

**San José State University  
Department of Art & Art History  
Art History 175, Theories and Methods of Art History,  
Section 1, Spring, 2018**

<b>Instructor:</b>	Dr. Christy Junkerman
<b>Office Location:</b>	Art 117
<b>Telephone:</b>	(408) 924-4334
<b>Email:</b>	<a href="mailto:christy.junkerman@sjsu.edu">christy.junkerman@sjsu.edu</a>
<b>Office Hours:</b>	Monday 12-1; Wednesday 9:30-10:30 or by appointment
<b>Class Days/Time:</b>	MW 1:30-2:45
<b>Classroom:</b>	Art 105
<b>Department Office:</b>	Art 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Description**

This course will take a sustained look at the history of our discipline and its methods; we will consider how art history developed as an independent intellectual discipline and how it has been practiced.

**Learning Outcomes and Course Goals**

The learning objectives of the course are to:

- 1) develop a critical understanding of the history of art history and provide an introduction to the thinkers who have shaped the discipline;
- 2) develop a critical awareness of the ideas, values and prejudices that have shaped art history and the issues that continue to enliven it;
- 3) learn new critical methodologies that can broaden understanding of art and sharpen awareness of the methodologies we use;
- 4) evaluate our assumptions about art, beauty, history, aesthetics;
- 5) improve vocabulary and critical analysis and critical reading skills;
- 6) and generally become more thoughtful, self-aware and careful interpreters of works of art.

These objectives will be assessed in the Papers, the Portfolio Exercise, the Oral Presentation and the Final Exam. Number 5 will be particularly addressed in the vocabulary work and in exercises assigned for specific readings throughout the semester.

## Required Texts/Readings

### Textbooks

Michael Hatt and Charlotte Klonk, Art History: A Critical Introduction to its Methods, Manchester and New York, 2006.

Christopher Green, ed., Picasso's *Les Femmes d'Alger*, Cambridge and New York, 2001.

### Other Readings

Other readings will be available on the Course Website <http://arth.sjsu.edu>. Click on course web pages at the left of the screen and then on our course; the user name is arth and the password will be given to you on the first day of class.

You will be expected to keep a running vocabulary list (see below) and thus should have a good dictionary at hand. There are many good ones, but I recommend the Merriam-Webster Collegiate Dictionary.

### Library Liaison (Required)

Our Library Liaison is Aliza Elkin. She can be reached by email at: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu)

She maintains an excellent Website: <https://libguides.sjsu.edu/Art>

### Coursework and Expectations

This will be a challenging course for all of us. The course will be run in a seminar-style with discussions and student presentations. Participation by each student is essential. Everyone must prepare the reading assignments each week and be ready to participate in the discussion. Individual students will lead discussion of the reading for each class with my assistance. My expectation is that you will not miss any classes, and absences will not be excused except in the case of serious or contagious illness. If it is absolutely necessary for you to miss a class or turn in an assignment late, you must notify me by email as soon as possible.

One of the challenges (but also an opportunity) of this course will be in the complexity of the reading we will necessarily encounter. I have tried to make choices that fall on the accessible side of the range of potential assignments, but the reading will be somewhat difficult. One way to face this challenge squarely is to use this class as an opportunity to improve critical reading skills and vocabulary. It is essential that you come to class with a hard copy of the reading in hand, ready to participate in the discussion, having read the material carefully (perhaps twice) and answered any prep questions or completed any exercises I have given you. We will develop an email list so that I can send you study questions or clarifications in advance of our class meetings. Our discussions will often include close reading of important passages.

### Vocabulary, Written Work and Grading

Throughout the semester, I would like you to keep an ongoing vocabulary list that will be handed in to me, perhaps unannounced, perhaps more than once, but certainly at the end of the course.

For **each reading**, prepare two vocabulary lists:

- Choose ten words in your reading that you do not understand and that seem important to know in order to improve your understanding of the reading. Look those words up and provide a definition for them that you can understand and could explain to others. This must be **handwritten**, not cut and pasted from the computer. (LO 5)
- Choose two concept words that seem essential to the argument of the author and work toward developing a definition in your own words of what is meant by the term. I have in mind, particularly, words that may seem familiar to you but are elusive in their precise meaning--"form" would be an example. I'd like you to do this each week, though it is possible that words will be repeated and that your understanding of them will change and grow. (LO5)

Each of you will be responsible for a painting that you will use as a basis for applying the ideas we encounter in the reading. I will assign these images near the beginning of the course. Students will produce a portfolio of exercises based on this painting and make a short presentation of these works in early October and then will come back to the image again and again during the class, giving quick presentations and writing two short papers. In all, you can expect to write about 15 pages for this course and give one or two short presentations. (LO 1-6).

There will also be a final exam that requires you to synthesize and apply the reading assigned for the second part of the course (LO 1-6).

### **Grading Policy**

Written work will constitute 75 percent of your grade (the visual analysis paper will be worth 10 percent, the groundwork presentation and portfolio 30 percent, the second paper 20 and the final exam 15). The other 25 percent will be determined by participation in class. Participation will be determined by contribution in class, the vocabulary work (10 percent) and occasional written exercises (10 percent) designed to improve your reading skills. I do use plus or minus grades.

- Papers must be turned in on time, but if for some reason you are unable to do so, I must receive an email from you, by the time the paper is due, informing me that the paper will have to be late. If you do not notify me, I will have to deduct points--2 points for each day the paper is late.
- There is no extra credit unless attendance at some event pertinent to our course becomes available.
- Please read the university policy on Academic Integrity below and know that I will not tolerate plagiarism of any kind, including reuse of your own work from another class.

### **Classroom Protocol**

The citizens of the State of California subsidize your education at a level that is higher than you probably realize. You owe it not only to yourself, but also to them to attend **every** class and make the most of it. I shouldn't have to put in writing that you are expected to be on time with your cell phone turned off and put away. That is simply mature behavior expected of any college student. If an emergency situation makes it necessary for you to make or receive a call during class time, you must inform me *before* class. I do not subscribe to the widespread current notion that a person who is not physically present requires more consideration than the people around you.

### **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 175 / Theories and Methods of Art History, Spring, 2018 Course Schedule

*This schedule is subject to change as necessary. Students will be notified in class and by email.*

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 24	Introduction
2	January 29	Ancient Theories of Imitation: Plato and Metaphysics <b>Read:</b> (Website) Excerpt from <u>The Republic</u>
2	January 31	Ancient Theories of Imitation: Aristotle and Literary Imitation <b>Read:</b> (Website) Excerpt from <u>Poetics</u>
3	February 5	Ancient Theories of Communication: Rhetorical Practice <b>Read:</b> (Website) Seneca, Quintilian, Cicero
3	February 7	Ancient Art History: The Elder Pliny <b>Read:</b> (Website) Excerpt from the <u>Natural History</u> , Book 35
4	February 12	Ancient Aesthetics: Plotinus <b>Read:</b> (Website) Three selections from the <u>Enneads</u> <b>Visual Analysis Due</b>
4	February 14	Provenance: The History of Objects <b>Read:</b> (Website) Ilaria Brey, Excerpt from the <u>Venus Fixers</u> : Frederick Hartt, <u>Excerpt from Florentine Art under Fire</u>
5	February 19	The Renaissance: Vasari and the Idea of the History of Art <b>Read:</b> (Website): Giorgio Vasari, "Prefaces" to the <u>Lives of the Artists</u> ; Raphael, "Letter to Baldassare Castiglione" (Website)
5	February 21	Winckelmann <b>Read:</b> (Website): Winckelmann, "Reflections on the Imitation of Greek Works in Painting and Sculpture"
6	February 26	Hegel <b>Read:</b> Hatt and Klonk, 21-39
6	February 28	What Do We Know and How Do We Know It? <b>Read:</b> Hatt and Klonk, 40-63
7	March 5	<b>Short Presentations</b>
7	March 7	<b>Short Presentations</b>
8	March 12	Normative Aesthetics: The Classical Tradition
8	March 14	Wölfflin and Formalism <b>Read:</b> Hatt and Klonk, 65-80. Wölfflin, (Website) <u>Principles of Art History</u> (excerpt)

9	March 19	<b>Groundwork for the Study of a Painting Portfolio due March 19</b>
9	March 21	Iconography <b>Read:</b> Hatt and Klonk, 96-109 and 114-118. Panofsky, (Website) "Studies in Iconology: Introductory" <b>Spring Break, March 26-30</b>
10	April 2	Panofsky
10	April 4	Picasso's <i>Les Femmes d'Alger (O.J. Version O)</i> <b>Read:</b> Green, " <i>Les Femmes d'Alger</i> ," Introduction, 1-14.
11	April 9	Picasso's <i>Les Femmes d'Alger (O.J. Version O)</i> <b>Read:</b> (JStor and Course Website) John Golding, "The <i>Femmes d'Alger</i> ," <u>Burlington Magazine</u> , Vol. 100, May 1958, 155-63; Baxandall, (Website) "Excursus against Influence"
11	April 11	<b>Study</b> Picasso drawings on the Course Website
12	April 16	Social History <b>Read:</b> Hatt and Klonk, 120-142. David Lomas, "In Another Frame: <i>Les Femmes d'Alger</i> and Physical Anthropology," in Green, 104-127.
12	April 18	Feminism and Identity <b>Read:</b> Hatt and Klonk, 145-173. Tamar Garb, "'To Kill the Nineteenth Century': Sex and Spectatorship with Gertrude and Pablo," in Green, 55-76.
13	April 23	Postcolonialism <b>Read:</b> Hatt and Klonk, 223-239; Patricia Leighton, "Colonialism, <i>l'art negre</i> and <i>Les Femmes d'Alger</i> ," in Green, 77-103.
13	April 25	Psychoanalysis <b>Read:</b> Hatt and Klonk, 174-199; Yve-Alain Bois, "Painting as Trauma," in Green, 31-54.
14	April 30	Modernist Art History and Non-Western Art <b>Read:</b> Marianna Torgovnick, <u>Savage Intellectuals, Modern Lives</u> (Website)
14	May 2	Picasso's <i>Les Femmes d'Alger (O.J. Version O)</i> : Yet Another Look <b>Read:</b> Christopher Green, "'Naked Problems'? 'Sub-African Caricatures'?" in Green, 128-149.
15	May 7	Reading to be announced
15	May 9	Faith Ringgold and the Story Quilts <b>Final Paper Due, May 9</b>
16	May 14	Final Discussion
Final Exam	Tuesday, May 22	<b>Final Exam</b> , 12:15-2:00 in our classroom