

Art 3395: Methods of Art History
University of Missouri Saint Louis
Fall 2007
Lucas Hall 203
Tues and Thurs., 3:30-4:45 PM

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Office Hours: 5:00-6:00 T/Tr
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Course Description:

Why and how was art history as a discipline invented? As the discipline has evolved, what kinds of questions have art historians attempted to answer? This class is a seminar that addresses these and other questions related to the practice of the discipline. Its primary objective is to give advanced art history students an overview of the history of art history in the form of a survey of methods used by practitioners since the sixteenth century. Its second objective is to familiarize students with the resources available for research and the bibliographic and editorial skills employed by art historians.

Students will be evaluated on the following skills:

- Demonstration of understanding of art historical methodologies.
- Ability to conduct art historical research.
- Ability to articulate and organize a rhetorical argument and employ correct editorial style in writing a research project.
- Ability to present material orally to a group.

Pre-Requisites: Art History 1100, 9 additional hours (3 classes) in art history

Course format

The course will be conducted as a seminar. I will review key concepts relating to the topic of the week, but the class will depend on the active participation of all students. Careful reading of the assigned texts is essential. All reading should be done before the Tuesday class. Please bring to class your copies of the assigned readings from the coursepack for reference.

Website: <http://mygateway.umsl.edu>

This will be used to post grades, worksheets, announcements and some readings.

Required Texts

Vernon Hyde Minor, *Art History's History*, 2nd edition (Prentice-Hall: Upper Saddle River, NJ, 2001)

Coursepack: AH3395: Readings: a collection of photocopies of primary sources

Both are available at the bookstore in the MSC; a copy of Minor is also on reserve in Thomas Jefferson Library. Additional readings will be available on MyGateway or as handouts.

Recommended Texts:

Sylvan Barnet, *A Short Guide to Writing About Art*, various editions (New York: Longman)

In addition to discussing various approaches to writing about art objects, Barnet includes a very useful synopsis of the Chicago Manual of Style form for notes and bibliography. There are several copies on reserve in Thomas Jefferson Library (N7476 B37 1993/2000/2005 or 1336/PT).

James Hall, *Dictionary of Subjects and Symbols in Art* (New York: Harper, 1979)

This is a very useful guide to iconography in Western art. In Thomas Jefferson Library: Ref: N7560 H34 1979

Requirements

Attendance/Participation

3 unexcused absences are allowed; a sign-in sheet will circulate each class meeting. After three absences, attendance grades will be lowered. 3 latenesses = 1 absence. If you are late it is your responsibility at the end of class to make sure that your presence is recorded on the sign-in sheet.

As noted above, much of the success of this course depends on your willingness to engage actively with the ideas presented in the readings. I will keep note of which students contribute to class discussions. There will also be in-class writing assignments and quizzes that will count towards your participation grade.

Worksheets: To assist in preparing for class discussions, students are asked to complete written worksheets; some will take the form of written responses to questions relating to the reading and others will ask students to develop questions about the readings. Most are due in class; a few may be due via e-mail by 5 PM the day before class. *No late worksheets will be accepted.* These must be word-processed; please use 1" margins and 10 or 12 point type.

Twelve worksheets will be assigned. Two are required; you will be allowed to skip three. Each worksheet will be graded pass/fail. The course grade for the worksheets will be as follows: 9 sheets completed = A; 8 = A-/B+; 7 = B; 6 = B-/C+ etc. Extra credit will be given for the completion of additional worksheets. I may ask class members to prepare enough copies to share with other class members.

Research Project

Each student will conduct a survey of the current state-of-the-research on a particular art work of their choice. This assignment is broken into various stages that will be due over the course of the semester: these include identification of topic, annotated bibliography, oral presentation, and the final paper. For details, see separate sheet.

Late Assignments: will be graded down.

Evaluation

Attendance/participation:	20%
Reading Worksheets/questions:	25%

Research Project (50%)

Topic choice	5%
Scavenger hunt	5%
Bibliography:	10%
Class presentation of project	10%
Research paper (12-15 pages)	25%

Academic Integrity

As stated in the Student Code of Conduct (see Bulletin and Student Planner), students are expected to adhere to high standards of academic honesty. In consideration of the above:

- a) No cheating or plagiarism will be tolerated.
- b) The student will receive a grade of 0 (zero) on the assignment (paper, exam) for cheating or plagiarism.
- c) All dishonesty will be reported to the Dean of the College and the Vice Chancellor.

The term plagiarism includes, but is not limited to:

- i) use by paraphrase or direct quotation of the published or unpublished work of another person without fully or properly crediting the author with footnotes, citations or bibliographical reference;
- ii) unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials; or
- iii) unacknowledged use of work/materials that have been produced through collaboration with others without release in writing from collaborators.

This policy applies to all written assignments: no exceptions! Further information on plagiarism is included on MyGateway. If you have questions about how it might apply in a particular assignment, please consult me.

Class courtesy: Cell-phones must be turned off before entering class and may not be used at any time during class for any purpose. Arriving late or leaving early, reading or conversing during class is discourteous to your fellow classmates and to me: if students make a practice of this, I will be very annoyed and may well make a public reference to the behavior.

Changes: The syllabus and schedule of readings may be changed as necessary: any changes will be announced in class and posted in MyGateway

AH3395: Schedule of Readings and Assignments

Week 1

Aug. 21: Introductions

Aug. 23 Pictures and Questions

worksheet #1: internet research due (required)

Week 2: Biography

Aug 28:

Minor, Art History's History, 67-71

Ernst Kriss and Otto Kurz, "Introduction," from *Legend, Myth and Magic in the Image of the Artist: A Historical Experiment* (1934) (coursepack)

Aug. 30: worksheet #2 due

Giorgio Vasari, selections from "The Lives of the Artists" (MyGateway)

Week 3: Connoisseurship/Technical Analysis

Sept. 4: Connoisseurship

Minor, 125-33

Giovanni Morelli, excerpts from *Italian Painters* (1890), coursepack

Sept. 6: Technical Analysis (video)

Worksheet #3 due

Week 4: Research Project/Library I

Sept. 11: Research procedures discussed

Research Project: topic due (required)

Sept. 13: T.J. Library session with Clinton Berry

Week 5: Formalism and Style

Sept. 18: Minor, 102-24

Heinrich Wofflin, selections from *Principles of Art History* (1915), (coursepack)

Sept. 20: Worksheet #4 due

Week 6: Iconography/Iconology

Sept. 25

Minor, 166-73

Erwin Panofsky, "Studies in Iconology" (1939) (coursepack)

Sept. 27: Worksheet #5 due

Week 7: Library II: Richardson Library at the Saint Louis Art Museum

Oct. 2: no class: Scavenger Hunt at Richardson Library

Oct. 4: Scavenger Hunt due

Week 8: Social History I

Oct. 9: Patronage and the Period Eye

Minor, 140-49

Michael Baxandall, *Painting and Experience in Fifteenth-century Italy*

Oct. 11: Worksheet #6 due

Week 9: Social History II

Oct. 16: Ideology

Janet Wolff, selections from *The Social Production of Art* (New York University Press: New York, 1993), 2ND edition, 9-25, 48-70

Oct. 18: Worksheet #7 due

Week 10: Abstract/Bibliography

Oct. 23: Abstracts

Worksheet #8 (required) due

October 25: review of bibliographic form and Chicago Manual of Style

Week 11: Feminism and Gender

Oct. 30

Minor, 150-65

Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971) (coursepack)

and

Griselda Pollock and Roszika Parker, selections from: "Old Mistresses: Women, Art & Ideology" (coursepack)

or

Nochlin, "Women, Art and Power" (handout)

Nov. 1: worksheet #9 due

Week 12: Semiotics

Nov. 6: Minor, 174-84

Ferdinand de Saussure, "The Nature of the Linguistic Sign," from *Course in General Linguistics*

Charles Sanders Peirce, "What is a Sign?" (MyGateway)

Nov. 8: Worksheet #10 due

Research Project: Annotated Bibliography due

Week 13: Psychoanalysis

Nov. 13: Minor, 194-203

Sigmund Freud, "Leonardo da Vinci and a Memory of his Childhood," (1910), from *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, James Strachey, trans. (MyGateway)

Jacques Lacan, "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience," (1949) (coursepack)

Nov. 15: worksheet #10 due

Nov. 20/22: Thanksgiving Break

Week 14: Post-colonialism and Race

Nov. 27 Minor, 204-15

Edward Said, excerpts from *Orientalism* (coursepack)

Linda Nochlin, "The Imaginary Orient (coursepack)

Nov. 29: worksheet #12 due

Week 15: Dec. 4/6: Student Presentations

Final Paper due: Wednesday, December 12, 5 PM