

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 2-3 pm, Th 3-4 pm and by appointment
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Seminar Description:

Art 192B is the culminating course for the Art History major. The seminar format and size allow us to work collaboratively 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 career 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.

~~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. Attendance at the symposium is required, so please clear your calendar now. If you are unable to come, see me as soon as possible for an alternative. This year, our seventeenth symposium is:~~



~~**"Looted Art and Postcolonial Justice: Decolonizing the Art Museum" on Saturday, April 25, 2020, from 1-5 pm in Mendocino 1005A**~~

~~Among the distinguished speakers will be Dr. Ndubuisi C. Ezeluomba, the Françoise Billion Richardson Curator of African Art at the New Orleans Art Museum; Dr. Boreth Ly, Associate Professor of Visual Cultures of Southeast Asia at UC Santa Cruz, and Dr. Joely Proudfit (Pechanga Band of Luiseño Indians), chair of American Indian Studies at CSU San Marcos. There will also be a panel on the topic of decolonizing the art museum by UC Santa Cruz Graduate students.~~

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

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, but that is not a problem. The main thing is to write on a topic you care about! See me right away if you do not have a term paper to launch you.

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 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.

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 your colleague when you return their paper.~~
- ~~Mark and write suggestions for improving your partner's paper on the hard copy of the paper itself.~~

Your effort as a peer reviewer is evaluated for:

- 1) accuracy, helpfulness, and detail in marking your colleague's paper
 - 2) quality and completion of the Sylvan Barnet's peer review checklist.
 - 3) Overall evidence that you spent time, looked things up (fact check, grammar check, etc.), 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 *your colleague'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 13, 3-5 pm**. 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 resubmitted 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 assignment 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. We will schedule the presentations on the first day of class so you will have time to talk with me in person about the readings.**
 - 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.* Authors' bios, your paraphrases, etc. – should be on the printed *handout*, not on the slides. The slide show only needs 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.

30%: Short Papers

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*. If it was because of sickness or other extenuating hardships, the paper will get full credit.

- 1) **Reading Response papers** (typed, 12 font, double space, 200 words, each worth 10 points) written for each reading indicated on the schedule below. Response papers 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 topic.

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 *an actually-existing job, internship, or graduate program*, write a professional curriculum vitae/ résumé and cover letter (worth 30% of short papers grade)
 *NOTE: A Sac State career counselor will give us a workshop on writing an application letter and CV on **February 17**.

Begin with an internet search for jobs, graduate programs, and internships in art fields that interest you. Select three that fit your qualifications, goals, and talents.

- For US graduate programs in art history, consult Study.Com: https://study.com/art_history_graduate_schools.html and the College Art Association (CAA) Directory of Graduate Programs: <https://www.collegeart.org/publications/directories>. Click the image of the art history directory for access to the free PDF.
- A helpful starting place is the Sac State Career Center's webpage, "What Can I Do With This Major" (click Art History): <https://whatcanidowiththismajor.com/major/>. Another is the website of "alternative" job opportunities for art historians: <https://www3.nd.edu/~crosenbe/jobs.html>
- Review the CSUS Career Center sample resumes in the Job & Internship Handbook: <https://www.csus.edu/student-life/career-center/jobs/internal/documents/job-handbook-0518.pdf> for how to write a resume and cover letter. There are a number of university-sponsored online how-to descriptions and template
- 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.)
- I will edit and grade the first draft (**due March 2**) of your résumé and letter, make suggestions to improve them and return for revision.
- Final draft (**due April 20**) submitted for a grade. NOTE: both drafts of the résumé and cover letter are graded.

Research and career paper due dates:

- **February 17:** Thesis proposal and research bibliography due
- **March 2:** First draft of letter and resume due
- **April 6:** Thesis first draft due
- ~~April 6: Thesis second draft due – submit for peer review~~
- ~~April 13: Peer review of your colleague's thesis due~~
- **April 20:** Final draft of cover letter and résumé due
- **May 4:** Thesis final draft ~~and portfolio due~~
- **May 13, 3- 5 pm:** 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.

- Each *unexcused* absence lowers your grade by a whole letter.
- Three unexcused absences result 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~~

Looted Art and Postcolonial Justice: Decolonizing the Art Museum

Saturday, April 25, 2020

1-5 pm in Mendocino 1005

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

January 27: 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) Read symposium speaker abstracts and curriculum vitae available on the course website under "Readings." Print these out, read them and make notes on them for discussion on February 3. No Reading response paper

- 2020 Symposium Speaker abstracts
- 2020 Symposium Speaker CV - Ndubuisi Ezeoluomba
- 2020 Symposium Speaker CV - Joely Proudfit

Reading response paper:

- Zofia Cielatkowska, "[Decolonizing Art Criticism](#)" (Open the link for the reading)

February 3: Presentation by **Channing and Maia** and discussion of "Decolonizing Art Criticism" by Zofia Cielatkowska; class discussion of 1) symposium speakers' abstracts and curriculum vitae and dream job/graduate program lists

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

Reading and response paper: Follow the directions on

- Robert Nelson, "The Map of Art History," *Art Bulletin* (available for download on course website)
- ~~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 10: Meet in the University Library, room 2022 at 4 pm for information technology instruction with Arts librarian, Anna Harper, until 5 pm

After break, return to Kadema 170 for the presentation of readings by **Paola and Maia** and response papers

Reading and response papers:

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

February 17: Thesis proposal and research bibliography due / Career Center Counselor presentation

Presentation by **Brian and Kenzie** and discussion of Greenberg and Wölfflin

Reading and response paper:

- 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 24: Presentation (**no presenters**) and discussion of Panofsky; symposium planning

Reading and response paper:

- 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 2: First draft of résumé and cover letter due. Discussion and presentation of readings by **Kayla and Brian**; discussion and presentation of career letters

Reading and response paper:

Politics of Art Historiography

- Joana Joachim, "' Embodiment and Subjectivity': Intersectional Black Feminist Curatorial Practices in Canada," *RACAR: revue d'art canadienne / Canadian Art Review*, Vol. 43, No. 2, What is Critical Curating? /Qu'est-ce que le commissariat engagé? (2018), pp. 34-47
- ~~Kobena Mercer, "Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary," *New Formations* (Spring 1992): 1-24~~

March 9: Presentation by **Sienna and Paola** and discussion of readings

Reading and response paper:

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

March 16: Thesis first draft due; discussion and presentation of readings by **Kayla and Kenzie**

Reading and response paper:

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

March 23: Discussion of symposium; presentation by **Channing and Hunter** and discussion of readings

Reading and response paper:

On Exhibiting Art

- Carol Duncan, "Art Museums and the Ritual of Citizenship"
- Bruce Altschuler, "Introduction," *Salon to Biennial: Exhibitions that Made Art History*, pp. 11-19

March 30: Spring Break

April 6: Thesis first draft due / 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 on page 23)
- Zehou Lee, "Philosophy, Including Aesthetics, Must Belong," from *Four Essays: Toward a Global View*, pp. 22-29

April 13: Peer reviews of thesis due (~~Have me mark it as on time, then give it to your partner.~~)

Presentation by **Sienna and Hunter** and discussion of readings:

Reading and response paper: Decolonizing Art History

- Catherine Grant and Dorothy Price, "Decolonizing Art History" (This is 66 pages and presents multiple critical perspectives. I will assign an introduction and three critical perspectives. Presenters will give us the overall argument, the three points of view, and apply the ideas to two works of art. ~~I will assign the introductory pages and two different points of view for each of you, which each student will present to the class.~~)
- ~~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 20: *Final draft of the cover letter and résumé due* / Presentation and discussion of readings
Reading Response: Jolene Rickard, "Absorbing or Obscuring the Absence of a Critical Space in the Americas for Indigeneity"

~~❖ Saturday, April 25, 1-5 pm, Mendocino 1005, Festival of the Arts Art History Symposium
Attendance required~~

April 27: Discuss Jolene Rickard / ~~Discuss symposium~~
Assignment: Create a 7-minute PowerPoint presentation of your BA thesis

May 4: *Thesis final draft and portfolio due*; Practice senior thesis presentations

TENTATIVE: Wednesday, May 13, 3 - 5 pm: *Public presentations of Senior Theses.* Friends and family members are encouraged to attend.