Art 192B: Senior Seminar in Art History

Tuesday 4:30-7:20 pm
Kadema Hall 170
Professor: Elaine O’Brien Ph.D.
Office: 190 Kadema Hall
Hours: T 7:30-8 pm; W 2:30-5 pm
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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 clarify your talents and 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 writing. Core assignments are the BA thesis developed 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 creating your curriculum vitae (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 fifteenth) symposium is titled Mapping Art History. It will be Saturday, April 14, from 1 pm to 5 pm. Senior Seminar students and members of the Art History Club have always helped host the symposium. This is an opportunity for you to meet professionals in the field other than your professors and connect with them. 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.

This semester, the Art Department is hosting four young scholars of Latin American and Latina/o art history. The lecture information is on the syllabus. Please clear your calendars now for those dates if possible. All lectures are 11 am – 12 pm on Monday or Wednesday.

- Erin McCutcheon – Wednesday, February 14
- Mya Dosch – Monday, 11 am – 12 pm February 26
- Rose Salseda – Wednesday, 11 am – 12 pm, February 28
- Kristi Peterson – Monday, 11 am – 12 pm, March 5

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 recommendation for college study time is three hours of prep for every hour in class. This course requires a minimum of nine hours of prep each week.
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
- 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 available on the course website. NOTE: Download each reading, mark it for discussion, and bring to class each week with your reading response paper.

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](http://www.csus.edu/wac/wac/students/index.html)

**Course Requirements and Grade Basis:**

40% Senior Thesis: 15-20 pages (3500 – 4500 words).
NOTE: You are expected to develop a previously written art history term paper. See me immediately if you do not have one that you want to develop.
- The senior thesis has seven parts: 1) proposal, consisting of a one-paragraph thesis statement, 2) preliminary research bibliography (4 pages) in Chicago citation format, 3) outline of argument development, 4) first draft, 5) second draft for peer review, 6) final draft. 7) portfolio of previous six parts
- Use *The Craft of Research, Endnote*, and online resources such as the *Chicago Manual of Style* ([http://www.chicagomanualofstyle.org/home.html](http://www.chicagomanualofstyle.org/home.html)) for guidance in writing research papers and formatting citations in Chicago/Turabian style, which is conventional for Art History.
  - NOTE: You are responsible for applying the information in *The Craft of Research* to your research paper.
- Download and use *Endnote* for your bibliography and citations. [http://csus.libguides.com/EndNote](http://csus.libguides.com/EndNote)

We will have a library class on information technology and literacy with Anna
Other recommended online resources for writing research papers:
- [https://owl.english.purdue.edu/owl/resource/658/1/](https://owl.english.purdue.edu/owl/resource/658/1/)
- Important: *use full-text peer-reviewed sources only*. (see definition of peer-reviewed sources: [http://lib.calpoly.edu/research/guides/articles.html](http://lib.calpoly.edu/research/guides/articles.html)) See me 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. Allow a minimum of two weeks, so do it yesterday.

Download and use Endnote for your bibliography and citations.
http://csus.libguides.com/EndNote

Peer Review:
Use Barnet’s checklist for peer reviews and answer each of the questions on a separate sheet, which you give the author of the paper when you return their paper. The checklist is available for download on the homepage of my website in the left-hand column.

Make suggestions for improving your partner’s paper on the paper.

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.

Senior thesis portfolio and public presentation of your thesis (May 8):

- Final Draft of Thesis: 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.
- 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 rubric 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.

Grading for research paper portfolio:
• Proposal and research bibliography: 50 points
• Outline: 10 points
• First draft: 100 points
• Peer review: 40 points
• Final draft: 100 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/umanual/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.
  - **Note:** 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, quoted or paraphrased.

Research and career paper due dates:
• **February 13:** Thesis proposal and research bibliography due
• **February 27:** First draft of letter and resume due
• **March 3:** Thesis outline due. Final draft of cover letter and résumé due
• **April 3:** Thesis first draft due
• **April 24:** Thesis second draft due - submit for peer-review
• **May 3:**
  - Peer-reviews of thesis due (Have me mark it as on time then give it to your partner)
  - Final draft of letter and résumé due (with previous drafts and peer reviews, each clearly identified and professionally presented in a 2-pocket folder or binder)
• **May 8:**
  - A 400-word summary of what you have learned this semester due
  - Senior thesis final draft and portfolio due
  - Public presentation of theses, location TBA

15%: Co-presentation and leading discussion of two 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.
- 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 copy of all readings to class, marked for discussion.

**The format for reader response papers:** Write one for each reading. 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 if 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: On February 13, a Sac State career counselor will give us a presentation.*

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 [http://www.gradschools.com/Subject/Art-](http://www.gradschools.com/Subject/Art-).
History/26.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 academic online 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 February 27) of your résumé and letter, make suggestions to improve them and return for revision.

4. Final draft (due May 1) submitted for a grade. NOTE: the résumé and letter are graded together twice.

NOTE: 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.

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.

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.

NOTE: Each unexcused absence lowers your grade by a whole letter. Three unexcused absences is an automatic failure. Absence due to illness (including mental illness) – yours or someone you take care of – is excused if you bring me a note from a doctor or health clinic. If that is not possible, see me after class or during my office hours 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 after class or during my office hours early in the semester.

NOTE: Work, transportation problems, and scheduled appointments are not excused. Repeatedly arriving late or leaving early can add up to an absence.

• 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 change – noted in class or via email)

NOTE: Please clear your schedule now so you can attend the Festival of the Arts Art History symposium on Saturday, April 14, 1 - 5 pm in Mendocino 1005. Clear your calendar as well for the interview lectures by applicants for the new Art History position in Latin American and Latina/o Art.
NOTE: Unless otherwise indicated on the schedule below, papers are due the class after the assignment appears on the syllabus.

January 23: Introduction; plan the Festival of the Arts Art History talks; Art History Club membership and plans; form peer-review partnerships; schedule reading presentations and discussions
Assignment: 1) In preparation for writing an application letter for a dream job 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 copies of the art history term paper that you plan to expand and develop as your senior thesis.
Reading and response paper:
   o Robert Nelson, “The Map of Art History,” *Art Bulletin* (available for download on course website);
* Read and mark the most useful points for in Booth, *The Craft of Research*, pp. 1-26 (Do not write response papers to Booth.) Always bring Booth and hard copies of the readings to class, marked for discussion.

January 30: Jamie and Elizabeth / Presentation and discussion of assigned readings // class discussion of dream job/graduate program lists
  • Exchange previously-written term papers with peer reviewers
Reading and response paper:
   o Giorgio Vasari, *Lives of the Artists*, selections: Cimabue, Giotto, Michelangelo (skim the latter)
   o 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
* Read and mark the most useful points in Booth, *The Craft of Research*, pp. 27-104
Assignment:
Read your peer-review partner’s term paper and find the thesis statement (argument) and three points that support the argument. Circle them on your peer-review colleague’s paper and be prepared to discuss their paper with them in class and offer advice on how to develop it into her senior thesis.

February 6: Brigid and Catherine / Meet in the University Library, room 2022 at 4:30 pm for information technology instruction with Art Librarian, Anna Harper.
After break, return to Kadem 170 for a student-led class/workshop
Presentation of readings and response papers
Reading and response paper:
   o Heinrich Wölfflin, *Principles of Art History*
* Read and mark for discussion the most useful points in Booth, *The Craft of Research*, pp. 105-171

February 13: Angela, Elysa, and Chloe / Thesis proposal and research bibliography due / Career Center Counselor presentation
Presentation and discussion of Greenberg and Wölfflin
Reading and response paper:
   o Erwin Panofsky, “Iconography and Iconology: An Introduction to Renaissance Art” (1939) in *Meaning in the Visual Arts: Papers in and on Art History*
NOTE: In this response paper, conclude with a description of Panofsky’s three levels and explain what presumptions about art this method assumes.

* Read and mark the most useful points in Booth, *The Craft of Research*, pp. 173-227

**Extra Credit opportunity: Wednesday, February 14**, 11 am – 12 pm: lecture by Erin McCutcheon, Art History Candidate, Art of the Americas. Turn in one page of notes plus one thoughtful question inspired by the lecture for five extra credit points. If you ask Erin McCutcheon the question, write down her answer for ten points extra credit.

**February 20: Elyssa and Anj O’Brien at the College Art Association conference**
Presentation and discussion of Panofsky; symposium planning
Reading and response paper:

* Read and mark the most useful points for discussion in Booth, *The Craft of Research*, pp. 232-266

**Extra Credit opportunity: Monday, February 26**, 11 am – 12 pm: lecture by Mya Dosch, Art History Candidate, Art of the Americas. Turn in one page of notes plus one thoughtful question inspired by the lecture for five extra credit points. If you ask Mya Dosch the question, write down her answer for 10 points extra credit.

**February 27: Colton, Catalina, and Kelsie** / First draft of résumé and cover letter due. Discussion and presentation of readings; discussion and presentation of letters
Reading and response paper: Politics of Art Historiography
- Griselda Pollock, “Feminist Interventions in Art’s Histories”

**Extra Credit opportunity: Wednesday, February 28**, 11 am – 12 pm: lecture by Rose Salseda, Art History Candidate, Art of the Americas. Turn in one page of notes plus one thoughtful question inspired by the lecture for five extra credit points. If you ask Rose Salseda the question, write down her answer for 10 points extra credit.

**Extra Credit opportunity: Monday, March 5**, 11 am – 12 pm: lecture by Kristi Peterson, Art History Candidate, Art of the Americas. Turn in one page of notes plus one thoughtful question inspired by the lecture for five extra credit points. If you ask Kristi Peterson the question, write down her answer for 10 points extra credit.

**March 6: Catalina, Christina, and Franklin** / Presentation and discussion of readings
Reading and response paper:
Rosalind Krauss, “In the Name of Picasso,” *October* 1981

**March 13:** **Patrick and Christina** / Thesis outline due. Final draft of cover letter and résumé due; discussion and presentation of readings

Reading and response paper:
- Michel Foucault, “Las Meninas,” from *The Order of Things: An Archaeology of Human Sciences* (1976)

❖ **March 20 - Spring Vacation**

**March 27:** **Jamie and Brigid** / Presentation and discussion of readings

Reading and response paper: On Exhibiting Art

**April 3:** **Elizabeth and Catherine** / *Thesis first draft due*

Reading and response paper: On Exhibiting Art

**April 10:** **Franklin and Angela** / Discussion of symposium and presentation of readings

Reading and response paper: Global Art History
- Edward Said, “Introduction,” *Orientalism*, pp. 9-23 (stop at last paragraph)

❖ **April 14, 1-5 pm, Mendocino 1005, Festival of the Arts Art History Symposium**

**April 17:** **Patrick, Kelsie, and Colton** / Presentation and discussion of readings

Reading and response paper: Post-Colonialism / Global Art History
- Suzanne Preston Blier, "Truth and Seeing: Magic, Custom, and Fetish in Art History"

**April 24:** **Anj and Chloe** / *Thesis second draft due - submit for peer-review; presentation and discussion of readings*

Reading and response paper: Global Art History

Revise (edit and correct) your papers on Said, Lee, Farago, and Blier. Write a 200-word comparison of the arguments presented in these four readings. Conclude with loosely 150 words on how all four texts challenge, complicate and/or expand European art historical theories, methods, and perspectives we have studied this semester. Do not generalize or opine. Back up your claims with specific examples. When you refer to an author’s ideas, go back to specific texts and quote them to support every assertion you make.
May 1: Peer-reviews of thesis due (Have me mark it as on time, then give it to partner); Final draft of letter and résumé due; group discussion of research papers, global perspectives comparison paper, and cover letters

May 8: Public presentations of Senior Theses. Location TBA. Friends and family members are welcome to attend. Thesis final draft and portfolio due (Include a stamped, self-addressed envelope if you want your graded portfolio mailed to you.)

No final exam: Pick up your portfolio from me in my office, 190 Kadema Hall, during final exam week if you are not having me mail it to you. I’ll hold my Wednesday office hour during finals week.