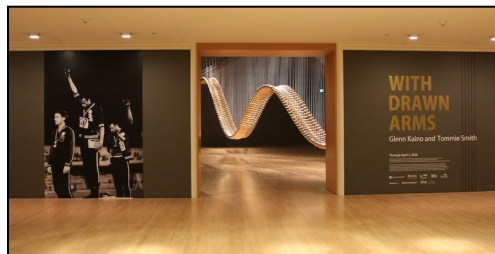


**San José State University**  
**Department of Art and Art History**  
**ARTH 101, Section 2: Art History Practicum**  
**Spring 2020**



Instructor: Dr. Dore Bowen, Associate Professor of Art History and Visual Culture  
Office: ART 123  
Telephone: 408-924-4721  
Contact Information: email [dore.bowen@sjsu.edu](mailto:dore.bowen@sjsu.edu)  
Office Hours: Tuesday 10am-noon, and by appointment  
Class Information: T/TR 1:30-2:45pm, ART 141  
Prerequisite: Art History and Visual Culture Major or instructor consent

### **Course Description**

This seminar applies art historical knowledge to real world situations. The course will introduce students to the practices of art history with particular focus on visual analysis, research tools and strategies, project organization, and the politics of display. Students will read and respond to essays, participate in site visits and workshops, and complete related assignments, ultimately applying these newly acquired skills to building a coherent curatorial proposal and exhibition.

The student final exhibition is designed as a response to two exhibitions currently on view at the San Jose Museum of Art and concerning San Jose State University history—*With Drawn Arms* and *Speed City*. Within this goal in mind students will learn about the current art ecosystem and its various roles, including the artist, gallery observer, critic, archivist, researcher, art historian, and curator. The emphasis will be on theory in practice, and the classroom will be a site for discovery.

**Course Learning Outcomes:** Upon successful completion of this course students will be able to:

1. conduct close analysis and research on artworks and exhibitions;
2. present ideas in written and oral form within an art historical framework;
3. translate practical skills to professional roles in the field, including museum educator, curator, installer, researcher, historian, and image professional;
4. plan a career direction in the field of art history.

### **Required Texts/Readings**

1. Syllabus/schedule: <http://www.sjsu.edu/art/documents/greensheets/> (scroll to ARTH 101)
2. Readings on Canvas at <https://sjsu.instructure.com>
3. The class blog: <https://arthistorypracticum.blogspot.com/>
4. *Chicago Manual of Style*: [https://www.chicagomanualofstyle.org/tools\\_citationguide.html](https://www.chicagomanualofstyle.org/tools_citationguide.html).

Use the “notes” method, without a bibliography.

### Library Liaison

Gareth Scott

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu), phone: (408) 808-2094

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

### Course Assignments

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](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

1) Seven Blog Assignments: These short writing assignments are due over the course of the semester. See schedule for dates and assignments. Posts are to be uploaded to the class blog by noon on Monday of the week due, so that other students can read and respond to the posts before class. Students will also present their posts verbally in class. CLO #1, 2

2) Curatorial Proposal: Each student will write a two to three-page curatorial proposal. The assignment, explained in detail in class, is to be uploaded to Canvas by the date given in the schedule. Students should use the *Chicago Manual of Style* for citation of appropriate sources. CLO #1, 2, 3, 4

3) Discussion, Workshop, and Exhibition Participation: Students will receive a participation grade, Credit/No Credit, for engaging in class discussion, presentations, and visits to exhibitions, archives, and museums. Students will also be graded on their participation in the catalog production, exhibition installation, and de-installation. CLO #2, #3

4) Catalog Response Essay: This three-page paper, explained in class, explores the student exhibition as a response to *With Drawn Arms* and *Speed City*, focusing on one topic examined during the semester. The paper will be included in the exhibition catalog. Students should use the *Chicago Manual of Style* for citation of sources. CLO #1, 2, 3, 4

### Final Examination

The final examination for this course consists of a class assessment of the exhibition.

### Grading

1) Blog Assignments x 7 (approx. 3.6% each)	25%
2) Curatorial Proposal	25%
3) Participation: Workshop & De/Installation Participation	25% C/NC
5) Catalog Response Essay – Final and Presentation	25%

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.

### 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 and examples	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(3) Work is focused and organized	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(4) Evidence of critical thinking and originality	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(5) Evidence of research: uses appropriate college-level sources and cites sources correctly	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(6) Correct grammar, punctuation, spelling, and formatting	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR

### Grading Information

- **Late or missed assignments are not accepted.** The **only** exceptions will be in the case of a signed physician’s note explaining why the student is unable to fulfill the assignment.
- **Incompletes are not given in this course** except in cases of documented emergencies.
- “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.
- **There are no extra credit options for this course.**

### Classroom Protocol

#### *Electronic Devices*

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 classroom. If such behavior 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. It is recommended that students arrange for exchanging notes in advance. Do not ask the instructor for lecture notes or summaries.**
- Students are responsible for understanding the policies and procedures about add/drops, academic renewal, withdrawal, etc.

### *Plagiarism*

- Plagiarism will result in an F on the assignment and possibly the course. Canvas is equipped with plagiarism detection so do not try it! A definition of plagiarism can be found on Judicial Affairs website.
- 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](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

## SCHEDULE FOR ARTH 101: Art History Practicum, Spring 2020

PLEASE NOTE: The schedule is subject to change with fair notice. Students should check the Canvas site for announcements regularly. Readings must be completed before class. Writing assignments are due by noon on the Monday of the week listed in the schedule. Museum and library activities (indicated by \*) are integral to this course. Off-site activities will begin at **1:45pm**. If you can't attend on a particular date please notify the instructor to make substitute arrangements.

WK	DATE	TOPIC AND READINGS	CLASS ACTIVITY	ASSIGNMENTS (Note: Assignments due Monday noon)
1	1/23	<b>INTRODUCTION TO COURSE</b> Introduce one another; course objectives, modules, workshops, assignment, etc.		
2	1/28 1/30	<b>WITH DRAWN ARMS &amp; SPEED CITY</b>  <b>READ:</b> Maureen Margaret Smith, <i>The 'Revolt of the Black Athlete,' in Myth and Milestones in the History of Sport</i> , Palgrave, 2011 (Canvas)  On <i>With Drawn Arms</i> @ SJMA: <a href="https://www.vanityfair.com/style/2019/10/tommie-smith-glenn-kaino-1968-protest-interview">https://www.vanityfair.com/style/2019/10/tommie-smith-glenn-kaino-1968-protest-interview</a>  <a href="https://cxainc.com/edition/with-drawn-arms-glenn-kaino-tommie-smith/">https://cxainc.com/edition/with-drawn-arms-glenn-kaino-tommie-smith/</a>  <a href="https://thecreativeindependent.com/people/glenn-kaino-on-reconsidering-the-everyday/">https://thecreativeindependent.com/people/glenn-kaino-on-reconsidering-the-everyday/</a>	1/28 DISCUSSION OF READING  * <b>1/30 MEET AT SJMA, WALK THROUGH <i>IN DRAWN ARMS AND SPEED CITY</i></b>	
3	2/4 2/6	<b>THE ART OF DISPLAY: MARK DION'S MELANCHOLY MUSEUM @ CANTOR</b>  <b>READ:</b> E. Bruce Robertson, "Curiosity Cabinets, Museums, and Universities" <i>Cabinet of Curiosities</i> , 2006 (Canvas)  Dorothee Richter, "Revisiting Display," <i>On Curating, Politics of Display</i> 22 (April 2014): 7-16 (Canvas)  On Mark Dion @ the Cantor, <a href="https://news.stanford.edu/2019/09/17/compelling-origin-story-stanford-museum-university-silicon-valley/">https://news.stanford.edu/2019/09/17/compelling-origin-story-stanford-museum-university-silicon-valley/</a>	2/4 PRESENTATION OF ASST #1; DISCUSSION OF READING; PREPARATION FOR EXHIBITION VIEWING ON 2/6  * <b>2/6 MEET AT STANFORD CANTOR CENTER, MARK DION EXHIBITION</b>	2/3 Blog Asst #1, analyze two key issues raised by <i>With Drawn Arms</i> at SJMA

4	2/11 2/13	<p><b>A BRIEF HISTORY OF CURATING</b></p> <p><b>READ:</b> excerpt from Hans Ulrich Obrist , <i>A Brief History of Curating</i>, JRP/Ringier, 2008 (Canvas)</p> <p>excerpt from Jens Hoffmann, (<i>Curating</i>) <i>From A to Z</i>, pp. 3-18 (A-E), JRP/Ringier, 2019 (Canvas)</p>	<p>2/11 DISCUSSION OF READING; PRESENTATION OF ASST #2</p> <p>* <u>2/13 MEET AT SJMA, WORKSHOP ON GRANTS &amp; GALLERY OBSERVATION</u></p>	<p>2/10 Blog Asst #2, review of Mark Dion’s <i>Melancholy Museum</i> in terms of its use of display strategies</p>
5	2/18 2/20	<p><b>EXHIBITION AS EDUCATION: SPEED CITY</b></p> <p><b>READ</b> <a href="http://historysanjose.org/wp/its-march-14-pi-day-whats-the-story-behind-this-pie/">http://historysanjose.org/wp/its-march-14-pi-day-whats-the-story-behind-this-pie/</a></p> <p><b>WATCH and READ</b> <a href="https://www.guggenheim.org/blogs/checklist/how-do-you-see-a-museum-with-your-eyes-closed">https://www.guggenheim.org/blogs/checklist/how-do-you-see-a-museum-with-your-eyes-closed</a></p> <p><b>REREAD:</b> Smith, The ‘Revolt of the Black Athlete,’ in <i>Myth and Milestones in the History of Sport</i>, Palgrave, 2011 (Canvas)</p>	<p>2/18 DISCUSSION OF READING; PRESENTATION OF ASST #3</p> <p>2/20 URLA HILL, CURATOR OF <i>SPEED CITY</i> VISITS CLASS</p>	<p>2/17 Blog Asst #3, propose a novel way to communicate the information in <i>Speed City</i> and discuss in terms of education and impact</p>
6	2/25 2/27	<p><b>THE GALLERY AS WORK OF ART</b></p> <p><b>READ:</b> Alison Green, Intro, Ch. 1, Ch. 2, in <i>When Artists Curate</i>, Reaktion, 2018 (Canvas)</p>	<p>2/25 DISCUSSION OF READING; PRESENTATION OF ASST #4</p> <p>* <u>2/27 MEET AT SJMA, GALLERY OBSERVATION</u></p>	<p>2/24 Blog Asst #4, with a gallery display of your choice, discuss the impact on the viewer’s body</p>
7	3/3 3/5	<p><b>VIEWING AND INTERPRETATION</b></p> <p><b>READ:</b> Judith Mastai, “There Is No Such Thing as a Visitor,” in <i>Museums After Modernism</i>, Blackwell, 2007 (Canvas)</p>	<p>3/3 DISCUSSION OF READING; PRESENTATION OF ASST #5</p> <p>* <u>3/5 MEET AT SJMA, INTERPRETATION WORKSHOP</u></p>	<p>3/2 Blog Asst #5, discuss the display from last week in terms of psychology and interpretation</p>
8	3/10 3/12	<p><b>THE CURATORIAL PROPOSAL</b></p> <p><b>READ:</b> “20 Curators Taking a Cutting-Edge Approach to Art History” at <a href="https://www.artsy.net/article/artsy-editorial-20-curators-cutting-edge-approach-art-history">https://www.artsy.net/article/artsy-editorial-20-curators-cutting-edge-approach-art-history</a></p>	<p>3/10 DISCUSSION OF READING; PRESENTATION OF CURATORIAL PROPOSALS</p> <p>3/12 COLLECTIVE WRITING EXERCISE, RESULTING IN CURATORIAL PROPOSAL</p>	<p>3/9 Curatorial Proposal due on <b>Canvas</b>, and in hard copy beginning of class on 3/10</p>

9	3/17 3/19	<p><b>SELECTING AND LABELING ARTWORKS</b></p> <p><b>READ:</b> "Writing Effective Art Exhibit Labels" at <a href="https://www.slideshare.net/stephaniepau/writing-effective-interpretive-labels-for-art-exhibitions-a-nuts-and-bolts-primer">https://www.slideshare.net/stephaniepau/writing-effective-interpretive-labels-for-art-exhibitions-a-nuts-and-bolts-primer</a></p>	<p>3/17 DISCUSSION OF READING; DISCUSSION OF ASST #6</p> <p>3/19 TBD</p>	<p>3/16 Blog Asst #6, include image, basic info, and interpretive information (see reading) of chosen an artwork for the exhibition</p>
10	3/24 3/26	<p><b>THE CURATORIAL PERFORMANCE</b></p> <p><b>WATCH:</b> Andrea Fraser at <a href="https://www.youtube.com/watch?v=f26ny2xcikk">https://www.youtube.com/watch?v=f26ny2xcikk</a> and <a href="https://www.artforum.com/video/andrea-fraser-speaks-with-artforum-58408">https://www.artforum.com/video/andrea-fraser-speaks-with-artforum-58408</a></p>	<p>3/24 DISCUSSION OF VIDEOS; CLASS WORKSHOP ON CURATORIAL PRESENTATION</p> <p>* <u>3/26 MEET AT SJMA, STUDENTS PRESENT EXHIBITION PROPOSAL</u></p>	
11	3/31 4/2	<b>SPRING BREAK – NO CLASS</b>		
12	4/7 4/9	<p><b>RESEARCH, ARCHIVES, AND COLLECTIONS</b></p> <p><b>READ:</b> Gabriella Giannachi, <i>Archive Everything</i>, Chapter 1: A Brief History of the Archive, MIT Press, 2015 (Canvas)</p>	<p>4/7 DISCUSSION OF READING AND CATALOG RESPONSE ESSAY</p> <p>* <u>4/9 MEET AT KING LIBRARY, WORKSHOP W GARETH SCOTT</u></p>	
13	4/14 4/16	<p><b>THE ESSAY IN THE CRITICAL DIALOGUE</b></p> <p><b>READ:</b> Paul O’Neill, “The Curatorial Turn, “ in <i>The Biennial Reader</i>; ed. Jelena Filipovic et al; Hatje Cantz; Ostfildern, 2010, pp. 240-259 (Canvas)</p>	<p>4/14: DISCUSSION OF READING; PRESENTATION OF ASST #7</p> <p>4/16 INDIVIDUAL MEETINGS</p>	<p>4/13 Blog Asst #7, present two scholarly sources that your Catalog Response Essay will be in critical dialogue with</p>
14	4/21 4/23	<p><b>THE CATALOG</b></p>	<p>4/21 PRESENTATION OF CATALOG RESPONSE ESSAY</p> <p>4/23 WORKSHOP ON CATALOG ASSEMBLY (CLASS DIVIDED INTO 4 TEAMS: EDITORIAL, LAY OUT, NARRATIVE, PICTURE/DESIGN)</p>	<p>4/20 Catalog Response Essay due on <b>Canvas</b> and in hard copy beginning of class 4/21. Post an image on blog for presentation on 4/21.</p>

15	4/28 4/30	<b>INSTALLATION</b>  <b>READ</b> “Hang Men: The Unsung Heroes of the Art World” at <a href="https://narratively.com/hang-men/">https://narratively.com/hang-men/</a>	4/28 DISCUSSION OF READING AND INSTALLATION (TBD)  4/30 INSTALLATION (TBD)	
16	5/5 5/7	<b>INSTALLATION</b>	5/5 INSTALLATION (TBD)  5/7 INSTALLATION (TBD)	
FINAL EXAM DAY	<b>5/19</b> <b>1215-</b> <b>1430</b>	<b>DEINSTALLATION AND CELEBRATION</b>		