

San José State University
Department of Art and Art History
Art History 277:
Seminar in Historiography, Theories of Space, sec. 1
Spring Semester 2021

Instructor:	Dr. Anthony Raynsford
Office Location:	Online via Zoom (details on Canvas)
Telephone:	(408) 924-4320
Email:	Anthony.Raynsford@sjsu.edu
Office Hours:	Tuesdays 2-4 PM, or Wednesdays 3-4 PM by appointment (Zoom)
Class Days/Time:	Monday, 3:00 - 5:45 PM
Classroom:	N/A (Class meets online only)
Prerequisites:	Graduate standing or instructor consent
Course Format:	Online Seminar

Additional Contact Information

* E-mail is generally the best method of contact during non-office hours.

* Please allow 48-hours for an e-mail response.

* Emergency: 911.....Campus Escort: 42222

* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Description

ARTH 277 is a seminar on Art Historiography, or the history of art history as a discipline. The course will involve reading a number of classic, foundational texts in art history, as well as the texts of important theorists who have directly impacted art historical methodology. It will also include texts by some lesser known or emerging scholars who have developed innovative methods. By studying a variety of significant art historical writings, students will be able to apply knowledge critically and selectively to their own research and scholarship. The course will be equally devoted to studying the history of the discipline and developing original research projects in the form of seminar papers.

Focusing on one significant theme in art history, this course examines methods and approaches for writing about art and culture, specifically through the critical lens of “space.” Through a close reading of key art historical and related texts, this course will examine the concept of space in multiple meanings of the word: as aesthetic form, as disciplinary form, as geographic representation, among others. The course will examine both representations of space (e.g. pictorial) and the social and/or aesthetic production of physical spaces (e.g. buildings, cities, and monuments). The course will involve close readings of authors, such as Heinrich Wölfflin, Erwin Panofsky, Svetlana Alpers, T.J. Clark, W.J.T. Mitchell, Michel Foucault, Roland Barthes, Richard Sennett, and Dell Upton. Such authors, have, each in different ways, addressed and theorized the relationship between spatial ideas and artistic forms. A number of these authors also constitute part what might be considered a canonical core of art history as a discipline. Thus, in addition to exploring the art historical theorization of space, this course will also present a critical survey of the discipline of art history, revealing its sources, assumptions, methods, and biases.

Students will read seminal essays, participate in discussion, and submit brief reading responses. Over the semester students will present on particular texts and relate these to works of art in order to locate their own interests within the discourses and methods of art history. The emphasis will be on applying methods to current research, and the classroom will be a site for discussing and testing ideas. A final seminar paper will provide students the opportunity to work through a particular set of methods as these pertain to their own research. Students will be expected to apply knowledge gained from various methods to their own particular objects of research. Research projects may range across all media, periods and cultures according to student interest.

Course Goals

This course is an advanced graduate seminar, whose purpose is to provide a forum for methodological discussion and the presentation of individual research. The course will allow students to develop familiarity with a key body of theoretical texts, in order thereby to apply these texts to new or ongoing research projects. Students will be expected to develop research projects related to the theme of the course as well as to present their work to the class. Students will also be expected to take an active role in class discussions, including introducing one or two readings during the semester.

Course Learning Outcomes (CLO)

Course Skill Learning Outcomes

Upon successful completion of this course, students will be able to:

LO1 - read texts closely and apply the knowledge gained to their own writing;

LO2 - demonstrate an understanding of critical concepts of space and their uses in art history;

LO3 - express (explain, analyze, develop, and criticize) ideas effectively, including ideas encountered in primary and secondary texts in art history;

LO5 - articulate their own art historical ideas and methods;

LO6 - write clear and effective scholarly arguments at a graduate level;

LO7 - organize and develop research for art historical audiences, including appropriate editorial standards for citing primary and secondary sources;

LO8 - conduct independent research, using primary and secondary sources available through libraries, electronic databases and, where appropriate, archival repositories.

Course Content Learning Outcomes

Upon successful completion of this course, students will have demonstrated mastery of:

LO9 - a wide range of theoretical and art historical approaches to space and spatial representations;

LO10 - some major issues and approaches to the writing of art history;

LO11 - the ability to critically examine spatial problems through a variety of artistic media.

Required Texts/Readings

Required Readings

All required ARTH 277 Course materials will be available on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com/>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.

Optional Materials

Other supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website.

Technological Requirements

As all class sessions will take place via Zoom, students should have access to a computer with a camera and with an operating system and hardware capable of handling the Zoom software. Students will also need access to a reliable internet connection. Broadband or high-speed internet access is preferable.

Library Liaison

Gareth Scott, email: gareth.scott@sjsu.edu

phone: [\(408\) 808-2094](tel:(408)808-2094)

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

Course Requirements and Assignments

The course requires one final seminar paper (weighted 40% of the overall course grade). There are also three preparatory assignments (weighted at 10% each), aimed at helping to develop the paper in stages. Roughly 75% of the course grade will be evaluated on the development and outcome of this final paper. The remaining 25% of the course grade will be evaluated on the comprehension of the readings as demonstrated through verbal explanations and a series of 12 short reading responses (each worth 1% of the overall course grade). Since the purpose of the course is to apply knowledge gained from a comprehension of these readings, however, the two portions of the course grade are, in effect, interdependent.

For more information see:

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) at <http://www.sjsu.edu/senate/docs/S16-9.pdf>.
- [University's Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) at <https://www.sjsu.edu/curriculum/courses/syllabus-info.php>

Final Examination or Evaluation

There is no final examination as such. However, students will be required to present their final papers to the class, and the class will meet during the scheduled final examination time.

For the university policy on final examinations, please see: [University Policy S06-4](#).

Class Participation

Class participation is an essential component of the course and is worth 10% of the grade. Participation requires active attendance in Zoom class sessions, engaging in discussion and verbally responding to course content. As the course will try to simulate a physical seminar, students are requested, insofar as feasible, to have their cameras on, be seated in a well-lit environment, and dressed as they would for a seminar on campus. Each seminar class will be divided in two parts of one-hour and fifteen minutes, with a fifteen-minute break between parts. Students may also be asked to share their screens for the purpose of making presentations. Such visual presentations will also count as part of class participation.

Grading Information

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 (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Assignment Format and Submission: Write all assignments with one-inch margins and a 12-point font in MS Word. Double-space, use page numbers on all pages, and put your name, title and assignment number on a cover page. Cite all outside sources by using the 'footnote' function and list these sources on a separate bibliography page, using the Chicago Manual of Style. All papers must be submitted electronically through Canvas. Keep a back-up disk of all your work.

Relative weight of course requirements:

- 1) Reading Responses, (12%)
- 2) Reading Presentations (8%)
- 3) Proposal Assignment (10%)
- 4) Methodology Assignment (10%)
- 5) Outline Assignment (10%)
- 6) Final Paper Assignment (40%)
- 7) General Class Participation (10%)

Learning Outcome Alignments:

All of learning outcomes are addressed, in slightly differing proportions, in all of the required assignments.

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

All papers must be original to this class (no "recycling"), meet all requirements of the assignment, and provide proper in-text source citations for all sources used (including textbook and Internet sources) for credit. Late papers will not be accepted except under special circumstances. Students must be present for all scheduled in-class presentations.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Course materials, including readings, lectures and presentations, are copyrighted, and students are prohibited from independently recording class activities (including class lectures, office hours, advising sessions, etc.).

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds. Schedule changes will be announced online and via Canvas.

Department Advising

For information about majors and minors in Art & Art History, for 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

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/>.” Make sure to review these policies and resources.

Course Schedule
Art History 277: Seminar in Historiography, sec. 1
Spring Semester 2021

Table 2 Course Schedule

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	February 1	Course Introduction
2	February 8	<p>Art History and Ekphrasis</p> <p>Michael Baxandall, "Language and Explanation," in Donald Preziosi ed., <i>Art of Art History : A Critical Anthology</i>. Oxford: Oxford University Press, 2009; Jaś Elsner, "Art History as Ekphrasis." <i>Art History</i> 33, no. 1 (2010): 10-27.</p> <p><i>Reading Response # 1: Ekphrasis</i></p>
3	February 15	<p>Formalism: Style and Spatial Representation</p> <p>Heinrich Wölfflin, "Plane and Recession," in <i>Principles of Art History</i>, pp. 73-123; Erwin Panofsky, "The Polarization of European Fifteenth-Century Painting in Italy and the Lowlands," in <i>Early Netherlandish Painting</i>, pp. 1-20.</p> <p><i>Reading Response # 2: Formalism</i></p> <p><i>Preliminary Proposal Due</i></p>
4	February 22	<p>Cross-Cultural History: Contrasting Perspectives</p> <p>Hans Belting, "Perspective as a Question of Images: Paths between East and West," in <i>Florence and Baghdad</i>, pp. 13-54.</p> <p><i>Reading Response # 3: Cross-Cultural Comparison</i></p> <p><i>Workshop I: Topic Proposals</i></p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
5	March 1	<p>Political Space: Subjects of the Gaze</p> <p>Michel Foucault, “Las Meninas,” in <i>The Order of Things</i>, pp. 3-16; Marvin Trachtenberg, <i>Dominion of the Eye</i>, pp. 1-8, 87-105.</p> <p><i>Reading Response # 4: Political Space</i></p>
6	March 8	<p>Visual Practices: Measuring and Mapping Space</p> <p>Svetlana Alpers, “The Mapping Impulse in Dutch Art,” in <i>The Art of Describing</i>, pp. 119-168; Renzo Dubbini, “Gazing at the Metropolis,” in <i>Geography of the Gaze</i>, pp. 186-209.</p> <p><i>Reading Response # 5: Visual Practices</i></p> <p><i>Content and Method Assignment Due</i></p>
7	March 15	<p>Social History: Class and the Production of Space</p> <p>T.J. Clark, “The View from Notre Dame,” in <i>The Painting of Modern Life</i>, pp. 23-78.</p> <p><i>Reading Response # 6: Social History</i></p> <p><i>Workshop II: Methodology</i></p>
8	March 22	<p>Visual Culture: Landscape and Ideology</p> <p>W.J.T. Mitchell, “Imperial Landscape,” in <i>Landscape and Power</i>, pp. 5-34; Ryan Mead, “Surveys, Illustrations, and Paintings,” in <i>Review</i> 35, no. 1, pp. 31-60.</p> <p><i>Reading Response # 7: Visual Culture</i></p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
-	March 29	[SPRING BREAK – NO CLASS]
9	April 5	<p>Structural Analysis: Bodies, Disciplines, and Architecture</p> <p>Michel Foucault, “Panopticism” in <i>Discipline and Punish</i>, pp. 195-228; Dell Upton, “Lancasterian Schools, Republican Citizenship, and the Spatial Imagination in Early Nineteenth-Century America,” in <i>JSAH</i> 55, no. 3, pp. 238-253.</p> <p><i>Reading Response # 8: Structural Analysis</i></p> <p><i>Outline Assignment Due</i></p>
10	April 12	<p>Documenting Ideal Space: Architecture and Urbanism</p> <p>Anthony Vidler, “The New Industrial World” and “The Idea of Unity and Le Corbusier’s Urban Form,” in <i>The Scenes of the Street</i>, pp. 244-257, 274-293.</p> <p><i>Reading Response # 9: Ideal Space</i></p> <p><i>Workshop III: Structure and Argument</i></p>
11	April 19	<p>Visual Codes of Place: People, Locations, and Otherness</p> <p>Amanda M. Brian, “Art from the Gutter: Heinrich Zille’s Berlin,” in <i>Central European History</i> 46, no. 1, pp. 28-60; Anthony W. Lee, “The Place of Chinatown,” in <i>Picturing Chinatown</i>, pp. 9-58.</p> <p><i>Reading Response # 10: People and Locations</i></p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
12	April 26	<p>Semiotics and Cultural Studies: Towers</p> <p>M. Christine Boyer, “The Instruments of Memory,” in <i>The City of Collective Memory</i>, pp. 367-420; Ruth B. Phillips, “Settler Monuments, Indigenous Memory,” in <i>Monuments and Memory, Made and Unmade</i>, pp. 238-253.</p> <p><i>Reading Response # 11: Semiotics</i></p>
13	May 3	<p>Addressing Collective Memory: Cities and Monuments</p> <p>M. Christine Boyer, “The Instruments of Memory,” in <i>The City of Collective Memory</i>, pp. 367-420; Ruth B. Phillips, “Settler Monuments, Indigenous Memory,” in <i>Monuments and Memory, Made and Unmade</i>, pp. 238-253.</p> <p><i>Reading Response # 12: Collective Memory</i></p> <p><i>Mini-Workshop: Thesis</i></p>
14	May 10	<p>The Idea of Public Space: Publics and Cities</p> <p>Don Mitchell, “The End of Public Space? People’s Park, Definitions of the Public, and Democracy,” in <i>Common Ground?</i> pp. 83-99; Kevin Loughran, “Parks for Profit,” in <i>Deconstructing the High Line</i>, pp. 61-72.</p>
15	May 17	<p>Student Presentations</p> <p>Student presentations of final papers</p>
Final Exam Day	Friday, May 21 12:15 – 2:30 PM	<p>Student Presentations</p> <p>Student presentations of final papers</p> <p><i>All final papers due in class</i></p>