

Art 482.001: Research and Methods
Art 595.001: Research, Literature, and Techniques
Dr. Emily Newman
Texas A&M University – Commerce

Tuesday, 2:00-5:00PM, ART 111
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COURSE DESCRIPTION AND OUTCOMES

In this advanced art history class, the student will be introduced to basic approaches and various research methodologies in the history of art. We will study the history of art history for the sake of understanding the origins, applications, and strengths and weaknesses of these methods; acquaint ourselves with major figures who devised some of the principal tools for crafting written narratives of art; contextualize art historiography so as to ascertain the motives and social forces underlying significant developments; and assess the current state of art history, so as to determine how scholars today continue and change this centuries-old discipline. Working to refine our research skills, the students will produce an exemplary research paper incorporating the methods and tools that we have investigated over the semester.

COURSE OBJECTIVES

- read, understand, and critique foundational texts in art and art history
- learn to analyze the relationships among content, context, and style
- acquire a working knowledge of the specialized vocabulary used in art history
- develop ability to analyze important documents, artist writings, and criticism
- enhance visual literacy and critical thinking skills
- complete a major research project, resulting in a substantial paper with a thesis argument and backed by accurate research
- learn how to correctly use Chicago Style in their research, as well as how to write and prepare a formal thesis-style paper

RESPONSIBILITIES AND ASSESSMENT

Students' ability to meet the course objectives and learning outcomes will be evaluated through written assignments, class participation, and a major research project.

REQUIRED TEXTBOOK

Robert S. Nelson and Richard Shiff, eds. *Critical Terms for Art History*, 2nd edition, 2004, ISBN: 0226571688

John Berger, *Ways of Seeing*, 1990, ISBN: 0140135154

Kate Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition, 2013 ISBN: 0226816370.

Additional readings will be handed out in class.

You are expected to bring the assigned readings to class.

COURSE REQUIREMENTS:

Participation: Each person is expected to come to class prepared, which means having completed the reading, brought appropriate textbook, paper, and writing utensils, and ready to engage in the class. Each student will also contribute by leading discussion for one class period. A major part of the participation requirement is ATTENDANCE, which is mandatory.

Attendance: Each student in this course is allowed no more than **two** unexcused absences. Each absence after this results in the lowering of the grade by 1/3 of a letter grade. When a student accrues **more than five unexcused absences** the instructor has the right to drop the student from the course or to give them a failing grade.

Unexcused absences require no explanation. For an absence to be considered excused, appropriate documentation must be presented. Excused absences are defined in The Student Guidebook and various university policies, but the policy employed in this class is confined to the following: (1) Participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) Verifiable legal proceedings; (3) Documented cases of illness, injury, or emergencies. **All such excuses must be shown to the instructor in original, written, documentary form within 7 days of the absence(s) together with a photocopy for the instructor's records.** (Please understand that this copy is a student's only record of an absence.) In lieu of documentation, the absences become unexcused and are counted as such.

Research Project: Throughout the course, you complete a major research project. Information will be given on this separately.

Thematic Study: You will choose one of the Whitechapel Documents of Contemporary Art books, and thoroughly analyze it, resulting in a class presentation.

Grade Breakdown:

20% Participation 25% Thematic Study 55% Research Project

Grade Scale:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% or Below

TECHNOLOGY REQUIREMENTS

Internet Access: An Internet connection is necessary to participate in discussions and assignments, access readings, transfer course work, and receive feedback from your professor. View the requirements as outlined in Technology Requirements above for more information.

Software: To fully participate in online courses you will need to use a current Flash enabled browser. For PC users, the suggested browser is Google Chrome or Mozilla Firefox. For Mac users, the most current update of Firefox is suggested.

At a minimum, you must have Microsoft Office 2013, 2010, 2007 or Open Office. Microsoft Office is the standard office productivity software utilized by faculty, students, and staff. Microsoft Word is the standard word processing software, Microsoft Excel is the standard spreadsheet software, and Microsoft PowerPoint is the standard presentation software. Copying and pasting, along with attaching/uploading documents for assignment submission, will also be required. If you do not have Microsoft Office, you can check with the bookstore to see if they have any student copies.

SYLLABUS CHANGE POLICY

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

NONDISCRIMINATION NOTICE

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

HANDING IN ASSIGNMENTS

Each assignment must be handed in at the beginning of class and **will NOT be accepted via email unless specified**. Because of the structure of the course, late assignments will not be considered.

FORMATTING

All written assignments must be typed using the following guidelines: 12 pt. Times New Roman font, 1" margins, double-spaced, with page numbers. Artwork titles must be italicized. Failure to format properly will result in a lower grade.

EMAIL POLICY:

For all emails sent, please **include full name, student ID, and the class** that you are attending. Do not send emails to myself and other professors at once, as each professor has different issues to address.

CLASSROOM POLICIES:

Statement on Student Behavior:

All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment (See Student's Guide Handbook, Policies and Procedures, Conduct).

All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each others' differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

Prohibited during class:

- **Cell Phones/Blackberries/MP3 Players:** Please keep these devices off while class is in session. It is disrespectful to your classmates. No cell phones are allowed during exam sessions. If you need to check the time, consult the clock in the classroom. Repeated use of these devices will result in being asked to leave.
- **Computers and tablets**
- **Headphones of any kind**
- **Sleeping**
- **Sunglasses**
- **Smoking of any kind, including e-cigarettes**
- **Disruptive or distracting behavior:** Texting, conversing with other students during class, loud eating, etc.
- **Repeated entering/exiting the classroom:** Please be on time to class. Not only is disruptive to the class environment, but you could miss important class announcements. This is a short class, so there should be no need to come in and out throughout the class period. Additionally, repeated tardiness will count with your absences, and could result in a lower grade.

Academic Dishonesty: There is **no tolerance** for any kind of academic dishonesty in this course. This includes, but is not limited to, plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, and misrepresenting absences. Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, expulsion from class and/or the University, and a failing grade.

Discussion: In this class, we will look at a wide array of artwork, some of which might include nudity, intense language, violence, etc. Each person will bring their own experiences to the art, and should feel comfortable expressing their opinions and vulnerabilities. The classroom is a safe environment, and each student should behave with integrity and treat their peers with respect.

Research and Methods/Research, Lit, and Techniques Schedule*

9/1 - Project Information, bring in one of your artworks/projects for discussion

9/8 - "Representation" in *Critical Terms for Art History*, edited by Robert S. Nelson and - Richard Shiff, 2nd edition. Chicago: University of Chicago Press, 2003.

Jules Prown, "Mind in Matter: Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17, no. 1 (spring 1982): 1-19.

Formal analysis written according to Prown's process - must be on a 3D object that is NOT your own work of art (3-5 pg) DUE (include image of work discussed)

9/15 - "Examining Art History"

Michael Hatt and Charlotte Klonk, "Hegel and the Birth of Art History," from *Art History: A Critical Introduction to Its Methods*, Manchester: Manchester University Press, 2006, 21-39.

T.J Clark, "On the Social History of Art," originally from *Image of the People*, New York: Thames and Hudson, 1973: 9-20.

Rosalind Krauss, "In the Name of Picasso," *October* 16 (Spring 1981): 5-22.

Michel Foucault, "Las Meninas," from *The Order of Things: An Archaeology of Human Sciences*, originally published in French in 1966.

Leo Steinberg, "Velázquez' *Las Meninas*" *October* 19 (Winter 1981): 45-54.

9/17 - Proposals Due at NOON By Email

9/22 - "Sign" and "Simulacrum" in *Critical Terms for Art History*

Rosalind Krauss, "Notes on the Index: Seventies Art in America" *October* 3 (Spring 1977): 68-81.

Jean Baudrillard, "Simulacra and Simulations," from *Jean Baudrillard, Selected Writings*, ed. Mark Poster (Stanford; Stanford University Press, 1988), 166-184.

Proposals Read and Comments Written

9/29 - "Modernism" and "Avant-Garde" in *Critical Terms for Art History*

Clement Greenberg, "Avant-Garde and Kitsch" in *Art and Culture*. Boston: Beacon Press, 1989, 3-21 (first published in 1939).

Rosalind Krauss, "The Originality of the Avant Garde," in *The Originality of the Avante-Garde and Other Modernist Myths*. Cambridge: MIT Press, 1986, 1-41.

David Joselit, "Notes on Surface: toward a genealogy of flatness." *Art History* 23, no. 1 (March 2000): 19-34.

10/1 - Final Proposal Due

10/6 - "Postmodernism/Postcolonialism" in *Critical Terms for Art History*

Theodor Adorno and Max Horkheimer, "The Culture Industry; Enlightenment as Mass Deception," in *The Cultural Studies Reader*, edited by Simon During, 31-41.

Andreas Huyssen, Selection from "Mapping the Postmodern," *New German Critique* no. 33 (Autumn 1984): 8-28.

Cameron McCarthy and Greg Dimitriadis, "Art and the Postcolonial Imagination: Rethinking the Institutionalization of Third World Aesthetics and Theory" *ARIEL: A Review of International English Literature* 31, no. 1/2 (Jan-April 2000): 231-253
 Christian Kravagna, "Encounters with Masks: Counter Primitivism in 20th Century Black Art," *Art History and Fetishism Abroad*, edited by Gabriele Genge and Angela Stercken, Bielefeld, Germany: Transcript-Verlag, 189-204.

10/13 - "Ritual" and "Fetish" in *Critical Terms for Art History*

Anne McClintock, "Maid to Order: Commercial Fetishism and Gender Power," *Social Text* 11: 87-116.

Sylvester Okwunodu Ogbecchie, "Transcultural Interpretation and the Production of Alterity: Photography, Materiality, and Mediation in the Making of "African Art" in *Art History and Fetishism Abroad*, 113-128.

Linda Nochlin, "The Imaginary Orient," from *The Politics of Vision: Essays on Nineteenth-Century Art and Society*, New York: Harper and Row, 1989.

10/20 – Film Screening - *Tim's Vermeer* (2014) and ep. of *Every Picture Tells a Story*

10/27 - Documents of Contemporary Art Presentations

11/3 - "Gaze" and "Gender" in *Critical Terms for Art History*

Judith Butler, "Gender Trouble, Feminist Theory, and Psychoanalytic Discourse." Rpt. in *Feminism/Postmodernism*. Ed. by Linda J. Nicholson, 1990, 324- 40.

Jonathan Weinberg, "Things are Queer," *Art Journal* 55,no.4 (Winter 1996):11-14

Abigail Solomon-Godeau, "Is Endymion Gay? Historical Interpretation and Sexual Identities," from *Girodet 1767-1824*, ed. By Sylvain Bellenger, Paris: Gallimard: 2006, 81-95.

11/10 - John Berger, *Ways of Seeing*. New York: Penguin Books, 1990. Bring in one popular magazine for discussion.

11/17 - Roland Barthes, "Death of an Author," in *Image - Music - Text*. Ed. and trans. Stephen Heath. New York: Hill and Wang, 1977, 142-148.

Michel Foucault, "What is an Author?" from *Bulletin de la Soci t  Fran aise de Philosophie* 63, no. 3 (1969). Reprinted in Donald Preziosi, ed. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 1998, 299-314.

11/24 - Three copies of paper due (black and white illustrations are fine)

12/1 - Peer Review Discussion

12/8 - Work Day

12/15 - Final Paper Due and Pecha Kucha style Presentation @ 3:30

