

San José State University
Department of Art & Art History
Methodology & Historiography of Art History/Theories of Art History and Art Criticism
ARTH 277-175, Fall 2019



Instructor: Dr. Dore Bowen, Associate Professor of Art History
Contact: Office is ART 123; email is dore.bowen@sjsu.edu
Office Hours: Thursday 1:30-3:30pm
Class Day/Time/Place: Tuesday 3-5:45 pm, Room ART 110
Prerequisites: ARTH 175 is the recommended prerequisite for ARTH 277

COURSE DESCRIPTION

This course examines primary methods and approaches for writing about art and culture. Students will read seminal essays about art history and its methods, participate in live and mediated discussion, and learn how to apply these ideas to a focused research project. The emphasis will be on theory in practice, and the classroom will be a site for discovery. The final paper will provide students the opportunity to work through art historical methods in relation to their own research.

COURSE GOALS AND LEARNING OUTCOMES

This seminar is designed to give students a specific understanding of critical approaches within the discipline of art history and visual culture. Upon successful completion of this course students will be able to: 1) critically read essays on the discipline and methods of art history and apply these frameworks in 2) verbal and 3) written discourse.

REQUIRED TEXTS, MATERIALS, RESOURCES

1. **The syllabus and schedule:** Print out the schedule and put in your binder, <http://www.sjsu.edu/art/documents/greensheets/> (scroll down to Bowen)
2. **Course Textbook:** You should order the second edition ASAP online or from the SJSU bookstore. Anne D'Alleva, *Methods and Theories of Art History*, 2nd Edition, Laurence King Publishers, 2012.

3. **Course Blog:** <http://imagineculture.blogspot.com/>. I will send an email invite to the email address you have on file with SJSU.
4. **Canvas:** You should check Canvas frequently. Under each module you will find a description of the weekly topic, weekly readings, and assignment information. You will also use Canvas to upload your presenter handout, research agenda, and final paper. Class changes or announcements will be posted on Canvas. Use your SJSU ID and password to log in; Help Desk is at 408-924-2377.
5. **Class Binder** to compile your class notes and presenter handouts.

LIBRARY LIAISON

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library, 4th Floor Administration Offices

Gareth can be reached via email or by telephone. Library Resources specific to art and art history are available online at: <https://libguides.sjsu.edu/Art>

DEPARTMENT ADVISING

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

ASSIGNMENTS

1) **Class Presentation:** Once during the semester two students will present the week's topic. This presentation is to be timed for the first half of the class (3-4pm). Partners ought to meet well before the week of the presentation to discuss ideas, organize, and select a few examples to show the class in light of the method in question. Presenters ought to **prepare a handout** to give each student the day of the presentation that includes: 1) your names, the date, the weekly topic, and the week's readings; 2) three terms from the reading *defined in your own words* (a definition based on the context in which the term is used rather than one from a website); 3) a short paragraph explaining, in your opinion, the significance and drawbacks of this approach, with an example if possible (for example, "psychoanalysis helps to explain why Da Vinci features birds in his drawings but not how these pertain to broad cultural attitudes."); 4) two questions for class discussion. This handout should be uploaded to Canvas before class. CLO 1, 2

Note: Student presenters are responsible for fetching the projector from the Visual Resource Library in ART 139 (must be returned by 5:30pm). The VRL curator Bob Rose will check it out to you. Be sure to tell Bob what sort of connector cable you need, and if you need sound. If available, Bob can provide you with a laptop, but best to bring your own.

2) **Blog Exercises and Class Participation:** Students will post a personal response for each of the weekly assignments noted in schedule by **Sunday 5pm** before the class in

which it is due. Students will also be graded upon their verbal discussion of their post and the weekly readings in class. CLO 1, 2

3) Research Agenda: Midway in the semester students are to complete a two page research agenda. This ought to include: 1) a two paragraph description of your final paper topic and method, and the rationale for pairing these two; 2) a list of possible primary sources to be used and where they are located; 3) a list of possible secondary sources to be used. It is to be uploaded to Canvas and brought to class in hardcopy on the due date. CLO 1, 2, 3

4) Final Paper: The final paper is to be 6-7 pages for undergraduates and 10-12 pages for graduates (with additional pages for footnotes, images, etc.). In class we will discuss the assignment at length. In brief, it is intended to be an opportunity to learn research and organization skills, develop a method for writing on art, and learn to write and revise based on comments. This paper will also result in a 10-15 minute in-class final presentation at the end of the semester. CLO 1, 3

5) Peer Review Workshop: Students will learn to critically assess an art history paper and provide suggestions for improvement. CLO 1, 2, 3

GRADING

1) Class Presentation	15%
2) 8 Blog Exercises and Class Participation	30% (8 x 3.8)
3) Research Agenda	15%
4) Final Paper/Presentation	35%
5) Peer Review Workshop	5%

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines and instructions.

PLEASE NOTE:

- **If students miss class for any reason they are responsible for acquiring the lecture notes from a fellow student.**
- Late or missed assignments will only be accepted *for emergency circumstances*. A *signed* physician's note explaining why the student is not able to fulfill the assignment is required.
- Except in cases of documented emergencies, *incomplete grades are not given*.
- There are no extra credit options for this course.
- SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

NUMERIC GRADE EQUIVALENTS

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

GRADING CRITERIA	A	B	C	D	F
(1) Responds appropriately to the assignment	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(2) Presents a clear topic or position	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(3) Focused and organized	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(4) Uses critical thinking	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(5) Uses a variety of appropriate college-level resources and cites sources	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(6) Provides supporting arguments along with examples	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(7) Evidence of research	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
8) Free of errors in grammar, punctuation, spelling, and format	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(9) Originality	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(10) Uses appropriate language for the discipline	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR

CLASSROOM PROTOCOL

Cell Phones and Computers

Students will turn their cell phones off while in class. Students who use electronic devices for activities *unrelated the class* will be asked to leave the class. If it continues students will be referred to the Judicial Affairs Officer of the University.

Personal Responsibility

- **If students miss class for any reason they are responsible for acquiring the lecture notes from a fellow student.**
- Students are responsible for understanding the policies and procedures about add/drops, academic renewal, withdrawal, etc.

Plagiarism and Recycling

- Plagiarism is taken very seriously and will result in an F on the assignment and possibly the course. If students would like to include material or planned to submit for another class, please note that SJSU's Academic Integrity policy S04-12 requires approval by instructors.

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/>."

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The schedule is subject to change with fair notice. **PLEASE NOTE: Students ought to complete the reading BEFORE the date listed for discussion. Blog assignments are to be posted by Sunday 5pm before the due date.**

Wk	Date	Topic, Readings	Assignments & Activities (Blog Assignments by Sunday 5pm)	Present
1	8/27	INTRODUCTION TO THE COURSE		
2	9/3	<p>Introducing Art History Anne d'Alleva, excerpt from <i>Look Again</i> (Canvas)</p> <p>"Active Reading Strategies" (Canvas)</p>	<p>Blog Assignment 1: Put an image on the class blog. Include your name, your artist, title, and date. (Other information as relevant.) In a short paragraph explain: Is this art? How does it pertain to history? Be prepared to discuss this image in class.</p>	
3	9/10	<p>Two Big Methods: Formalism & Biography d'Alleva, Excerpt from <i>Look Again</i> (Canvas)</p> <p>Patricia Emison, <i>The Shaping of Art History</i>, Ch. 1: Why Not Just Write Biography? (Canvas)</p>	<p>Blog Assignment 2: Post a formal <u>or</u> biographical reading of your image from last week's blog post. In a few lines explain why you chose the method you did. What does it allow you to see in the image? What not? Be prepared to discuss in class.</p>	Team 1
4	9/17	<p>Introducing Theory d'Alleva, <i>Methods and Theories of Art History</i>, Ch. 1: Thinking About Theory</p>	<p>Blog Assignment 3: Post an image on the blog that you feel needs to be better explained to be fully appreciated. It can be abstract or representational; a personal or known work. Post a question that you think would lead to an interesting reading of this work. Be prepared to discuss in class.</p>	Team 2

5	9/24	<p>Form, Symbol, Sign d'Alleva, <i>Methods</i>, Ch. 2: The Analysis of Form, Symbol, Sign</p> <p>C. S. Peirce, "What is a Sign?"</p>	<p>Blog Assignment 4: Post an image on the blog. It should be a popular image. In a short paragraph explain the signs you find in the image (of the three listed by Peirce - icon, index and symbol)? Explain in class.</p>	Team 3
6	10/8	<p>Library Workshop Booth, excerpt from <i>The Craft of Research</i></p>	<p>Meet in the lobby of the library at 3:20pm</p>	
7	10/15	<p>Art's Contexts: Materialist Perspectives d'Alleva, <i>Methods</i>, Ch. 3: Art's Contexts</p> <p>Theodor Adorno and Max Horkheimer, "The Culture Industry"</p>	<p>Research Agenda: Hardcopy due in class and uploaded to Canvas before class.</p> <p>Each student will have three minutes to explain their project in class. Prepare with images.</p>	Team 4
8	10/22	<p>Art's Contexts: Gender & Identity d'Alleva, <i>Methods</i>, Ch. 3: Art's Contexts</p> <p>Linda Nochlin, "Why Have There Been No Great Women Artists?"</p>	<p>Meet at ICA: We will meet at the San Jose Institute of Contemporary Art to see "Sense of Self," which features Bay Area photographers who explore identity and selfhood through portraiture. Presenters should facilitate discussion in the gallery. To this end presenters ought to go to exhibition prior to the class date to consider the work in light of the reading, and prepare appropriate questions.</p>	Team 5

9	10/29	<p>Women, Art, and Power After Linda Nochlin Mignon Nixon, "Women, Art, and Power After Linda Nochlin" October 163, Winter 2018 (Canvas)</p>	<p>Blog Assignment 5: Upload an image from last week's trip to the ICA and discuss in relation to "art's contexts" discussed the past few weeks.</p>	Team 6
10	11/5	<p>The Exhibition as a Critical Form Curator, Writer and Administrator James Voorhies to visit the class.</p> <p>Excerpt from James Voorhies, <i>Beyond Objecthood</i> (MIT Press, 2017)</p>	<p>Blog Assignment 6: Post an example of an exhibition that you feel succeeds in functioning as a critical form in its own right.</p> <p>Lecture 5-6pm. James Voorhies, <i>I Call This Work Research</i></p>	
11	11/12	<p>Psychology and Perception in Art <i>Methods</i>, Chapter 4: Psychology and Perception in Art</p>	<p>Blog Assignment 7: Write a short paragraph about the exhibition you posted last week in terms of spectatorship and the gaze. How is the viewer encouraged to look at the work? How does the exhibition's format and framing accomplish this?</p>	Team 7
12	11/19	<p>Structuralism and Post-structuralism <i>Methods</i>, Ch. 5: Taking a Stance Toward Knowledge (particularly pp. 131-149) Suggested: Martin Irvine module, Postmodern, Postmodernism, and Postmodernity</p>	<p>Blog Assignment 8: Post a "postmodern artwork" and explain in one paragraph what makes it postmodern. Is it stylistic? Thematic? The identity of the artist? The curatorial framework? All of these?</p>	Team 8
13	11/26	<p>Peer Review Workshop</p>	<p>Upload to Canvas and bring in a hardcopy of your paper draft. Include your name, a title, and bring in pencil and a colored pen.</p>	

14		Writing Workshop and Individual Sessions	<i>Last day of class</i>	
15	Wed 12/11 1445- 1700		<i>FINAL PAPERS DUE / IN-CLASS PRESENTATIONS:</i> Upload a copy of your final paper to Canvas <u>before we meet, and bring a hardcopy to class.</u> Be prepared to share your findings with the class in a 5-10 minute presentation. Bring snacks!	