

DEPARTMENT OF ART EDUCATION AND ART HISTORY

AEAH 4800

Methodologies in the History of Art and Visual Culture
Fall 2011

Dr. D. A. Baxter, Associate Professor of Art History and
Interim Chair of the Department of Art Education and Art History

Course meets Wednesdays 11-1:50 in ART 226

Office Hours: Wednesdays and Fridays 10-11 in Department office and by appointment

Email through ECampus or Denise.Baxter@unt.edu

COURSE DESCRIPTION: Survey of major contributions to the development and practice of art history methodologies and visual arts studies (including theory and criticism) from the 16th century to the present. Taught as a seminar, with emphasis on research (bibliographies, papers) as well as class discussion based on weekly assigned readings and presentations. Prerequisite(s): ART 1200, ART 2350 and ART 2360; must have completed art history entrance event and have degree audit on file.

LEARNING OUTCOMES:

- Distinguish between art historical research methods and critical theories
- Develop research questions
- Ascertain and apply appropriate research methods
- Develop and employ art historical bibliography appropriate to specific research questions and methods
- Develop and present (both orally and in a written research paper) a clearly articulated art historical argument supported by appropriate evidence

COURSE STRUCTURE: This course combines lecture, discussion, student presentations and various forms of active learning. Assessments are both individual and group. Students are required to work in a group on the major assignment, the semester-long research paper.

REQUIRED TEXTS: No books have been ordered for this course. All readings will be provided via ECampus or other online method. You are expected to have hard copies of each week's readings with you at each class period. Please annotate your readings.

Suggested Texts:

While none has been ordered for the class, you may find a guide to research very helpful in this as well as your subsequent art history courses – particularly seminar. Possibilities include the following:

- Sylvan Barnet, *A Short Guide to Writing About Art* (New Jersey: Prentice Hall, 2007).
- Wayne C. Booth, Gregory C. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press, 2008).
- Marcia Pointon, *History of Art: A Student's Handbook* (New York: Routledge, 1997).
- Henry M. Sayre, *Writing About Art* (New Jersey: Prentice Hall, 2008).

ASSESSMENT: Please note that all assignments listed below are mandatory. Failure to complete any assignment listed below will result in a failing grade for the course. All written work must be submitted through ECampus before class time begins. This includes days when the class will not be meeting together as a whole. You must also bring a hard copy to class.

Critical theory application papers (7 paper x 6% each)	42%
Research Project (the final grade for which is explained below)	40%
Participation in weekly class meetings	18%
	100%

Here's how you calculate your final course grade. First, you take the grades that you received on each assignment. Here's a sample:

Critical theory application papers average grade:	83
Research Project:	78
Participation:	92

$$\text{Here's the math} = .42(83) + .4(78) + .18(92) = 82.62 = B$$

Critical theory application papers:

There are seven critical theory application papers due throughout the course of the semester. Each one should be 1-2 pages long in Times New Roman (or other similar) 12 point font, double-spaced, with one inch margins. All should be both turned in electronically using the Turn It In links on ECampus before the class period on the day on which the assignment is due and a hard copy must also be brought to class.

For the first critical theory application paper, the formal analysis, you will select the object that will be at the crux of your work throughout the course. With the exception of the formal analysis critical theory application papers, you will have a choice as to whether to write an individual paper or a paper that you write in conjunction with your assigned group. If you select the group assignment, all members of the group will receive the same grade for the assignment. If it is a group paper, it must be written on an object that had been the subject of the formal analysis of one of the members of the group.

Otherwise, you work on the object that you yourself selected.

Each of these papers should present and substantiate an argument. With the different methodological approaches, the evidence that you will need to substantiate that argument will change and therefore the nature of your research will change. Research will be necessary. Proper (*Chicago Manual of Style*) bibliographic format must be deployed. The quality of both your concepts and their presentation will be considered in the assessment of these papers.

Research Project:

The research project is the overarching work of the semester and will be done as a part of a group and will focus on and offer a methodologically appropriate and well-researched interpretation of an object that was selected by one of the members of the group for the original formal analysis assignment. The final research project grade, which constitutes 40% of the course grade, is comprised of multiple assignments with multiple deadlines. All written assignments must be submitted before class time via the links available on ECampus. Hard copies must also be brought to class.

Date	Research Project Assignment	Description	%
10/5	Thesis and research questions	Your group should identify the object upon which you will be working and develop a viable thesis – or argument – about it and several (minimum 3) research questions that will facilitate proving this argument.	5%
10/26	Preliminary annotated bibliography	Your group should come up with a working bibliography of sources that will help you to prove your argument (or change it, depending upon what you find). These sources should certainly include journal articles. There should be a minimum of 10 sources. These should be formatted following <i>Chicago Manual of Style</i> format for bibliographies and annotated by 2-3 sentences that indicate what the source is and how it will be helpful.	10%
11/16	Outline	This should be a substantive outline that indicates evidence that will be used to substantiate different aspects of your paper's argument. It should also indicate who is expected to accomplish what! Seeing as the rough draft deadline is simply	10%

		one week away, it would be wise to already have many of these sections drafted.	
11/23	Rough draft	You rough draft must be complete – 10 pages of text in Times New Roman or equivalent 12 point font, double-spaced, with one inch margins – in addition to bibliography, which need not be annotated. It should present and support a methodologically appropriate argument about your object. It should be grammatically correct, well-written, and follow <i>Chicago Manual of Style</i> footnote format.	10%
12/7	Presentation	Your group will, together, deliver a polished, illustrated 10 minute presentation of your research findings.	15%
12/9	Presentation assessments	In this individual assignment, you will offer assessments of each of the other group presentations. On what object were they working? What was their argument? What methodology did they use? Was it appropriate to the object? Was their evidence sufficient? Was their presentation polished? What grade would you assign? There should be a minimum of 1 long paragraph for each presentation. Due before 5pm.	5%
12/12	Final group assessment	This is an individual assignment. Offer an assessment of your role in the Research Project. What did you contribute? What did others contribute? This was a semester-long collaborative experience and this is the moment where you need to explain your role in it. Due before 11pm.	5%
12/12	Final paper	Submit the final paper and feel great about the good work you have done this semester. Due before 5pm.	40%

ATTENDANCE POLICY: Due to the nature of the course, your attendance is absolutely imperative. You are permitted one absence during the semester. After one absence, your final course grade will be lowered by one full letter grade. In addition, since you will miss out on the participation opportunities during any missed class period, your participation grade will also be negatively impacted. Arriving more than 15 minutes late to class and/or leaving class more than 15 minutes early may be counted as an absence. So, please come to class prepared, show up on time, stay the full period, and let's do some great work together!

LATE WORK POLICY: Late work loses 10% (one full letter grade) for every day, including weekends. For sake of clarity, the clock starts upon the due date and time and continues until the assignment is turned in. In other words, if the assignment was due on Wednesday 21 September before 11am, it would have earned a grade of 82, and you turn it in at 1pm of the same day, it will then earn a grade of 72. On Thursday at 11:30 am that grade would drop to 62. Remember, however, that all course assignments are mandatory. **Failure to complete any assignment will result in a failing grade for the course.**

AMERICAN DISABILITIES ACT: The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

COURSE RISK FACTOR: According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES: Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

STUDENT CODE OF CONDUCT: Students in this course are subject to the University of North Texas code of student rights and responsibilities available at www.unt.edu/csrr. By taking this course, you agree to refrain from any and all forms of physical and/or verbal abuse, harassment, threats, or intimidation towards students, faculty, staff or others associated with course delivery or instruction. Cases of harassment, threats or abuse will be reported to University authorities.

STUDENT BEHAVIOR IN THE CLASSROOM: Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr

Dr. Baxter retains the right to change this syllabus with or without notice.

	Due:	<p>Roland Barthes, "The Death of the Author," in <i>Image, Music, Text</i>, translated by Stephen Heath (New York: Hill and Wang, 1977): 142-148.</p> <p>Michel Foucault, "What Is An Author?," in Paul Rabinow and Nikolas Rose, eds., <i>The Essential Foucault</i> (New York: New Press, 2003): 377-391.</p> <p>Critical Theory Application Paper #2</p> <p>Write a response to the formal analysis papers written by the other members of your group. Submit this paper electronically and bring it to class. Please remember that all papers are due both electronically (before class) and should be brought to class as a hard copy as well.</p>
5 October	<p>Topic:</p> <p>Due:</p> <p>Research Project Due:</p>	<p>Research: Library session</p> <p>Meet in library room 136 in the Willis Library and prepare to do work on your object</p> <p>Critical Theory Application Paper #3</p> <p>Write an analysis of your object as understood through the lens of the artist, biography, and the author</p> <p>Thesis and research questions</p>
12 October	Topic: Readings:	<p>Marx and the Commodity</p> <p>Karl Marx, "The Fetishism of the Commodity and its Secret" in <i>Capital, volume 1</i>, excerpted in Nicholas Mirzoeff ed., <i>The Visual Culture Reader</i>, 2nd edition (London: Routledge, 1998): 122-123.</p> <p>Paul Wood, "Commodity" in Robert S. Nelson and Richard Shiff eds., <i>Critical Terms for Art History</i> (Chicago and London: University of Chicago Press, 2003): 382-406.</p> <p>Laurie Schneider Adams, "Contextual Approaches I: Marxism," in <i>The Methodologies of Art: An Introduction</i> (Boulder: Westview Press, 1996): 58-78.</p> <p>Craig Clunas, "Social History of Art," in Robert S. Nelson and Richard Shiff eds., <i>Critical Terms for Art History</i> (Chicago and London: University of Chicago Press, 2003): 465-478.</p> <p>Meyer Schapiro, "The Social Bases of Art," in Charles Harrison and Paul Wood, eds., <i>Art In Theory, 1900-1990: An Anthology of Changing Ideas</i> (Oxford and Cambridge: Blackwell Publishers, Ltd., 1992): 506-510.</p> <p>For a useful, but optional, overview, see:</p> <p>Michael Carter and Adam Geczy, "The Work of Art as Commodity" in <i>Reframing Art</i> (Oxford and New York: Berg, 2006): 93-124.</p>
19 October	Topic: Readings:	<p>Feminist and Queer Interventions</p> <p>Linda Nochlin, "Why Have There Been No Great Women Artists?" [1971] in <i>Women, Art, and Power and Other Essays</i> (Boulder: Westview Press, 1988): 145-178.</p> <p>Norma Broude, Mary D. Garrard, Thalia Gouma-Peterson, and Patricia Mathews, "An Exchange on The Feminist Critique of Art History," <i>The Art Bulletin</i> 71, no. 1 (March 1989): 124-127.</p> <p>Richard Meyer, "Identity," in Robert S. Nelson and Richard Shiff eds., <i>Critical Terms for Art History</i> (Chicago and London: University of Chicago Press, 2003): 345-360.</p> <p>James Smalls, "Making Trouble for Art History: The Queer Case of Girodet," <i>Art Journal</i> 55, no. 4 (Winter 1996): 20-27.</p> <p>Whitney Davis, "'Homosexualism,' Gay and Lesbian Studies, and Queer Theory in Art History" in Mark Cheetham, Michael Ann Holly and Keith Moxey, eds., <i>The Subjects of Art History: Historical Objects in Contemporary Perspective</i> (Cambridge: Cambridge University Press, 1998): 115-142.</p> <p>Amelia Jones, "Feminism, Incorporated: Reading 'Postfeminism' in an Anti-Feminist age" in Amelia Jones, ed., <i>The Feminism and Visual Culture Reader</i> (London: Routledge, 2003): 314-329.</p> <p>For a useful, but optional, survey of feminist interventions in art history see also: Thalia Gouma-Peterson and Patricia Mathews, "The Feminist Critique of Art History," <i>Art Bulletin</i> 69, no. 3 (September 1987): 326-357.</p>

	Due:	Critical Theory Application Paper #4 Marxist-based analysis of your object
26 October	Topic: Readings: Due: Research Project Due:	Semiotics Michael Hatt and Charlotte Klonk, "Semiotics" in <i>Art History: A Critical Introduction to Its Methods</i> (Manchester: Manchester University Press, 2006): 200-222. Anne D'Alleva, "The Analysis of Form, Symbol, and Sign" in <i>Look! Again: Art History and Critical Theory</i> (Upper Saddle River, NJ: Prentice Hall, 2005): 17-45. Roland Barthes, "Myth Today," in <i>Mythologies</i> , Translated by Annette Lavers (New York: Hill and Wang, 1972 [1957]): 109-159. Hubert Damisch, "Semiotics and Iconography" in Donald Preziosi, ed., <i>The Art of Art History</i> (Oxford: Open University Press, 2009 [1998]): 236-242. Critical Theory Application Paper #5 Analysis of your object through the lens of gender and/or sexuality Preliminary annotated bibliography
2 November	Topic: Readings: Due:	Post-colonialism and Race Linda Nochlin, "The Imaginary Orient," in <i>The Politics of Vision: Essays on Nineteenth-Century Art and Society</i> (New York: Thames and Hudson, 1989), 33-59. Timothy Mitchell, "Orientalism and the Exhibitionary Order," in Donald Preziosi, ed., <i>The Art of Art History: A Critical Anthology</i> (Oxford: Oxford University Press, 1998): 455-472, 559-560. John P. Bowles, "Blinded by the White: Art History and the Limits of Whiteness" <i>Art Journal</i> 60, no. 4 (Winter 2001): 38-67. Michael Camille, "Rethinking the Canon: Prophets, Canons, and Promising Monsters" <i>Art Bulletin</i> 78, no. 2 (June 1996): 198-201. Critical Theory Application Paper #6 Semiotic analysis or deconstruction of your object
9 November	Topic: Readings: Due:	Where do we find this stuff: Museums, the academy, the canon and the survey Vernon Hyde Minor, "Part One: The Academy," in <i>Art History's History</i> , 2 nd edition (New York: Prentice Hall, 2000): 7-27. Mitchell Schwarzer, "Origins of the Art History Survey Text," <i>Art Journal</i> 54, no. 3 (Autumn, 1995): 24-29. Mark Miller Graham, "The Future of Art History and the Undoing of the Survey," <i>Art Journal</i> 54, no. 3 (Autumn, 1995): 30-34. Peter Bacon Hales, "Discipline/Survey," <i>Art Journal</i> 54, no. 3 (Autumn, 1995): 65-69. Romy Golan and Christopher S. Wood, "Charisma and Self-Doubt in the Western Tradition," <i>Art Journal</i> , Vol. 54, No. 3 (Autumn, 1995): 78-81. Vernon Hyde Minor, "The New Art History and Visual Culture," in <i>Art History's History</i> , 2 nd edition (New York: Prentice Hall, 2000): 150-156. Donald Preziosi, "The Art of Art History," in Donald Preziosi, ed., <i>The Art of Art History: A Critical Anthology</i> (Oxford: Oxford University Press, 1998): 507-525. Critical Theory Application Paper #7 Analysis of your object through the lens of post-colonial theories
16 November	Topic: Research Project Due:	Group Meetings Outline
23 November	Topic: Research Project Due:	Thanksgiving: No class meeting Rough draft
30 November	Topic:	Research project meetings as needed

		SPECIAL SESSION: FACULTY RESEARCH PAPERS/APPLYING TO GRADUATE SCHOOL: 1-3pm
7 December	Topic: Research Project Due:	Group Presentations Presentation
9 December	Research Project Due:	Presentation assessments These are due before 5pm
12 December	Research Project Due:	Final group assessment: These are due before 11pm. Final paper: These are due before 5pm.

STUDENT ACKNOWLEDGEMENT:

I have read this syllabus. I agree to comply with all of the provisions it describes. I understand that this class includes a substantial amount of reading and discussion. I understand the attendance and late policies. I am aware that absences and late work will result in a lowered final grade. I understand that failure to complete any assignment listed below will result in a failing grade for the course. By taking this course, I agree not to commit acts of academic dishonesty and that any act of academic dishonesty may result in a grade of "F" for the course. I hereby agree to the syllabus and its provision.

AEAH 4800.001: Methodologies in the History of Art and Visual Culture

Print your name

Date

Signature

ID Number