

University of Colorado Denver: College of Arts and Media
FINE4790/5790: METHODS IN ART HISTORY
T/Th: 12:30-1:45 (Student Commons Building, Room 3208)

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Office Hours: T/Th, 10:30am-12:00pm, or anytime by appointment

Helpsite: <http://www.mariabuszek.com/ucd/>
(go to "Methods in Art History" to enter our class' primary site)

Course description: A seminar about the various research methodologies in the history of art. Through reading, discussion, research, writing assignments, and presentations, students will demonstrate knowledge of art historiography. (3 credit hours)

Course Overview: Scholars rely on an array of research methods in order to formulate histories of art. In this seminar, 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. Our focus is not art's history itself; rather, our attention will center on the history of the history of art, and the methods on which that history was founded, has shifted, and continues to evolve. This distinction is crucial to your success in the course and the understanding of the material.

The course therefore requires that each participant have a solid knowledge of the principal artists, styles, and developments in the history of art. From here, we will acquaint ourselves with major figures who devised some of the principal tools for crafting written narratives of art. Moreover, we will contextualize art historiography so as to ascertain the motives and social forces underlying significant developments. Finally, we will assess the current state of art history, so as to determine how scholars today (ourselves included!) continue and change this centuries-old discipline.

Course prerequisites: Prerequisite for Visual Arts Majors: FINE2600 and FINE2610, as well as the pertinent prerequisites for your college/major. To enroll in this seminar at the 5000 level, you must be enrolled in the University at the graduate level. Anyone who has not satisfied the appropriate requirements may be subject to an administrative drop from the class.

Course format: The course will meet twice weekly, during which we will advance through the material principally by means of weekly readings and reading response "blogs," in-class discussion, and visual presentations that illuminate the histories and methodologies at hand. Analytical discussion will therefore take place on a class-wide basis; your participation is essential for the success of the course.

Each week there will be both textbook and "reserve" readings, to which students will respond on a Canvas "blog" (with weekly questions/prompts to help get you started). The course will culminate in a research/writing assignment pertaining to art-historical methodology, which the student will modify into a shorter, conference-style paper to present to the class. With the exception of the final paper, my objective is to return all graded work to you by Canvas approximately 7 to 10 days after its submission.

Please budget up to six hours weekly to work on this course outside the classroom. This time may be spent, for example, on the reading—which is of a particularly challenging nature—or writing assignments, researching, and preparing presentations.

Learning outcomes:

Knowledge

- Distinguish major figures in the discipline of art history
- Identify key traditions in the writing of art history
- Distinguish principal tools used to craft narratives of art
- Classify the origins and applications of art history
- Contextualize motives and social forces guiding the writing of art history

Skills

- Critically analyze key traditions in art history
- Assess strengths and weaknesses of art histories
- Assess current state of art history
- Postulate future directions for art historians
- Research and accurately reference bibliographic sources

Dispositions

- Engage critically with social context of written histories of art
- To develop the confidence to negotiate one's way through the different traditions of art history

Assessment: To attain our learning objectives, our activities will include a combination of discussion, online discussion “blogs,” presentations, writing, reading, and research. Your progress will be measured by the amount and clarity of your participation in discussion as well as by the strengths of your written work and presentation. Assessment guidelines are articulated in the assignment instructions and/or Canvas rubrics accompanying each graded assignment.

Grading: Your grade will be based on the following:

In-class discussion/participation	20%
Weekly Canvas “blogs”	30%
Conference-style research presentation	20%
Research paper	30%

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas "gradebook." I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. ([You may also use Canvas' "What-If" function to determine the minimum scores you must obtain in order to pass or fail any given assignment.](#))

PLEASE NOTE that (in most cases) courses in your major area require a minimum grade of C/2.0 in order to take the next course in the sequence; note that grades of C- or lower will not fulfill the requirement for major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor (CAMadvising@ucdenver.edu) for further clarification.

Course readings and reading-response assignments: Your textbooks for this class are: **Anne D'Alleva, *Methods and Theories of Art History*** and **Donald Preziosi, *The Art of Art History: A Critical Anthology***. There are free, library-accessible copies of these textbooks on reserve for you to utilize in Auraria Library. **You will also be assigned "reserve" materials** linked to our Canvas site; the readings are listed in our course schedule with specific chapters/pages/authors for which students will be responsible. (PLEASE READ THE ASSIGNMENTS IN THE ORDER LISTED IN THE SCHEDULE! Each reading "builds" on the next, chronologically and contextually.) I expect students to read ahead for each day's lecture and **bring either a printed or digital copy to class the days/weeks that outside readings are assigned**, as readings will be discussed extensively in class.

After the first two weeks, students will contribute discussion-board "responses" to questions about the readings posted by the professor, and their own questions and comments concerning the next week's readings, due by midnight each Sunday before that week's classes. As is clear in the discussion-grading rubrics available on Canvas, reading-response assignments will be graded on students' ability to: address all of that week's readings; summarize their sense of what the readings are about (even if their understanding of the reading is unclear); and honestly/with specificity address the professor's question/s and articulate thoughts, frustrations, or questions concerning the readings. (The "format" of the student discussions is open, so long as they deal with the three criteria above. The Colorado State University Writing Center has [a terrific guide for writing "response essays"](#) that you may want to consult if you feel a lack of confidence about where to begin.) All students in the class are expected to read their peers' contributions in anticipation of class discussion on Tuesday afternoon. (See "class participation and conduct" for how this will affect class time.)

Research topics: The final research paper for this course will require each student write a scholarly paper, in which each student selects a subject from art history that interests them, which they will investigate and think critically about, utilizing the scholars and/or methodologies that we've studied over the course of the semester. Here are some examples from previous semesters:

- A historiography of the "business" of the art market
- Psychoanalysis, WWI and *The Cabinet of Dr. Caligari*
- The semiotics of fascism: Architecture in Hitler's Germany and Mussolini's Italy
- Laura Mulvey's "gaze" as (mis)interpreted in Cindy Sherman's photography
- Theories of spirituality in Abstract Expressionist art
- "Relational aesthetics" and Utopian art

Your choice of subject may include the work/career of an individual; a style, movement, technique, or theme in art history; or a work or series of works. After conducting preliminary research on the subject of your choosing, you will then propose a topic (to be approved/directed

by the professor) relating your subject matter to the influential methods and theories we have studied this semester. Each student's research will progress as follows:

- **The week of October 12th:** For their blog entry this week, each student will share a **one-page proposal and a (minimum) five-source bibliography**, outlining the subject s/he would like to research and write about for the final paper. During in-person meetings that week, we will discuss your ideas, and I will offer suggestions for further reading/consideration. Following our one-on-one meeting you may be expected to make substantial changes in your direction in order to bring it into line with the focus of the seminar.
- **Beginning the week of November 17th:** Students will give **conference-style presentations (6-10 pages in length, with accompanying graphics: see below for details)** based on their research to date. I will organize each week's presentations as best I can based on the compatibility of the paper topics, and ideally the question-and-answer sessions after the presentations will offer each author new ideas for further research on or refinement of their theme.
- **Week of December 7th: Final papers (12-18 pages in length for 4000-level students/18-25 pages in length for 5000-level students)** will be turned in via Canvas **by our "final exam" period (TBD).**

Research presentations: The research presentations in Methods will take the form of a "conference-style" panel, which will allow students to learn strategies for and practice their public presentations according to professional art/historical standards.

At professional conferences in art and art history (like the annual conference of artists, critics, and art historians sponsored by the professional organization College Art Association), speakers are brought together for a day's or several days' worth of "sessions" that address issues of relevance to the field/s or organization/s sponsoring the conference. Sessions are usually 1 ½ -to-3-hours long, organized by a certain theme or topic, and include 3 to 6 panelists speaking for 15-20 minutes apiece, followed by questions/comments from the audience. ([See, for example, the conference guide for the 2015 annual conference in New York, with this years' session themes, papers, and presenters.](#)) If you are a professional in the field of art or art history, it is likely that you will be asked to chair or participate in such sessions on many occasions in your career. As such, we'll be using our class presentations as an opportunity to get accustomed to this format.

PRESENTATION GUIDELINES:

- Your presentation must be written out and read as a formal, presentation-style paper (or "script"), 6-to-10 pages in length: If your paper is typed or computer printed, double-spaced, with 1 ¼-inch margins and 12-point fonts, it should take approximately 14-to-20 minutes for you to read. (Like conference presentations, papers will be timed, and those who go over 20 minutes will be asked to wrap it up.)
- Most presentations will likely fall into one of two categories:
 - 1) A polished "progress report" that highlights the state of your research to date, and focuses upon OTHERS' scholarship/criticism on your topic, concluding with a section on how you feel your own, final paper on the topic will ultimately bring together or add to the information on the topic at hand.
 - 2) An abbreviated version of your final paper, focusing upon YOUR OWN findings on and analyses of available scholarship/criticism on the topic at hand.Of course, there are many other ways that your presentations may be constructed, but if you are at a loss about how to organize your research and analyses by the assigned date of your presentation, keep in mind that these are probably the two simplest ways of doing so.
- Remember that presentations should be composed slightly differently than research papers: simply take into account that a presentation is read **to** an audience, the research paper is read **by** an audience

- Try to keep your direct quotes to a minimum (reveal your sources in the body of the text—"Immanuel Kant argued..." "Laura Mulvey believed..."—but try to paraphrase whenever possible), using quotes only when they are relatively short and get right to the point you are trying to use them to make. You should, however, always try to cite your sources in a presentation paper just as you would in a research paper; it is not only "good form," but may save you during or after question-and-answer should anyone on the panel or in the audience ask for details concerning your research or references.
- Keep in mind that you want to avoid inadvertently giving yourself tongue-twisters: keep your sentences short, and your terminology easy to pronounce. You're quite literally telling the story of your research topic, so don't lose sight of this fact when writing your presentation.
- (If you'd like an example of presentation writing, I have an old CAA conference presentation of my own up on my website at: <http://www.mariabuszek.com/kcai/CAA2004.pdf>)
- Your presentation will be accompanied by pertinent imagery saved on a disc or flash drive as a Powerpoint presentation (the final copy submitted to the appropriate Canvas assignment with your script), to be presented on a laptop that will be made available to the class, so as to minimize "laptop shifting" where we waste time plugging/unplugging individual computers. (The amount of imagery to be shown is up to the presenter—keeping in mind that navigating imagery and using time-based media takes up your allotted presentation time, so choose your images/media judiciously).
- If you miss your seminar presentation on its regularly scheduled date, do not presume that another date will be assigned to you. In the event that you are unable to present your findings to the class, your presentation grade will be an "F" and will earn zero credit for this part of the course.
- Please conduct a dry run of your presentation at least one day in advance, so that you may identify technical glitches and otherwise take proactive steps to have a seamless experience.
- Students' presentations will be graded on their ability to put together a solid topic/thesis, demonstrate substantial evidence of research, and clearly verbalize the results of your research as well as a thesis statement, even if tentative or "in-progress."

Final research paper: The final paper should be substantially related to your presentation, but not identical. You will inevitably expand, revise, and edit the text between the time of your presentation and your submission of the final paper—indeed, ideally the feedback students receive concerning their presentation will substantially and positively affect the final product!

FINAL RESEARCH PAPER GUIDELINES:

- All work must be double-spaced with standard margins of 1 ¼ inches, printed in 12-point font. Place your name and the title on the paper's first page, and number all subsequent pages. Pages of illustrations, while helpful, are not required and may not be used to satisfy the length requirements. Lastly, keep a copy of your work readily available for yourself so that if necessary you can provide it immediately upon request, even after the last class meeting. If you are unable to furnish a copy of "missing" work, you will not receive credit for the assignment.
- This is a research paper and (unless you have chosen to write about a Web-specific issue in art historical methods), I will expect 4000-level students to cite a minimum of eight different published (ie. "paper:" book, newspaper, or scholarly journal) sources that you consulted in putting the final paper together. 5000-level students must cite a minimum of 12 scholarly sources. As you know, to do justice to the paper topics, you may need to explore and utilize a wide swath of the [Auraria Library's](#) collection and resources ([including Prospector and inter-library loan](#)). All papers will be expected cite any information used extensively from one's research, including websites and audio/visual sources (music, films, performances, etc.), according to the [arts-standard Chicago Manual of Style](#).
- Please don't hesitate to contact me with any questions or problems that you are having in your research or writing. **Rough drafts are not just welcome, but happily recommended!** Students may submit their final draft to me for consideration. If you e-mail these drafts to me (as Word documents) at least five days before the due date, I can then correct and e-mail back my comments back to you. (In other words: with a little planning, you can essentially have your work "graded before it's graded!" Take advantage of this!)

- **PAPERS MUST BE TURNED IN (as a Word document via Canvas) BY THE DATE/TIME OF OUR FINAL EXAM: NO LATE PAPERS WILL BE ACCEPTED!**

All my students are expected to follow the same guidelines concerning plagiarism and academic honesty, and learn to cite their sources according to the (arts-standard) *Chicago Manual of Style*. To help you, I've [this handy "Chicago-Style cheatsheet" \(with excellent links!\)](#) and [primer on academic dishonesty](#).

Papers will be submitted to Canvas and automatically submitted to [Turnitin.com](#), a service that helps detect plagiarism by comparing student papers with Turnitin's database and Internet sources. Students who take this course must understand/agree that all required papers may be submitted to Turnitin. While students retain copyright of their original work, papers submitted to Turnitin become part of the Turnitin's reference database for the purposes of detecting plagiarism. Students will also be shown a Turnitin "score" before submitting their final draft to the professor, which will ensure each student's awareness of their overt or accidental plagiarism in the paper they've submitted.

Cheating and plagiarism: Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the [UC Denver Honor Code](#). **Those students who have cheated or plagiarized will receive an automatic "zero" on the exam/project at hand** and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past evidence of academic dishonesty.

Class participation and conduct: Active participation on the part of each student is essential to the success of this class, and most of the information on which students will be tested comes from our lectures and in-class discussions. Students are also graded on their class attendance and participation, which is worth 20% of students' final grade in this course. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid to speak up! Or freak out!** Some of the best dialogues begin with that one student wiggling out with excitement or frustration. (The late writer [David Foster Wallace's syllabi](#) have a section on "Class Rules for Public Discussion" that is particularly apt—although, unlike him, I will not threaten beat you up outside of class if you break them.)

That said: while I try to foster a comfortable, open classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. (For details, see the Code of Student Conduct in the [UC Denver Honor Code](#).) [The Office of Community Standards and Wellness](#) will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

Attendance policy: Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will be marked absent that day.

You may take up to FOUR unexcused absences (based on those recognized as “unexcused” in the [Administrative Policy on Student Attendance and Absences](#)), with no direct effect on your grade. **Upon the FIFTH unexcused absence, the student will automatically receive “zero” points for participation** (which is 15% of one’s total grade). Please keep this attendance policy in mind when mulling over your use of my “free” absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

Only those absences recognized as such by the [Administrative Policy on Student Attendance and Absences](#) will be “excused,” and will not count against your attendance. **THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY**, and presented within a reasonable amount of time. (Notes explaining one’s illness from three months previous, for example, are not acceptable). I may reject a note as unsatisfactory, and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is *the student's* responsibility to deal with absences as soon as possible!

Classroom policies: Please finish your eating, drinking, e-cigs, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a “no laptop” policy for the remainder of the semester. Any exceptions to a “no laptop” policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone’s in on the conversation. I don’t mind if you consult your computer to fact-check something under debate, or find another great example of something to share—but don’t be that oblivious person texting under the table or doing your homework for someone else’s class in mine!

Incomplete policy: When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete grade. **INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES.** The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an “incomplete” grade (or temporary “I”), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Associate Dean to complete missing assignments by the end of the following semester. **STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND ASSOCIATE DEAN. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE “I” AUTOMATICALLY REVERTS TO AN “F” ON THE STUDENT’S TRANSCRIPT.**

Visual Arts Department content notification: Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to

be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

Accommodations, resources and services:

If you need course adaptations or accommodations because of a documented disability, please contact the [Office of Disability Resources and Services](#), at **Academic Building 1, Suite 2116, by phone at 303-315-3510, or disabilityresources@ucdenver.edu**. This step will ensure that you are properly registered for services. Please work with the counselors as soon as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand [the timelines, policies, and protocols of the Office of Disability Resources and Services](#) BEFORE arrangements can be made for course adaptations/ accommodations.**

I am also happy to accommodate students' preferred names and gender identities/pronouns—it's as simple as letting me know on Day One!

[The Writing Center](#) at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s. and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

[Learning Resource Center](#) provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

[Academic Success and Advising Center](#) helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

[Educational Opportunity Programs](#) provides a range of services for underrepresented students- mentoring, tutoring, leadership development and more.

[TRiO Programs/Student Success Services](#): For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

[The Campus Assessment, Response & Evaluation \(CARE\) Team](#) addresses the health and safety needs of students as well as the campus community. The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and

support to both the concerning individual and those impacted by their behavior. [Please find more about this excellent campus resource here.](#) (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

The CU Denver [Student and Community Counseling Center](#) provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

[Veteran Student Services](#) provides advising and administrative services for military veterans.

[The Office of Diversity and Inclusion](#) provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

The [Phoenix Center at Auraria](#) is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faculty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself (obnoxiously) accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety. WE ARE IN THIS TOGETHER!

COURSE SCHEDULE

AUGUST:

18 Overview/Introductions

20 Artworks that we like: students will contribute an illustration of artwork (between 1 and 5) to our Canvas "discussion" board, with an accompanying caption (indicating the artist/title/year of the work/s) and a good digital image that can be projected/discussed in class. Images must be posted by 12:00 (noon), Wednesday, August 19th.

25 Show and Tell! By 11:59pm, Sunday, August 23th, students will blog to Canvas a brief essay (minimum 750 words) that describes their own experience studying art history/visual culture, and either post to their blog or bring to class an example of your favorite kind of art historical writing/scholarship. (This can be a book, magazine, article, exhibition brochure, blog, etc. that is influential to you, or to which you find yourself returning in your studies.) In your essay, identify periods, styles, or artists that you know and particularly enjoy. You may also want to address periods, styles, or artists that you don't know well or don't enjoy. What issues catch your attention in art history? What topics do you find uninteresting? Do you think you might like to pursue some of these in our final projects? We will discuss these essays in class.

27 Thinking about art history's history

Readings: Donald Preziosi, "Introduction" and "Art History: Making the Visible Legible" (Preziosi, 1-11)

Anne D'Allewa, "Introduction" and Chapter 1 (D'Allewa, 1-16)

(PLEASE NOTE: FROM THIS WEEK FORWARD, STUDENTS WILL POST WEEKLY, GRADED RESPONSE "BLOGS" REGARDING THE READINGS TO THE APPROPRIATE CANVAS "DISCUSSION" BY 11:59 PM EACH SUNDAY! THESE DISCUSSIONS ARE 30% OF YOUR GRADE—SO, PLEASE DON'T FAIL TO SUBMIT THESE EACH WEEK!)

SEPTEMBER:

1-3 **Renaissance and Baroque scholarship**

Readings: Giorgio Vasari, from *Lives of the Painters, Sculptors and Architects* (Preziosi, 22-26)
[Karel van Mander, from *The Painter's Book*](#) (online reserve)
[Giovanni Bellori, from *Lives of the Modern Painters, Sculptors and Architects*](#) (online reserve)

8-10 **Academic origins and responses**

Readings: Johann Joachim Winckelmann, "Reflections on the Imitation of Greek Works in Painting and Sculpture" (Preziosi, 27-34)
Alois Riegl, "Leading Characteristics of the Late Roman *Kunstwollen*" (Preziosi, 155-161)
Heinrich Wölfflin, "Principles of Art History" (Preziosi, 119-128)

15-17 **Aesthetics and philosophy**

Readings: Immanuel Kant, from *The Critique of Judgment* (Preziosi, 62-79)
Georg Wilhelm Friedrich Hegel, "Philosophy of Fine Art" (Preziosi, 80-88)

22-24 **Style and meaning**

Readings: Ernst Gombrich, "Style" (Preziosi, 129-140)
Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Arts" (Preziosi, 220-235)
[Erwin Panofsky, "The History of Art as a Humanistic Discipline"](#) (online reserve)

SEPTEMBER 29-OCTOBER 1:

What is "the total work of (modern) art"

Readings: [Richard Wagner, "The Art-Work of the Future"](#) (online reserve)
[Clement Greenberg, "Avant-garde and kitsch"](#) (online reserve)
[Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"](#) (online reserve)

6-8 **Semiotics and simulacra**

Readings: Anne D'Alleva, Chapter 2 (D'Alleva, 17-45)
[Roland Barthes, "Myth Today"](#) (online reserve)
Hubert Damisch, "Semiotics and Iconography" (Preziosi, 236-242)
[Jean Baudrillard, "Simulacra and Simulations"](#) (online reserve)

13-15 ONE-ON-ONE MEETINGS CONCERNING FINAL RESEARCH PRESENTATIONS/PAPERS

20-22 **Psychoanalysis, identity, authorship**

Readings: Anne D'Alleva, Chapter 4 (D'Alleva, 88-121)
[Sigmund Freud, Excerpts from *On Dreams*](#) (online reserve)
[Laura Mulvey, "Visual Pleasure and Narrative Cinema"](#) (online reserve)
Michel Foucault, "What is an Author?" (Preziosi, 321-334)

27-29 **Feminist and queer interventions**

Readings: Anne D'Alleva, Chapter 3 (D'Alleva, 46-87)
[Linda Nochlin, "Why Have There Been No Great Women Artists?"](#) (online reserve)
Craig Owens, "The Discourse of Others" (Preziosi, 335-351)
Jennifer Doyle, "Queer Wallpaper" (Preziosi, 391-401)

NOVEMBER:

3-5 Practicing art history in a global context

Readings: Anne D'Alleva, Chapter 5 (D'Alleva, 122-158)
Claire Farago, "Silent Moves" (Preziosi, 195-212)
[Olu Oguibe, "In the 'Heart of Darkness'"](#) (online reserve)
Lee Weng Choy, "Just What Is it that Makes the Term Global-Local So Widely Cited, Yet So Annoying?" (online reserve)

10-12 Catch-up (TBA)

(BEGIN RESEARCH PRESENTATIONS: TO BE FILLED IN AS PRESENTERS ARE ANNOUNCED)

17 _____

19 _____

24-26 Fall Break (NO CLASSES!)

DECEMBER:

1 _____

3 _____

7-11 Finals Week

FINAL PAPERS DUE (VIA CANVAS "ASSIGNMENTS") BY OUR FINAL EXAM PERIOD (TBD)