction to Theory Read: Suzanne Lewis, “Narrative,” <i>A Companion to Medieval Art</i> , Malden MA and Oxford; Blackwell, 2006, pp. 86-105 (Course website)
3	September 12	Ovid, <u>Metamorphoses</u> : Book One <b>Read:</b> Humphries Translation: pp. 3-27.
4	September 19	Apollo and Daphne <b>Read:</b> Andrea Bolland, “ <i>Desiderio and Diletto: Vision, Touch and the Poetics of Bernini’s Apollo and Daphne</i> ,” <u>Art Bulletin</u> , Vol. 82, No. 2, pp. 309-30. Genevieve Warwick, “Speaking Statues: Bernini’s <i>Apollo and Daphne</i> at the Villa Borghese,” <u>Art History</u> , Vol. 27, 2004, pp. 353-381. (Course website)
5	September 26	Ovid, <u>Metamorphoses</u> : Books 2-4

6	October 3	Ovid, <u>Metamorphoses</u> : Books 5-7
7	October 10	<b>Read:</b> Ismene Lada-Richards, <i>Mutata corpora: Ovid’s Changing Forms and the Metamorphic Bodies of Pantomime Dancing,</i> <u>Transactions of the American Philological Association</u> , 143, Winter, 2013, 105-152.
8	October 17	Ovid, <u>Metamorphoses</u> : Books 8-10
8	October 24	Session with Rebecca Kohn, Art Reference Librarian
9	October 31	Preliminary Presentations
10	November 7	Feminists on Ovid <b>Read:</b> Alison Sharrock, “Gender and Sexuality,” <u>The Cambridge Companion to Ovid</u> , Philip Hardie, ed., 2002, 95-107; Genevieve Lively, “Reading Resistance in Ovid’s <u>Metamorphoses</u> ,” <u>Ovidian Transformations, Essays on the Metamorphoses and its Reception</u> , eds., Philip Hardie, et. al., Cambridge Philological Society, Cambridge, 1999, 197-213. (both on Course Website)
11	November 14	Pursuing a Theme: Reading to be developed together as a research exercise <b>Visual Analysis Due</b>
12	November 21	Pursuing a Theme
13	November 28	Word and Image—Concluding Discussion
14	December 5	Final Presentations
15	December 12	Final Presentations
Final Exam*	Thursday, December 14	<b>Final Research Paper Due</b>