

Art 192B: Senior Seminar in Art History

Monday 4-6:50 pm
Kadema Hall 170
Professor: Elaine O'Brien Ph.D.
Office: 190 Kadema Hall
Hours: M 1:30-3 pm; Th 10:30 am-12 pm
Email: eobrien@csus.edu
Website: <http://www.csus.edu/indiv/o/obriene/>



Seminar Description:

Art 192B is the culminating course for the Art History major. The seminar format and size makes it possible for us to teach and learn interactively in presentations and discussions. Assignments are designed to help you synthesize what you have learned up to now in your major, to hear your own “voice” as a thinker and writer, to find your strengths and talents, clarify your goals, and to decide what your first vocational steps will be after graduation. Readings introduce you to the subjects, values, and methods of noted historians and theorists of art. Their essays serve as models for our own writing. Core assignments are the BA thesis developed (if possible) from a previously-written term paper and the oral presentation of your BA thesis in a public forum at the end of the semester. Other assignments and activities develop basic professional skills, such as formal presentations, writing a cover letter and curriculum vitae (or résumé). An important part of the Senior Seminar is to work with the Art History faculty and Art History Club to present the annual Festival of the Arts Art History Symposium. This year, the sixteenth symposium is:

In and Out of Time: Global Perspectives on Time in Art History

Keynote speaker: Prita Meier, Associate Professor of Art History, New York University
Meier's publications include *Swahili Port Cities: The Architecture of Elsewhere*; *African Art and the Shape of Time*; and *World on the Horizon: Swahili Arts across the Indian Ocean*

Saturday, April 6, 1-5 pm.
Mendocino Hall 2005

Senior Seminar students and members of the Art History Club have always helped host the symposium. You will learn to curate public university events and meet art historians in the field other than your professors, gaining an opportunity to make professional connections. Attendance at the symposium is required, so please make needed arrangements for work or other responsibilities right away. If you are unable to make arrangements, see me as soon as possible.



Clear your calendars as well for the **Art + Feminism Wikipedia Edit-a-Thon on Friday, March 15, 2019**, 10am-4pm, Library 2024. Add some of your BA thesis research to the subject's Wikipedia page. Earn bonus points and make the world a better place.

Art 192B Prerequisites: Senior status, completion of all lower-division requirements, History 100, the CSUS Foreign Language Proficiency Requirement and demonstration of Writing Proficiency as prescribed by the university.

NOTE: The standard for college study time is 2-3 hours of prep *for every hour* in class. This 3-unit course requires a minimum of nine hours of prep each week. For more information, see the CSUS Credit Hour Policy: <https://www.csus.edu/acaf/academicresources/policies-and-procedures/credit%20hour%20policy.html>

Learning goals:

- BA-level ability to apply the skills and knowledge gained in college art history courses
- BA-level familiarity with the history of art historiography and the most important figures and approaches
- Attainment of BA-level research skills
- Attainment of BA-level analytic and critical thinking
- Greater ease of public speaking
- Collaboration skills
- Ability to situate your career ambitions and values within the field
- Ability to find and apply for a job, internship, or graduate program

Required texts:

- Readings are available on the course website. **NOTE:** Download each reading, print it out full-size, mark it for discussion, and it bring to class each week with your reading response paper: marked hard copies full-size ONLY.

Campus resource: *The Writing Center*

Besides tutors who can help you with writing, The Writing Center website has links to useful online resources here: <http://www.csus.edu/wac/wac/students/index.html>

Course Requirements and Grade Basis:

40% Senior Thesis: 15-20 pages (3500 – 4500 words) / 300 points

*NOTE: Ideally, you can expand and improve a previously written art history term paper. See me immediately if you do not have one.

The senior thesis is worth 40% of your grade and has six parts totaling 300 points:

- 1) proposal, consisting of a one-paragraph thesis statement and research bibliography (40)
- 2) first draft (100)
- 3) second draft for peer review (40)
- 4) final draft (100)
- 5) portfolio of previous six parts
- 6) public presentation (20)

Proposal and research bibliography (40/300 points):

- **Proposal:** A 200-word thesis statement with a brief description of the subject. This is your working thesis and can change as your research and thinking progress. For how to write a strong thesis statement: <https://wts.indiana.edu/writing-guides/index.html>
- **Research bibliography:** This is your working bibliography. You will not have read all or even located all of the sources listed. It should have *everything* available on your subject: historical, social, cultural, psychological, theoretical, and art historical contexts. Find some of the articles and books, requesting books from Interlibrary loan or the CSU system. Then look at these sources' bibliographies for more sources.

For formatting, use the *Chicago Manual of Style*

(<http://www.chicagomanualofstyle.org/home.html>) Chicago/Turabian style is the conventional style for Art History.

- Download and use *Endnote* for your bibliography and citations.
<http://csus.libguides.com/EndNote>
- We will have a library class on information technology and literacy with Anna Harper.
- Other recommended online resources for writing research papers:
 - <https://owl.english.purdue.edu/owl/resource/658/1/>
 - For help with writing a thesis statement go to http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml
 - *Important: use full-text peer-reviewed sources only.* (see definition of peer-reviewed sources: <http://lib.calpoly.edu/research/guides/articles.html>) See me about exceptions. You may also use information from major art museum and research institution websites.
 - Use WorldCat (OCLC) for books in libraries worldwide that can be ordered through Interlibrary Loan. Allow a minimum of two weeks, so you need to do it yesterday.
 - Download and use *Endnote* for your bibliography and citations.
<http://csus.libguides.com/EndNote>

Peer Review (40/300 points):

Download the Sylvan Barnet checklist for peer reviews, which is available on the homepage of my website and Canvas.

- Answer the Barnet peer review checklist questions on a separate sheet that you will give the author when you return their paper.
- Make suggestions for improving (mark) your partner's paper on the hard copy of the paper itself.

NOTE: Your peer review is graded and worth 40 points of the research paper portfolio's total 300 points.

Your effort as a peer reviewer is evaluated for 1) accuracy, helpfulness, and detail in marking your colleague's paper, and 2) completion of Barnet's peer-review checklist. I look for evidence that you spent time, looked things up, and tried your best to raise the professional level of your colleague's paper.

- Make *two* copies of the signed and dated peer review checklist you completed.
 - Attach one checklist to the paper you reviewed and put one in your thesis portfolio. Both should have your name on them.

- *Sign and date* the marked copy of your colleague's term paper at the top of the first page (e.g., "Reviewed by Jane Doe on 3/14/2018"). The paper you reviewed goes in *the author's* portfolio.

First & Final Drafts of Thesis: (200/300 points) 3500-4500 words, including footnotes, "Works Cited" bibliography, and a *cover page* with your name, title of the paper, course name, and date in Chicago style cover-page format.

- Include high-resolution reproductions of all artworks referred to in your paper with *figure captions* (artist's name, the title of work, date, medium, current location) and *figure numbers* noted in text parenthetically next to the first time the artwork is referenced.

The grading rubrics for first draft and final draft are identical:

- Strength and clarity of thesis: 20 points
- Logic of argument (thesis) development (composition): 15 points
- Strength of visual evidence: 15 points
- Quality of scholarly sources: 15 points
NOTE: *Wikipedia is excellent for preliminary searches, but it cannot be cited as a source for research papers because the authors are anonymous and might not be reliable.*
- Accuracy of citation usage and format (footnote and bibliography): 10 points
- Quality of writing (grammar, syntax, punctuation, spelling, etc.): 20 points
- How clearly and concisely the conclusion sums up and evaluates the thesis: 5 points
- Professional presentation: 5 points

Research paper: 100 total points: 100-90=A, 89-80=B, 79-70=C, 69-60=D.

Public Presentation: (20/300 points): This is a 7-minute PowerPoint presentation of your BA thesis on **May 15, 3-5pm**. Location TBA. Invite your friends and family now so they can mark their calendars.

Portfolio: The professional appearance of the portfolio is part of the overall grade. Include all the work you've done: the *marked and graded* documents: proposal, the research bibliography, first draft, and peer review with reviewer's name on the first page. Include the final draft. Put everything in a *flat* binder with all parts very secure. **NO RING BINDERS** and **NO PLASTIC SLEEVES** are accepted. I will return your portfolio ungraded for resubmission. It will be marked down for lateness unless it is submitted on the due date.

- Submit all parts together.
- Your grade will be based on effort, quality, and presentation from start to finish.

Grading for research paper portfolio:

- Proposal and research bibliography: 40 points
- First draft: 100 points
- Peer review: 40 points
- Final draft: 100 points
- Public presentation: 20 points

Research paper portfolio: 300 total points: 300-270=A, 269-240=B, 239-210=C, 209-180=D, 179 and below=F

NOTE: This class adheres to university policy on plagiarism. Please review the policy:
<http://www.csus.edu/umannual/student/stu-0100.htm>

- *Plagiarized papers receive an automatic F.*
- *Cite all information that is not general knowledge and any direct quotations. All sources, including Web sources, must have full bibliographical information or they cannot be used in research papers. Do not use too many quotations. Only use them when you feel you must. Most information should be paraphrased and integrated seamlessly into your essay. Cite all information, whether directly quoted or paraphrased.*

15%: Co-presentation and leading discussion of reading assignments

- You and your partner will lead the class discussion following the directions on the document, “How to lead a discussion” available on the “Readings” page of the course website.
- Co-create a Power-Point presentation and present the reading following the guidelines on the document, “How to do an oral presentation,” available on the “Readings” webpage of the course website.
 - This is a 10-15-minute collaborative presentation of the readings for the week. Presentations are assigned on the first day of class.
 - ❖ Create a one-page handout to distribute to everyone in the seminar before your presentation.
 - ❖ For each assigned reading, give a brief (one or two sentences) professional bio of the author.
 - ❖ Explain each author’s point of view (thesis, argument) in your own words and quote the author’s thesis statement to prove you are correct.
 - ❖ **Presenters are required to see me in person at least a day before they present and after they have decided what the thesis statement is and selected supporting points and images.**
 - Using Power-Point slides, show two works of art from the reading if it is illustrated, and two works of art not from the reading 1) to demonstrate *the author’s method/approach* to art; and 2) to *apply the method and concepts to interpret works of art not discussed by the author.*
 - NOTE: Keep the text on your slides as minimal as possible. Text that must appear is your names, course title, date, titles of readings, original publication dates of readings, names and nationalities of authors, and full identification of the artworks. You can make slides for the quotations: thesis statement and supporting points with page numbers. Additional information – authors’ bios, your paraphrases, etc. – should be on the *handout*, not on the slides. Reading too much text on a PowerPoint slide is unpleasant.

30%: Short Papers

- 1) ***Reader-response papers*** (typed, 12 font, double space, 200 words, each worth 10 points) written for each reading indicated on the schedule below. Response papers are meant to prepare you for active participation in class discussion. ***Bring a hard paper copy (not on a laptop) of all readings to class, marked for discussion.** *The printed paper copy should be the full publication size.

The format for reader response papers: Write one for *each* reading unless otherwise directed. More than one reading is assigned each week.

1. Write your name, course title, and the date on top.
2. Write the author's *name* and *nationality*, *title* of essay, *date* the document was *first published*.
3. One or two-sentence professional bio (expertise). You will need to do an online search for the information. Find out the author's expertise on the subject of the reading.
4. In the reading, find and copy the author's thesis statement. Put the page number in parenthesis after the quotation.
5. Formulate and write down in your own words (paraphrase) the author's thesis statement.
6. Find and quote three *supporting* points (evidence, usually facts) the author makes to prove the thesis. Put the page number in parenthesis after each *quotation*.
7. *Paraphrase each supporting point directly below the quotations.*

2) **Résumé and cover letter** - for a real job, internship, or graduate program in professional curriculum vitae/ résumé and letter format (worth 30 points of overall short papers grade).

*NOTE: A Sac State career counselor will give us a presentation on **February 18**.

1. Do an internet search for jobs, graduate programs, and internships in the art fields that interest you. Select a few that fit your qualifications, goals, and talents. For graduate programs in art history, this site is helpful
https://study.com/art_history_graduate_schools.html
 Consult the *College Art Association (CAA) Directory of Graduate Programs*
<http://www.collegeart.org/publications/directories> Another good starting place is the website of job opportunities for art historians: <http://www.nd.edu/~crosenbe/jobs.html>
2. Using the CSUS Career Center sample resumes
<https://www.csus.edu/careercenter/students/career%20planning%20process/supporting-docs-and-pdfs/resume-booklet.pdf> and online academic resources for how-to descriptions and templates, draft a résumé or *curriculum vitae* and a cover letter for a *specific* job, internship, or graduate program. (Letters for jobs, internships, and graduate programs have somewhat different formats and content.)
3. I will edit and grade the first draft (**due March 4**) of your résumé and letter, make suggestions to improve them and return for revision.
4. Final draft (**due April 8**) submitted for a grade. NOTE: the résumé and letter are graded together twice.

Late short papers are accepted up to two weeks after the due date and receive *half* credit. If there are circumstances that prevented you from doing your work on time, please let me know privately.

Research and career paper due dates:

- **February 18:** Thesis proposal and research bibliography due
- **March 4:** First draft of letter and resume due
- **March 25:** Thesis first draft due
- **April 8:** Final draft of cover letter and résumé due
- **April 15:** Thesis second draft due - submit for peer-review
- **April 22:** Peer-review of your colleague's thesis due
- **May 6:** Thesis final draft and portfolio due
- **May 15:** Public presentation of theses, location TBA

15% Participation: a professional, collaborative attitude is extremely important in a seminar and is evident in how much of a team player you are, how much you help other people learn. Collaboration is considered a top 2019 job skill across all vocations according to LinkedIn. To be a good collaborator in a seminar means being a generous co-teacher.

Attendance policy: Attendance and preparation are crucial in seminars because you are a co-teacher and have responsibilities towards the other students.

NOTE: Each *unexcused* absence lowers your grade by a whole letter. Three unexcused absences results in an automatic failure. Arriving late or leaving early more than *two* times counts as one absence.

Absence due to illness (including mental illness) – yours or someone dependent on you – is excused with a note from a doctor or health clinic. If that is not possible, see me after class, during my office hours, or by appointment to explain the situation. Please stay home if you have a cold or flu or anything that might be contagious. If you are on medications or have an ongoing problem that affects your classwork, *please see me* privately early in the semester.

Work, transportation problems, and scheduled appointments are not excused.

Please do not hesitate to see me or email me for any reason related to your success in this class.

Disability: If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008. Please discuss your accommodation needs with me after class or during my office hours early in the semester.

Schedule (subject to changes made in class or via email)

* Please **clear your schedule** now so you can attend the Festival of the Arts Art History Symposium

In and Out of Time: Global Perspectives on Time in Art History
2019 Festival of the Arts
16th Annual Art History Symposium
Saturday, April 6, 2019, 1-5 PM
Mendocino Hall 1005

- Unless otherwise indicated on the schedule below, papers are due the class *after* the assignment appears on the syllabus.

January 28: Introduction; exchange contact information; form peer-review partnerships; schedule reading presentations and discussions; plan the Festival of the Arts Symposium

Assignment:

- 1) In preparation for writing an application letter for a dream job, internship, or graduate program, use web resources to create a list of three real jobs, three real graduate programs, or three real internships that you find through online research.
- 2) Bring *two* hard copies of the art history term paper that you plan to expand and develop as your senior thesis.
- 3) Respond to the questions about the Art History survey course sequence available online and be prepared to advise Professors Dosch and Miller on February 4.

https://docs.google.com/forms/d/e/1FAIpQLSdrD_8H-WAb5Ntf711InPG2nwc0pToGg3jU6q8NVqpzg0gpow/viewform?usp=sf_link

Reading and response paper:

- Robert Nelson, “The Map of Art History,” *Art Bulletin* (available for download on course website)

February 4: Visit by Professors Dosch and Miller to discuss Art History survey course questionnaire. Presentation and discussion of assigned readings // class discussion of dream job/graduate program lists

- Exchange hard copies (ONLY) of previously-written term papers with your peer review partner

Reading and response paper:

- Giorgio Vasari, *Lives of the Artists*, selections: Cimabue, Giotto, Michelangelo (skim the latter)
- Ernst Kris and Otto Kurtz, “The Heroization of the Artist in Biography,” in *Legend, Myth, and Magic in the Image of the Artist*: 30-60

Assignment:

- Read and mark the hard copy of your peer-review partner’s term paper.
- Find the thesis statement (argument) and three points that support the argument. Circle them on the hard copy of your colleague’s paper.
- Be prepared to discuss their paper with them in class and offer advice on how to develop it into an excellent BA thesis.

February 11: Meet in the University Library, room 2022 at 4 pm for information technology instruction with Arts librarian, Anna Harper.

After break, return to Kadema 170 for the presentation of readings and response papers

Reading and response papers: Rachel Larimer presenter

- Clement Greenberg, “Abstract, Representational, and So Forth,” (1954) in *Art and Culture*: 133-138
- Heinrich Wölfflin, *Principles of Art History*

February 18: Thesis proposal and research bibliography due / Career Center Counselor presentation

Presentation and discussion of Greenberg and Wölfflin

Reading and response paper: Janina Lopez and Belinda Casey presenters

- Erwin Panofsky, “Iconography and Iconology: An Introduction to Renaissance Art” (1939) in *Meaning in the Visual Arts: Papers in and on Art History*
 - NOTE: Start at page 26 of PDF. In this response paper, conclude with a description of Panofsky’s three levels and explain the presumptions about art this method

February 25: Presentation and discussion of Panofsky; symposium planning

Reading and response paper: Ariana Wisgo presenter

- T.J. Clarke, “On the Social History of Art,” in *Image of the People, Gustave Courbet and the 1848 Revolution* (London, 1972): 9-20
- Michael Baxandall, “Art, Society, and the Bouguer Principle,” *Representations* 12, Fall (1983): 32-43

March 4: First draft of résumé and cover letter due. Discussion and presentation of readings; discussion and presentation of career letters

Reading and response paper: Ariana Wisgo and Belinda Casey presenters

Politics of Art Historiography

- Griselda Pollock, “Feminist Interventions in Art’s Histories”
- Kobena Mercer, “Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary,” *New Formations* (Spring 1992): 1-24

March 11: Presentation and discussion of readings

Reading and response paper: Talia Rucker and Rachel Larimer presenters

- Roland Barthes, “Rhetoric of the Image,” from *Image-Music-Text* (1977)

Friday, March 15, 2019 - 10am-4pm

ART + FEMINISM / Wikipedia Edit-a-Thon

Library 2024

Wikipedia’s gender trouble is well-documented. In a 2011 survey, the Wikimedia Foundation found that less than 10% of its contributors were women. While the reasons for the gender gap are up for debate, the practical effect of this disparity is not: content is skewed by the lack of representation from women. Let’s change that.

March 18: Spring Break

March 25: Thesis first draft due; discussion and presentation of readings

Reading and response paper: Janina Lopez presenter

- Michael Ann Holly, “Reciprocity and Reception Theory,” Chapter 36 in *A Companion to Art Theory* (2002): pp.448-57

April 1: Cesar Chavez Day / No Class

❖ **Saturday, April 6, 1-5 pm, Mendocino 1005, Festival of the Arts Art History Symposium. Attendance required.**

April 8: Final draft of cover letter and résumé due Discussion of symposium; presentation and discussion of readings

Reading and response paper: Talia Rucker and Tyrand Manier presenters

On Exhibiting Art

- Martha Ward, “What is Important about the History of Modern Art Exhibitions?” in *Thinking About Exhibitions* (London: Routledge, 1996): 451-464
- Bruce Altschuler, “Introduction,” *Salon to Biennial: Exhibitions that Made Art History*, pp. 11-19

April 15: Thesis second draft due - submit for peer-review (Have me mark it as on time, then give it to your partner.); Discussion of symposium and presentation of readings

Reading and response paper: Tyrand Manier presenter

Global Art History

- Edward Said, "Introduction," *Orientalism*, pp. 9-23 (stop at last paragraph on page 23)
- Zehou Lee, "Philosophy, Including Aesthetics, Must Belong," from *Four Essays: Toward a Global View*, pp. 22-29

April 22: *Peer-reviews of thesis due* (Have me mark it as on time, then give it to your partner.);

Presentation and discussion of readings: **Belinda Casey presenter**

Reading and response paper: Post-Colonialism / Global Art History

- Claire Farago, "On the Peripatetic Life of Objects in the Era of Globalization"
- Suzanne Preston Blier, "Truth and Seeing: Magic, Custom, and Fetish in Art History"

April 29: Presentation and discussion of readings

No Reading Response

Assignment: Create a 7-minute PowerPoint presentation of your BA thesis

May 6: *Thesis final draft and portfolio due*; Practice senior thesis presentations

Wednesday, May 15: 3-5 pm: *Public presentations of Senior Theses*. Special Collections and University Archives, University Library. Friends and family members are encouraged to attend.