ART 119/ART 192B: Senior Seminar in Art History  
Spring 2012

Monday: 3-5:45 p.m.  (Kadema 184)

Professors: office hours and contact information:

- **Pattaratorn Chirapravati** (Mon. and Wed., 1:30-2:30 p.m., Kadema 186; Fri., 11:30-12:30, Benicia Hall 1016; pchirapravati@csus.edu)
- **Elaine O’Brien** (Tues., 2-4 p.m. and Thurs., 3-4 p.m.; Kadema 190; eobrien@csus.edu)
- **Catherine Turrill** (Wed., 3-5 p.m. and Thurs., 2-3 p.m.; Kadema 194; turrillc@csus.edu)

**Senior Seminar website:**  http://www.csus.edu/indiv/o/obriene/
**Art History Facebook site:**  http://www.facebook.com/csusarthistory
**University Library website:**  http://library.csus.edu/

Seminar description:

ART 192B, replaced in Spring 2012 by ART 119, is the culminating course for the art history major. It focuses on research, writing, and oral presentation. A central focus of the seminar is the writing of a 15-20 page thesis developed from a previously-written term paper and the presentation of your findings in a public forum at the end of the semester. Other assignments and activities support the senior thesis project and develop basic professional skills. Seminar readings, discussions, and activities develop basic career skills and support the thesis project. Readings survey methodologies and historiographies of art history: exemplary figures in the history of art history; connoisseurship and contextual understanding; iconography and iconology; Marxist and psychoanalytic approaches; postmodern issues of multiculturalism and anti-aesthetics; feminism and visual culture; post-colonialism, transculturalism, and globalism.

The senior seminar will help sponsor the “Festival of the Arts” Art History lecture by a leading scholar in modern and contemporary African art history, Dr. Sylvester Ogbechie, on **April 21**. Attendance by seminar students is **required**, so please make needed arrangements now and please talk to one of the instructors if you foresee any problem with attendance. Also required is attendance at the three lectures in the “Professions of Art” series (Tuesdays, 6:30 p.m.: **March 13, April 10, and May 8**).

Prerequisites:

Senior status; completion of all lower-division requirements, HIST 100, the CSUS Foreign Language Proficiency Requirement; and demonstration of Writing Proficiency as prescribed by CSUS.
Learning objectives:
1. Ability to apply the skills and knowledge gained in BA studies in art history to an advanced research and writing project
2. Familiarity with the history of art history and the most important historical and contemporary methodological approaches
3. Ability to situate your own ambitions and values within the field and discourses of art history
4. Advanced research skills
5. Advanced analytic and critical thinking
6. Greater ease with public speaking

Required texts:
- Copies of both books are on Reserve in the University Library (under ART 119)
- Bring your books to class when they are the basis of the discussion, and be prepared to talk about the readings assigned for that day (see the calendar)

Summary of course requirements and weights:

- **45%**: Senior Thesis: 15-20 pages (3500 – 4500 words), submitted in a portfolio
- **10%**: Two illustrated presentations and leading discussions of sections of Edwards, *Art and Its Histories*, each done with another student
- **25%**: Short papers
  1. Ten reader-response papers (each worth 10 points) written for each assignment in Edwards, *Art and Its Histories*
  2. Résumé and cover letter for a real job, internship, or graduate program in professional résumé and letter format (worth 30 points of short papers grade)
  3. Summary evaluation of your work in the senior seminar in all areas of evaluation described on the course syllabus
- **20%**: Participation

Attendance policy:

Attendance and preparation are much more important in seminars than in lecture classes because you are a co-teacher and have responsibilities towards the other students. Each unexcused absence lowers your grade by a whole letter. Three unexcused absences is an automatic failure. Illness (including mental) – yours or your child’s – is excused only if you can provide a note from a doctor or health clinic. Please stay home if what you have is contagious. If you are on medications or have another kind of problem that affects your classwork, please discuss your situation with one of the instructors early in the semester. **NOTE**: Absences due to work, transportation problems, or scheduled appointments are not excused. Arriving late or leaving early is counted as a partial absence.
Academic guidance:
The University offers several different kinds of academic support to its students. For information, go to the website of Academic Support Services (http://www.csus.edu/studentresources/subpage_7.html). For assistance with writing, go to the Writing Center (http://www.csus.edu/writingcenter/).

• Please see or email any of the instructors for any reason related to this class. We are eager to help you in any way we can.

Disability:
If you have a disability and require academic accommodation in the course, please provide written verification from the Office of Services to Students with Disabilities (Lassen Hall 1008; http://www.csus.edu/sswd/sswd.html). Also, be sure to discuss your accommodation needs with one of the instructors early in the semester.

Written assignments in detail

45% Senior Thesis: 15-20 pages (3500 – 4500 words).
NOTE: You are required to develop your thesis from a previously written art history term paper. See or email one of the instructors immediately if you do not have one.

Phases/deadlines:
• Jan. 30: Peer review of the research paper that will be the basis of the thesis (ungraded but required)
• Feb. 20: Thesis statement and research bibliography
• Mar. 26: First draft of the thesis due
• Apr. 9: Second draft of the thesis due
• Apr. 16: Peer review of the second draft of the thesis due
• May 7: Final version of thesis, presented in a portfolio

Resources for thesis:
Use Barnet’s *A Short Guide* as well as online resources for guidance in writing papers.
NOTE: You are responsible for knowing the information in Barnet’s book.

• Recommended online workshop for writing research papers: http://owl.english.purdue.edu/workshops/hypertext/ResearchW/index.html
• For help with writing a thesis statement go to: http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml
• Refer to the Sacramento State Library website for art history research resources: http://csus.libguides.com/arthistory
• Important: use full-text peer-reviewed sources only. (see definition of peer reviewed sources: http://lib.calpoly.edu/research/guides/articles.html) See instructors about exceptions. Information from major art institution websites may be used.
• Use WorldCat (OCLC) for books in libraries worldwide that can be ordered through Interlibrary Loan (http://library.csus.edu/content2.asp?pageID=76). Allow a minimum of two weeks, so do it yesterday.
• Recommended databases: Art Full Text (Wilson), JSTOR, Project Muse, Academic Search Premier (EBSCO), and Oxford Art Online
• Consult bound issues of Art Index, RILA, or BHA (Library 2nd floor reference area) for magazine articles as far back as a century ago, some of which are available in the basement of the library. NOTE: the Art Index is a great source for original documentation for early-mid 20th century modernism, much of which is not yet online. Recent issues of BHA/RILA are available on-line (http://library.getty.edu:7101/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First).

Peer Reviews (due January 30 and April 16)

Review and mark the research paper and the second draft of the thesis following the checklist in Barnet’s A Short Guide (available on O’Brien’s website).

NOTE: The peer reviews of the research paper (due January 30) will not be graded. The peer review of the second draft of the thesis (due April 16) will be graded and is worth 50 points of the thesis portfolio’s 300 points. Your effort as a peer reviewer is evaluated for:
1) Thoroughness in marking your colleague’s second draft, and
2) Thoroughness in completion of Barnet’s peer-review checklist.

For the thesis peer review: Make two copies of the signed checklist. Attach one to the thesis draft you reviewed and put one in your own senior thesis portfolio. Sign the thesis draft that you reviewed as well before returning it to the other student.

Thesis statement and research bibliography (due February 20)

Prepare a one-paragraph thesis statement (see “Resources for thesis,” page 3) and submit it with a research bibliography of peer-reviewed sources, in Chicago Manual of Style format, that is at least four pages long. For the Chicago Manual of Style, go to: http://www.chicagomanualofstyle.org/tools_citationguide.html
Your thesis statement should be typed, double-spaced, and about 200 words long.

Senior thesis portfolio (due May 7)

1. Final Draft of Thesis: 3500-4500 words, including footnotes, “Works Cited” bibliography, and a cover page with your name, title of paper, course name, and date in correct cover-page style format (see Barnet).
• Footnotes and bibliography must follow the Chicago Manual of Style
• Reproductions of all artworks referred to in your paper with figure captions (artist’s name, title of work, date, medium, current location) and figure numbers noted in text next to the first time the artwork is referenced.
• Have the thesis bound at a photocopy shop

2. **Portfolio:** Include all the work you did in a flat binder (NO ring binders):
   • The original (marked) thesis statement and research bibliography
   • The original (marked) first draft
   • The peer-reviewed second draft with the reviewer’s name on the first page
   • The check-list signed by the peer-reviewer
   • The final draft of the thesis

**IMPORTANT:** The professional appearance of the portfolio is graded. The final thesis should be bound at a photocopy shop and the rest of the material must be presented in a flat binder with all parts very secure. Submit all parts together. The portfolio grade (45% of the course grade) will be based on overall quality, effort, and presentation from start to finish.

**Thesis grading rubric:**
*The grading rubrics for the first draft and the final draft of the thesis 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
• Accuracy of citation usage and format (footnotes and bibliography): 10 points
• Quality of writing (grammar, syntax, punctuation, spelling, etc.): 15 points
• How clearly and concisely the conclusion sums up and evaluates the thesis: 10 points

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

**Grading for thesis portfolio overall:**
• Thesis statement and research bibliography: 50 points
• First draft: 100 points
• Peer review of second draft: 50 points
• Final draft: 100 points

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

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NOTE: This class adheres to University policy on plagiarism. Please review the policy:
http://library.csus.edu/content2.asp?pageID=353

- Cite all information that is not general knowledge, any paraphrases, and any direct quotations. All sources, including Web sources, must have full bibliographical information or they cannot be used in research papers.
- NOTE: Wikipedia is excellent for preliminary searches, but it cannot be cited as a source for research papers because the authors are anonymous.

Evaluation criteria for senior thesis:

- **Unacceptable performance** (D or F level work) is full of mechanical mistakes in structure, grammar, spelling and format. It might not respond to the assignment or show no sign that enough time was spent thinking about the subject. It might merely parrot clichés, be repetitive, vague, tangential, uninteresting, or much too broad in scope. It might not be on time or accompanied by required materials. D or F work fails to demonstrate knowledge, comprehension, analysis, or evaluation.

- **Competent Performance**: (C level work) often has flaws in grammar, spelling, and structure. It might not quite follow the assignment. It has an organizing idea but it might be vague, broad or uninteresting, obvious, clichéd. It might be excessively subjective, mostly opinion, and not have enough supporting evidence. It might demonstrate knowledge but doesn't question, analyze, synthesize, evaluate.

- **Above Competent Performance**: (B level work) No writing mistakes. Presentation is neat and orderly with good structure and argument. The thesis is proportioned to the assignment, worthwhile, and well composed with no digressions.

- **Outstanding Performance**: (A level work) has all the good qualities of B level work, but is also unique, lively, and interesting. Methodology and perspective are evident. The writing has style and all elements in the piece are necessary for the thesis development. There is a feeling that the writer is engaged with the ideas and is attentive to effective use of language.

Other course requirements:

10%: Two illustrated presentations and leading discussions
of selected sections in Art and Its Histories

- Refer to the directions on the document, “How to do an oral presentation,” available on the “Readings” page of the course website.
- This is a 15-minute collaborative presentation of the section in Edwards that was read for the week. Presentation dates will be decided early in the semester. Create a one-page handout to distribute to the class before your presentation.
• With **Power-Point slides**, show three to six relevant works of art to demonstrate how the ways of thinking about art and/or artists, as presented in that week’s readings, might be applied to works of art not discussed in the assignment. The objective is to be able to use these important texts to help us think and talk about artworks in a more educated way.

• At each of the two presentations, 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.

### 25%: short papers

1) **Reader-response papers** (each worth 10 points) written for each assignment in *Art and Its Histories* as indicated on the schedule below. These response papers are meant to **prepare you for active participation in class discussion** and are due the day of the assignment (one page or 300 words: typed, 12-point font, double space).

**Directions:**
- Read all of the week's assigned texts slowly and carefully. Some of the texts are historical documents; others are recent critical essays.
- Mark your book (or take notes) for salient ideas and approaches that you want to discuss in class: in particular, take note of new ways of thinking about and looking at art and its contexts. For the critical texts, find and mark the author’s thesis statement.
- Selecting two or three entries from the week’s reading assignment, pick the most interesting or useful points you marked for discussion (new ways of thinking about and looking at art and its contexts) to discuss in class.
- For each of the entries you select, copy the key passage from the text; place it within quotation marks followed by the page number in parentheses.
- Follow each quotation with a paraphrase about the same length that captures the gist of the writer’s original statement.
- Give the name of the author, the title of the reading, and the date the text was originally written or published for each of your three selections.

2) **Resume and cover letter** for a real job, internship, or graduate program in professional resume and letter format (worth 30 points of short papers grade):

http://www.dartmouth.edu/~writing/materials/student/tasks/job.shtml#intro

1. Google jobs and graduate programs in the fields that interest you until you find one that fits your goals and talents. For graduate programs in art history, see http://www.gradschools.com/Subject/Art-History/26.html and the CAA Directory of Graduate Programs available in the Art Department office and the CSUS Library, 2 NORTH Reference (N 385 .G73 2008). Another good starting place is the website of job opportunities for art historians: http://www.nd.edu/~crosenbe/jobs.html
2. Information about some local internships can be found in the Job/Internship Notebook in the Art office (KDM 185). The following website for graduate students also may be useful: http://members.efn.org/~acd/Intern.html

3. Using Dartmouth (website above) and other online resources for how-to descriptions and templates, write a cover letter for a specific job, internship, or graduate program. Letters for jobs, internships, and graduate programs have somewhat different formats and content.

4. One of the instructors will edit the first draft of your resume and letter, make suggestions, and return it to you for revision.

5. Final draft submitted for grade

3) **Summary evaluation** of your work in the senior seminar in all areas of evaluation described in the course syllabus (c. 500 words, due **May 14**, 5 points)

**NOTE:** Unless otherwise indicated on the schedule below, short papers are due the class after the date they are assigned. Reading response papers are evaluated on a scale of 1-10, based on how well you followed the assignment directions and how much understanding of the material and effort your work shows.

**NOTE:** Late short papers are given ½ credit and accepted up to two weeks after the due date. The summary evaluation is not accepted late.

**NOTE:** Always bring the Edwards book to class. Mark readings for discussion Suggestion: write “discuss” in the margin next to the section you want to discuss.

**20% 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.  **TIP:** Form study groups/pairs to prepare for discussions.

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**Class schedule (subject to change)**

Each lecture has a reading assignment listed in the class schedule. Students should read all assignments in the required text (Edwards) for each week. Response papers will be due the day of the reading. With the exception of the first and last seminar meetings (**January 23 and May 7**), the 3 professors will take turns presiding over the class. Because attendance is required at four public lectures on campus, the seminar will not meet on **April 23**.

**January 23:** Introductions; discussion of class assignments and activities, peer-review groups/pairs, and schedule of presentations (all three instructors present)

- **Assignment:** bring one copy (or more) of the art history research paper that you plan to expand and develop as your senior thesis. You will be discussing your project and exchanging research papers for the **ungraded** peer review assignment that is due on **January 30**.
January 30: Discussion of peer review projects; workshop in University Library (Professor Chirapravati)
  • **Assignment due:** Peer review of an art history research paper
  • **Reading for next week:** Steve Edwards, *Art and Its Histories:* Introduction
    - **Note:** the response assignment for this reading is written answers to the question sheet available on the course “Readings” webpage as “Edwards Introduction Question Sheet.”

February 6: Discussion of reading assignment in Edwards (Professor O’Brien)
  • **Assignment due:** Be prepared to respond to the “Study Questions” for the Introduction to Edwards, *Art and Its Histories* (see above)
  • **Reading for next week:** Edwards, Section One (“Academies, Museums and Canons of Art: Introduction, Critical Approaches, and source text”)
  • **Note:** Instructions for the selection of readings for analysis in Section One of Edwards will be shared by Professor Turrill before February 6.

February 13: Discussion of reading assignment in Edwards (Professor Turrill)
  • **Reading for next week:** Edwards, Section Two (“The Changing Status of the Artist: Source Texts and Critical Approaches”)

February 20: Discussion of reading assignment in Edwards (Professor Chirapravati)
  • **Assignment due:** Thesis proposal and preliminary research bibliography
  • **Reading for next week:** Edwards, Section Three (“Gender and Art: Introduction and Source Texts”)

February 27: Discussion of reading assignment in Edwards; workshop with a representative from the University’s Career Center (Professor O’Brien)
  • **Reading for next week:** Edwards, Section Three (“Gender and Art: Critical Approaches”)

March 5: Discussion of reading assignment in Edwards (Professor Turrill)
  • **Assignment due:** First draft of a résumé and cover letter
  • **Reading for next week:** Edwards, Section Four (“The Challenge of the Avant-Garde: Introduction and Source Texts”)

March 10: Crocker Art Museum, special event (**attendance not required**)  
- “Icons in Conversation: Judy Chicago” (3:30-5 p.m.; *(order your ticket in advance!)*

March 12: Discussion of reading assignment in Edwards; return of edited first drafts of résumé and cover letter (Professor Turrill):
  • **Reading for March 26:** Edwards, Section Four (“The Challenge of the Avant-Garde: Critical Approaches”)

ART 119/192B: Senior Seminar, Art History (S 2012)
March 13: “Professions of Art” Lecture (attendance required):
  • Liv Moe, Director, Verge Center for the Arts (KDM 145, 6:30 p.m.)

March 19: NO CLASS: Spring Break

March 26: Discussion of reading assignment in Edwards (Professor Turrill):
  • Assignments due: Revised résumé and cover letter; first draft of thesis.
  • Reading for next week: Edwards, Section Five (“Views of Difference: Introduction and Source Texts”)

April 2: Discussion of reading assignment in Edwards; return of graded first draft of thesis (Professor O’Brien)
  • Reading for next week: Edwards, Section Five (“Views of Difference: Critical Approaches”)

April 9: Discussion of reading assignment in Edwards; distribution of second thesis drafts to peer reviewers (Professor Chirapravati)
  • Assignment due: second draft of thesis
  • Reading for next week: Edwards, Section Six (“Contemporary Cultures of Display: Introduction and Source Texts”)

April 10: “Professions of Art” Lecture (attendance required):
  • Lial Jones, Director, Crocker Art Museum (KDM 145, 6:30 p.m.)

April 16: Discussion of reading assignment in Edwards (Professor Chirapravati)
  • Reading for April 30: Edwards, Section Six (“Contemporary Cultures of Display: Critical Approaches”)

April 21: “Festival of the Arts” Art History Lecture (attendance required):
  • Professor Sylvester Ogbechie, UC Santa Barbara (details TBA)

April 23: NO CLASS
  • Use this time to work on the final version of your thesis

April 30: Discussion of reading assignment in Edwards (Professor O’Brien)

May 7: Student Thesis Presentations (location TBA; all three professors present)
  • Assignment due: Thesis portfolio

May 8: “Professions of Art” Lecture (attendance required):
  • Craig Watson, Director, California Council for the Arts (KDM 145, 6:30 p.m.)

May 14: Assessment meeting with Art Department chair, Professor Dan Frye
  • Assignment due: Summary evaluation of your work in the senior seminar