

## ARTH 601: GRADUATE COLLOQUIUM IN ART HISTORY

PROF. LAWRENCE BUTLER, SPRING 2013

### COURSE SYLLABUS

This course is designed to acquaint graduate students in George Mason University's Master's program in Art History to the broad range of Art History taught in the Department, introduce them to the professors offering graduate seminars, and to help them prepare for the required slide exam in Art History.

**COURSE GOALS AND OBJECTIVES.** In this course, students will:

- Review the major periods and monuments of Western art and world art as taught in the GMU graduate program;
- Learn about the current major issues and important local museum collections;
- Prepare for graduate seminars in each of the major fields offered in the department;
- Become acquainted with the GMU Art History faculty;
- Consider teaching strategies for preparing future undergraduate classes;
- Prepare for and pass the slide exam required for the MA in Art History.

### COURSE REQUIREMENTS:

- Class attendance, with occasional in-class exercises.
- Assigned readings, including websites and documents on the Internet and on JStor.
- Weekly 1-2 pp. reading responses.
- One self-guided visit to a Baltimore or D.C. museum with a short critical write-up.
- One sample syllabus based on possible future teaching interests.
- A final exam that constitutes the required slide exam for the MA degree.

### TECHNOLOGY REQUIREMENTS:

- **GMU email accounts**—only GMU accounts will get announcements and grading access.
- Ability to find and print on-line text documents from the Internet and **Blackboard**.
- Computerized word-processing with spell-checkers and decent printers for all written work.

### TEXTBOOKS, available in the GMU bookstore:

- Marilyn Stokstad, *Art History*, 4<sup>th</sup> edition, vol. 1, in paperback. A CD is available but *not* required. Any earlier edition of Stokstad, *Art History*, Volume 1 is fine to use too, as is any recent edition of *Gardner's Art Through the Ages*.
- Diana Eck, *Darśan: Seeing the Divine Image in India*, 3<sup>rd</sup> ed. (Columbia U., 1998).
- Susan Woodford, *The Art of Greece and Rome*, 2<sup>nd</sup> ed. (Cambridge U., 2004).

Older editions of Stokstad, *Art History*, or the similar *Gardner's Art Through the Ages*, are also perfectly useful for the course.

### HOW TO REACH ME:

- Email: [lbutler@gmu.edu](mailto:lbutler@gmu.edu). No more private office phone, sorry. Budget cuts.
- To leave a voicemail message: History and Art History Department office at **(703) 993-1250**.
- Office hours: after class Mondays, Wednesdays 1:30 to 3:00, or by appointment.
- Office: **Robinson B340**, deep inside the History and Art History Department.

## TENTATIVE LECTURE AND READING SCHEDULE

**ARTH 601 meets on Monday evenings, 4:30 to 7:10, in Research 1, Room 201**

Readings should be done before class, and a 2-page written response will be collected beginning the second week of class. “Stokstad” refers to Marilyn Stokstad’s *Art History*, 4<sup>th</sup> edition, Volume 1. If you are using an older edition of Stokstad, *Art History*, Vol. 1, or *Gardner’s Art Through the Ages*, that’s fine. Just please find the appropriate chapters. Weekly review summaries, useful links, handouts and announcements will be posted on **Blackboard**.

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### PART I: SOURCES OF WESTERN ART

The museum paper will be assigned during this part of the course.

**Monday, Jan. 28: Introduction to the course. Prof. Larry Butler**

**Reading:** to be done when you can:

- Stokstad, Chapter 1: “Prehistoric Art in Europe”
- Stokstad, Chapter 2: “Art of the Ancient Near East”

(Or the equivalent chapters of *Gardner’s Art Through the Ages*, if that’s what you have)

Tuesday, Jan. 29: Last day to add classes.

Tuesday, Jan 29: Last day to drop classes without tuition penalty.

**Monday, Feb. 4: The Classical World. Prof. Carol Mattusch**

**Reading:**

- Stokstad, Chapter 5: “Art of Ancient Greece”
- Stokstad, Chapter 6: “Etruscan and Roman Art”

**February 11: Byzantine and Islamic Art. Prof. Larry Butler**

**Reading:**

- Stokstad, Chapter 7, “Jewish, Early Christian and Byzantine Art”
- Stokstad, Chapter 8: “Islamic Art”
- Choose THREE of the following, as it suits your needs. All are on Blackboard.
  - Robin Cormack, “The Definition of an Orthodox Christian Empire”
  - Ioli Kalavrezou, “Women in the Visual Record of Byzantium”
  - Martin Frishman, “Islam and the Form of the Mosque”
  - Mohamed Zakariya, “Islamic Calligraphy: A Technical Overview”
  - Lawrence Butler, “Mosques and Muslim Identity along China’s Trade Routes”
  - Eva Hoffman, “Pathways of Portability: Islamic & Christian Interchange from the Tenth through Twelfth Century.”

**February 18: Rediscovery of Egypt/Archeology/Museums. Prof. Carol Mattusch**

- Stokstad, Chapter 3: “Art of Ancient Egypt”
- Stokstad Chapter 4: “Aegean Art”
- Susan Woodford, *The Art of Greece and Rome*, 2<sup>nd</sup> ed. (Cambridge, 2004).

Friday, February 22: Last day to drop classes.

**Feb. 25: Western Medieval Art. Prof. Larry Butler.**

**Reading:**

- Stokstad, Chapter 14: “Early Medieval Art in Europe”
- Stokstad, Chapter 15: “Romanesque Art”
- Stokstad, Chapter 16: “Gothic Art of the Twelfth and Thirteenth Centuries”
- Stokstad, Chapter 17: Fourteenth Century Art in Europe
- Conrad Rudolph, “Introduction: A Sense of Loss: An Overview of the Historiography of Romanesque and Gothic Art” from *A Companion to Medieval Art, Romanesque and Gothic in Northern Europe*, ed. C. Rudolph (London: Wiley-Blackwell, 2010). Blackboard.

**March 4: South Asia. Prof. Robert DeCaroli**

**Reading:**

- Stokstad, Chapters 9 and 24, on South and Southeast Asia, parts dealing with India.
- Eck, Diana L. *Darśan: Seeing the Divine Image in India*, 3<sup>rd</sup> edition (New York: Columbia, 1998).
- Richard Gombrich. “Introduction, The Buddhist Way.” in *The World of Buddhism: Buddhist Monks and Nuns in Society and Culture*. (London: Thames and Hudson, 1984) 9-14.
- “Makakapi Jataka,” from *The Jataka or Stories of the Buddha’s Former Births*: E.B. Cowell trans. 6 volumes bound as 3 (Cambridge, Cambridge UP, 1851)(reprinted Motilal Banarsidass: Delhi, 1994) vol. 3: 225-227.

**Spring Break, March 10-17. No classes on March 11.**

**March 18: Southeast Asian Art. Prof. Robert DeCaroli.**

**Reading:**

- Stokstad, Chapters 9 and 23, parts dealing with Southeast Asia.
- Monica L. Smith. “Indianization? from the Indian Point of View: Trade and Cultural Contacts with Southeast Asia in the Early First Millennium CE” *Journal of the Economic and Social History of the Orient*, Vol. 42, No. 1 (1999), pp. 1-26 (JSTOR)
- Partha Mitter. *Much Maligned Monsters: A History of European Reactions to Indian Art* (Chicago: Chicago UP, 1977) 252-286.

**March 25: China and Japan. Prof. Larry Butler.**

**Reading:**

- Stokstad, Chapters 10 and 24, on Chinese art.
- Stokstad, Chapters 11 and 25 on Japanese art.
- Other readings to be announced.

**April 1: Renaissance Art. Prof. Larry Butler.**

**Reading:**

- Stokstad, Chapters 18 – 21, on Renaissance art in Europe
- Rebecca Zorach, “Renaissance Theory: A Selective Introduction”

**April 8: Baroque Art. Prof. Larry Butler.**

**Reading:**

- Stokstad, Chapter 22: Seventeenth-Century Art in Europe
- Mariët Westermann, “After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566-1700”
- Larry Silver, “Arts and Minds: Scholarship on Early Modern Art History (Northern Europe)”
- Elizabeth Cropper and Charles Dempsey, “The State of Research in Italian Painting of the Seventeenth Century.”

**April 15: European Modernism. Prof. Michele Greet.**

**Reading:**

- Stokstad, Chapters 29-32 on European art.
- Charles Harrison, “Impressionism, Modernism and Originality,” in Francis Francina et. al. *Modernity and Modernism: French Painting in the Nineteenth Century* (New Haven: Yale University Press, in association with the Open University, 1993), 141-218
- Charles Harrison, “Abstraction,” in Charles Harrison, Francis Francina, and Gill Perry *Primitivism, Cubism, Abstraction: The Early Twentieth Century* (New Haven: Yale University Press, in association with the Open University, 1993), 185-262.

For further background (optional):

- Oxford Art online (subject and artist entries for 19<sup>th</sup> and 20<sup>th</sup> century topics)
- Chu, Petra ten-Doesschate. *Nineteenth Century European Art*. Prentice Hall; 2nd edition, 2006.

**April 22: Latin America. Prof. Michele Greet.**

**Reading:**

- Stokstad, Chapter 12: Art of the Americas before 1300
- Stokstad, Chapter 26: Art of the Americas after 1300
- “Part III: Latin American Modern Art,” in O’Brien, Elaine et al. *Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms*. Blackwell Publishing, 2013. (pp. 281-352)
- For further background (optional): Bartz, J. *Twentieth-Century Art of Latin America*. Austin: University of Texas Press, 2001.

**April 29: American Art. Prof. Ellen Todd.**

**Reading:**

- Stokstad, Chapters 29-32, on American art.
- Other readings TBA.

**May 6: American Art. Prof. Ellen Todd.**

**Reading:**

- Stokstad, Chapters 29-32, on American art.
- Other readings TBA.

**Final exam: Monday, May 13, 4:30 to 7:15.**

## CLASS POLICIES

**Attendance** is necessary; much of the material will only be covered in our lectures. You are responsible for getting notes, and for all consequences of missed classes. **Class participation will affect your grade, if it is conspicuously good, conspicuously lacking, or continually disruptive.** I will be making spot checks of attendance—they're not perfect, but they help us both recognize a pattern.

**Classroom atmosphere.** Courtesy and common sense, please. We're all adults; sometimes emergencies come up. However, talking to friends during lectures, wandering in and out, cell phones, and eating food are all badly distracting to everyone else. **Chronic chatterers and latecomers are disruptive, and will be asked to leave the classroom** (Oh yes I can do that—University policy.).

**Written work** is a major part of the course, and will count heavily towards your final grade. Please study the explanation of my writing standards, attached to this syllabus. In short: **Papers must be written in good formal English, with full documentation** in a standard format such as MLA or Chicago. **All students are expected to use word-processors with spell-checkers. Spelling and grammar count.** Please submit papers typed, double-spaced, and PROOFREAD. **Badly written work will be downgraded, returned for a rewrite, or flunked,** as I see most appropriate.

**No email submissions of papers,** except in special cases with my prior permission. Sorry—I've tried—it causes too many problems. **Written work is due in hard copy in class on the due date.** Papers will not be considered "on time" unless and until I receive them I hard copy.

**Laptop computers** are fine for taking notes in class. No Facebook, Solitaire, etc. **Phones** will be turned off at all times, of course, as a courtesy to all. No computers or telephones may be used during tests.

**Late work will be graded down five points per day and ten points over a weekend.** Plan ahead--last-minute hard-disk and printer failures are your problem, and do not constitute legitimate excuses. **By the final exam, all missing work becomes F work.** Make-up tests and elaborate medical excuses will require verification with a physician's or associate dean's excuse. There will be no make-up final exams.

**English as a Second Language:** If English is not your first language, I will be happy to help you do your best in the writing assignments--by previewing papers, offering extra help, that sort of thing. But the final result must be written in good standard English. Please work with **The Writing Center**. See their web page for English language help, at: <http://writingcenter.gmu.edu/>. Look for the ESL (English as Second Language) tab.

**Learning disabilities.** If you are a student with disabilities, and you need academic accommodations, please see me *and* contact the Office of Disabilities Resources (ODS) or 703-993-2474. All academic accommodations must be arranged through that office. Visit their website: <http://ods.gmu.edu>.

**Religious holidays.** I have planned this course according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

**Auditors** are welcome to sit and listen, if there is room. If you would like to participate more actively, that's fine with me *if* (!!) you are keeping up with the assigned class reading. Otherwise, please be quiet.

**Academic honesty** is expected in all tests and writing, according the GMU Honor Code. "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work," according to the official website, <http://academicintegrity.gmu.edu/honorcode/> Please respect the Honor Code, our classroom standards, your fellow students, and yourself. Please report violations to the Honor Committee, using the procedures explained in the website. See the explanation of plagiarism, and how to avoid it, in the guidelines for writing.

## GRADING POLICIES

**TESTS** must be taken on the scheduled date. If there has been an emergency, it must be documented by a note from the dean's office or your doctor. In those cases, there will be one make-up test given, probably during the subsequent class. Tests will be graded by percentage. **Grades will be calculated as follows:**

A	= 100% to 93%, or 4.00	B-	= 82% to 80 %, or 2.67	D	= 60% to 66%, or
A-	= 92% to 90%, or 3.67	C+	= 79% to 77 %, or 2.33		1.0
B+	= 89% to 87%, or 3.33	C	= 76% to 73 %, or 2.00	F	= below 60% and
B	= 86% to 83 %, or 3.00	C-	= 72% to 70 %, or 1.67		receives no credit

I may award a final A+ in rare instances: 4.0 average *plus* unusually good writing and class participation.

**WRITTEN WORK** may be graded by points, or by the following criteria, as appropriate:

A = Startlingly good, exceeding our expectations, and well-written. Must be imaginative; NOT given for simply following directions.

B = Good effort with a good result.

C = Perfunctory; or, tried but missed the point; or, did something well but it wasn't the assignment; or, good idea but careless or sloppy.

D = Warning: accepted under protest.

F = Unacceptable as college-level work.

**Paper grades will be lowered** for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

**Late written work:** Papers are **due in class in hard copy** on the day specified. After that, late papers will be lowered five points a day, or half a grade, during the work week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even the best work "F" work after about ten days. **If you need an extension, you must ask for it *before* the due date, not on or after**, if you want to avoid a penalty.

**Ungraded work:** Maps and other ungraded exercises will be given checks, pluses or minuses only; when figuring up your final grade, these will help us determine borderline grades. **Missing maps will result in a lowering of your final grade by 5 points per item.**

**Class participation grade:** Normal class participation—showing up on time, keeping up with classwork, participating in group activities, not causing problems--will be figured as "B" level. Great class participation will be graded "A". Problematic will be graded "C" or lower, heaven forbid.

**FINAL GRADES** will be based on the average of your papers, test and class grades. Each assignment will be weighted thus:

Class participation, including attendance: 20%

Weekly reading responses, grouped grade: 20%

Museum report: 20%

Syllabus exercise: 20%

Final exam: 20%

**Final grades may be raised or lowered from strict average in the following circumstances:**

- I may raise or lower your grade in recognition of significant change over the course of the semester.
- **TWO PIECES OF GRADED WORK MISSING AT THE END OF THE COURSE WILL BE GROUNDS FOR FAILING THE COURSE REGARDLESS OF YOUR PRECISE AVERAGE.**
- **IF YOU FLUNK THE FINAL EXAM, WITH AN F ON ANOTHER MAJOR (20%) PIECE OF WORK, YOU WILL RECEIVE A FAILING GRADE FOR THE WHOLE COURSE.** To pass this course **you must demonstrate mastery of the material from all parts of the course.**

## DIRECTIONS AND GUIDELINES FOR ALL WRITING ASSIGNMENTS

There will be one short paper required for this class, with a final rewrite required. Specific directions will be handed out when the papers are assigned. In general, all written work for me, or for Art History in general, should be finished, professional-looking, and must observe the following rules:

**Organization:** College-level essays are to be carefully constructed and presented as finished products. They are not just journal entries or stream-of-consciousness. This means they must have a thesis of some sort, and present reasoned arguments through the examination of evidence. There should be an introductory thesis statement and a conclusion. Paragraphs should be used as a way to structure the argument so a reader can follow your thinking. An interesting or informative title is expected.

**Mechanics:** All papers must be typed and double-spaced, using a standard font in 10 or 11-point size. Please stick to plain old white paper and standard fonts. Handwriting is *not* OK. Single-spacing is *not* OK. Triple-spacing is *not* OK. Writing the whole darned thing in *italics* or some cute font you like is *not* OK. Pictures are nice, but strictly optional. Pictures cannot be a substitute for writing. Nice presentation is always welcome, but please be clear that adding pictures will not affect your grade unless they are explicitly part of the assignment.

**Spelling and grammar** are expected to be excruciatingly correct. Use the spell-checker. I will mark down work for sloppy spelling and grammar. If the writing is really awful—ungrammatical, no evidence of proofreading, horrible spelling, or laughably short—I will not read it. I'll return it as unacceptable, with an F. I may allow rewrites, depending on the class, but the highest grade for a rewritten F paper is C.

**Page limits** should be observed, and should be your guide to the depth of writing: a one-to-two page paper is pretty much a quick observation, with thesis and conclusion. Three-to-five pages means there is time to develop a thesis and argue it through several paragraphs, considering several different questions, angles or pieces of evidence. An eight-to-ten page paper usually includes research, as will be made clear.

**Citations.** All papers, whatever length, must include the complete and correct citation of any sources of information to avoid the appearance of plagiarism. Generally-known facts are not normally cited. Anything else is, including a long summary of facts from one source, a single opinion stated by another author, and any direct quote. If you are using information from museum labels or pamphlets, cite that too.

When you do citations, please use one of these two standard forms, as you have learned here in college:

- **MLA style**, using parenthetical page references and list of works cited at the end of the paper.
- **Chicago style**, using correctly-done footnotes and a bibliography.

Both of these are explained in detail in the Infoguides available on the University Libraries website:

<http://infoguides.gmu.edu/humcites>

Do citations carefully and correctly! Points will be deducted for missing citations of information, missing page numbers, missing list of “works cited” at the end, or just messed up mechanics.

**Plagiarism** is a serious academic offense. Here is how the **GMU Honor Code** defines it, as quoted from the University Catalog, <http://www.gmu.edu/academics/catalog/0203/apolicies/honor.html>:

B. Plagiarism encompasses the following:

1. Presenting as one's own the works, the work, or the opinions of someone else without proper acknowledgement.
2. Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgement.

That means **you must acknowledge your source of information**. Museum labels, anonymous pamphlets, and websites all count as sources, and must be acknowledged—even if you are summarizing them with word changes. **Plagiarism is cheating, and will be reported to the Honor Committee for action.** For more on the procedures, see <http://academicintegrity.gmu.edu/honorcode/>.