

**AD 207c: Introduction to Art History III
Fall 2007**

Southern Illinois University Carbondale
Mondays and Wednesdays, 3:00 – 3:50 p.m., plus discussion section
Lawson 161 (lecture) and Allyn 003 (discussion section)

Contact Information:

Professor S. Sloboda
sloboda@siu.edu
Office: Allyn 006d
Office Hours: Monday and Wednesdays, 4:15 – 5:45 p.m.

Course Description:

This course introduces students to the history of art in cultures around the world from the early modern period to the present day. By considering the relationship between visual representation and material objects to the culture in which they were produced, students will develop critical tools for analyzing works of art within an historical context. The goal of the course will be to study the social, artistic and political circumstances in which works of art were produced and understood. This course will explore not only how material objects were shaped by the society in which they were made, but also how art contributes to the formation of social identities. In addition to providing a foundation in the history of world art, this course will emphasize skills in critical thinking and visual analysis, goals that relate to Art and Design degree objects 1, 2, & 3.

Grading Criteria:

1. Discussion Sections

100 points / 20 % of final grade

Discussion sections provide students with the opportunity to practice specific techniques of visual analysis and hone their critical thinking skills. Comprised of small groups of students, they offer a forum for individual response and in-depth discussion of the images and theories presented in lecture and readings.

Section grades are based on attendance, participation, and preparation for class. You must come to discussion section with a copy of the readings assigned for that week and be prepared to discuss that reading.

More than one absence from section will adversely affect your grade. All absences are treated in this manner, and there is no distinction between an “excused” and “unexcused” absence. If you miss (or know you are going to miss) a discussion section, you should plan to attend an alternate section. To receive credit for attending an alternate section, write your name on a sheet of paper and the date on which you attended section. Obtain the signature of the GA leading that section on the sheet and return it to your regular GA at your next discussion section.

The schedule of discussion sections is:

| Section | Time | Graduate Assistant: | E-mail: |
|---------|---------------------------|---------------------|-----------------------|
| 1 | Mon., 9:00 – 9:50 a.m. | Ryan Walsh | rwalsh@siu.edu |
| 2 | Mon., 11:00 – 11:50 a.m. | Ryan Walsh | rwalsh@siu.edu |
| 3 | Mon., 12:00 – 12:50 p.m. | Meg Collier | collier@siu.edu |
| 4 | Wed., 4:00 – 4:50 p.m. | Abby Gitlitz | agitlitz@hotmail.com |
| 5 | Wed., 5:00 – 5:50 p.m. | Abby Gitlitz | agitlitz@hotmail.com |
| 6 | Wed., 6:00 – 6:50 p.m. | Arthurina Fears | afears@siu.edu |
| 7 | Thur., 11:00 – 11:50 a.m. | Meg Collier | collier@siu.edu |
| 8 | Fri., 9:00 – 9:50 a.m. | Daniel Guentchev | danielgen@yahoo.com |
| 9 | Fri., 11:00 – 11:50 a.m. | Kelly McKibben | kellymckibkib@aol.com |
| 10 | Fri., 12:00 – 12:50 p.m. | Kelly McKibben | kellymckibkib@aol.com |
| 11 | Friday, 3:00 – 3:50 p.m. | Daniel Guentchev | danielgen@yahoo.com |

2. Exams

3 @100 points each / 60 % of final grade

Exams will consist of a series of essay questions that ask you to identify and analyze an image or pair of images in relation to the material presented in lecture, discussion sections, and the readings. Three equally weighted, non-cumulative exams will be given during lecture period on the following days:

Exam #1 (Weeks 1-5): Monday, September 24th

Exam #2 (Weeks 6-10): Monday, November 5th

Exam #3 (Weeks 11-16): Wednesday, December 12th, 3:10-5:10 p.m.

Make-up exams will be considered only in extreme cases of documented hospitalization or family emergency.

3. Essays

100 points total / 20% of final grade

Essay #1 (10 points): Due Wednesday, September 12th

Write a 2-3 page essay providing a formal analysis of one of the following two works of art, illustrated in your textbook:

1. Kangra School, *Hour of Cowdust*, c. 1790 (Stokstad 3rd ed., p. 824/2nd ed. p. 798)

or,

2. Shen Zhou, *Poet on a Mountaintop*, c. 1500 (Stokstad 3rd ed., p. 842/2nd ed., p. 812)

This assignment asks you, above all, to simply describe what you see. In your essay, provide a thesis statement about the work of art. Support that thesis with a detailed formal analysis of the work. Elements to be considered include: the composition, color, line, juxtaposition of each of those elements, and overall feeling of the piece. Be highly descriptive and specific in your analysis. Formal analysis is the most basic and often the most interesting task set to interpreters of art. You must look carefully and consider all visual aspects of the work of art. You will be assessed on the degree to which you are able to fully and creatively describe the work and integrate that description into a well organized and thoughtfully argued thesis.

If you have further questions about how to write a formal analysis of a work of art, you may find it helpful to consult Sylvan Barnet's *A Short Guide to Writing About Art*, on reserve for this course at Morris Library. You are always welcome to discuss your essay with myself or with your GA.

Essay #2 (20 points): Due Wednesday, October 10th

Write a 2-3 page response to Janet Catherine Berlo and Ruth B. Phillips's article, "Our (Museum) World Turned Upside Down: Re-presenting Native American Arts," in *Art Bulletin* vol. 77 (March 1995): 6-10 (assigned reading for Week 7). In your essay, summarize the authors' thesis and describe the evidence they use to support their thesis. Provide one example of a work of art from your textbook or lecture that relates to this thesis and explain how this work specifically supports or challenges the authors' ideas.

This essay assignment is designed to develop your critical thinking skills in reading scholarly articles and applying their ideas to works of art, which is a major aspect of what art historians do. You will be assessed on the extent to which you are able to concisely summarize the main ideas of the article and thoughtfully apply them to a work of art with which you are familiar.

Essay #3 (70 points): Due Wednesday, November 28th

This assignment asks you to write a 4-5 page analysis of an original work of art, chosen from a list of options that will be provided to you by mid-semester. You will go to the University Art Museum on campus or the St. Louis Art Museum to view the work in person. Your essay should include a thesis statement supported by a detailed formal analysis and a description of the art historical and/or cultural importance of the piece based on your knowledge from this course. Your essay should also include a sketch of the piece done by you. You will not be graded on the artistic merits of your sketch. You should make this sketch when you are in front of the work of art. It will help you observe the piece in detail and will provide a reminder of all of its components when you are writing at home or the library. Essays missing an original sketch will be graded down by 5 points.

This assignment allows you to practice the fundamental work of being an art historian. You will observe an original work of art and interpret it based on your knowledge about the period, style, and/or culture in which it was produced. You will be assessed on your ability to provide a thoughtful analysis of the visual, stylistic, and historical elements of the piece.

Instructor Assistance: Please feel free to discuss any questions or problems you may encounter with me, or your graduate assistant. I am very willing to assist you with choosing topics and advising you on acceptable content and analysis.

Guidelines for all Assignments: All essays must be typed, double-spaced, proofread, and neatly printed in a legible typeface (Times, Arial, Geneva, Palatino, etc.) of either 10 or 12 point font. Margins may not exceed 1.25 inches on any side. Pages to these specifications will produce approximately 250 words per page. Therefore, a 2-3 page paper is 500-750 words, a 4-5 page paper is 1000-1250 words. You should print your name and your graduate assistant's name on each sheet of paper your turn in, and number each page.

Late Papers: Late papers will be graded down by one full letter grade each day (M-F) that they are late. Papers are accepted only as hard copies and as turnitin.com submissions, no e-mailed papers will be accepted. Papers must be posted to turnitin.com by 3:00 p.m. on the day that they are due. No paper will be accepted more than 7 days after the due date.

Academic Integrity: Students are expected to act in accordance with SIUC's Student Conduct Code (SCC), and should familiarize themselves with its standards for academic honesty and ethical conduct (the SCC is available online at www.siu.edu/~docedit/policies/conduct.html). Plagiarism—the unacknowledged and/or unauthorized use of another person's intellectual property—is a form of theft. Any time you quote, paraphrase, or even summarize the ideas of another person (as opposed to stating common knowledge) you must acknowledge your debt. This acknowledgement should take the form of a footnote or endnote, or may, for essays in this course, be as simple as a parenthetical insertion in your text, indicating a source: (lecture, 09/06/2006) or, (Cahill, p. 23) accompanied by a bibliography. If you have any questions on how to cite a source properly, please ask me, your GA, or consult a guide such as the *Little, Brown Compact Handbook* or *The Chicago Manual of Style*. Please be aware that if you cheat on an exam or turn in any work that is not entirely your own, you will fail the course and may be referred to the university for disciplinary action.

Turnitin.com: Turnitin.com is an electronic database that compares the content of your paper to the text of other papers submitted for this class, to published information on the internet and in print, and its own database of papers. It is used in this course to encourage students' responsibility for their own work. Each of your three writing assignments must be submitted in paper form to your graduate assistant at the lecture period in which it is due and in electronic form to www.turnitin.com by 3:00 p.m. on the day that it is due. If you fail to turn in either the paper or electronic version, your assignment is considered late until you turn in both copies. To use turnitin.com, you must register as a user and add yourself to the section in which you are enrolled in this class. If you have not used turnitin.com in the past, you can get information and a tutorial on signing up at www.turnitin.com, click on "new users." Your turnitin.com class ID and enrollment password is listed on the following page:

| Section: | Time: | Graduate Assistant: | Class ID: | Enrollment Password: |
|-----------------|---------------------------|----------------------------|------------------|-----------------------------|
| 1 | Mon., 9:00 – 9:50 a.m. | Ryan Walsh | 1942885 | section 1 |
| 2 | Mon., 11:00 – 11:50 a.m. | Ryan Walsh | 1942887 | section 2 |
| 3 | Mon., 12:00 – 12:50 p.m. | Meg Collier | 1942892 | section 3 |
| 4 | Wed., 4:00 – 4:50 p.m. | Abby Gitlitz | 1942894 | section 4 |
| 5 | Wed., 5:00 – 5:50 p.m. | Abby Gitlitz | 1942897 | section 5 |
| 6 | Wed., 6:00 – 6:50 p.m. | Arthurina Fears | 1942899 | section 6 |
| 7 | Thur., 11:00 – 11:50 a.m. | Meg Collier | 1942902 | section 7 |
| 8 | Fri., 9:00 – 9:50 a.m. | Daniel Guentchev | 1942906 | section 8 |
| 9 | Fri., 11:00 – 11:50 a.m. | Kelly McKibben | 1942908 | section 9 |
| 10 | Fri., 12:00 – 12:50 p.m. | Kelly McKibben | 1942912 | section 10 |
| 11 | Friday, 3:00 – 3:50 p.m. | Daniel Guentchev | 1942916 | section 11 |

Students with Special Instructional Needs:

All efforts will be made to accommodate the needs of students who have disabilities that have been documented by staff at SIUC's Disability Support Services or the Achieve program. Students who have need of special testing arrangements, classroom configurations, note taking, etc. should provide me with written documentation of their needs by the second week of class so that the necessary accommodations can be made promptly.

Office Hours:

I warmly encourage each student to take advantage of my office hours to carry on further discussions of material covered in lecture or the readings, or to address any problems or questions relating to this course. My office hours are on Mondays and Wednesdays from 4:15 to 5:45 p.m. in Allyn 006D. If this time does not fit your schedule, please contact me for a separate appointment.

Weekly Readings:

The required textbook for this course is Marilyn Stokstad, *Art History*, 3rd edition (Upper Saddle River NJ: Prentice Hall, 2008). If you have not yet, but plan to enroll in AD207a and/or AD207b in the future, it is most economical to purchase the combined edition of this textbook (listed as "recommended" at the bookstore), which serves as the text for each semester of

AD207a-c. If you plan to take only this course, AD207c, you should purchase only volume two of the textbook (listed as “required” at the bookstore), which is less expensive, but does not address material covered in AD 207a and b. It is not necessary to purchase both texts. A copy of the textbook is also on reserve at Morris Library. If you have previously taken AD 207a or b, you likely purchased the revised second edition of this textbook. You may continue to use this version of the textbook for this course. Page numbers for Stokstad, 2nd rev. ed are listed in brackets in the weekly reading schedule below.

All other required reading for this course is on electronic reserve in the Morris Library online catalogue. These readings consist of a variety of forms of art historical writing: from exhibition reviews and art criticism in newspapers to period documents to recent scholarly essays. These articles offer more detailed interpretation of individual works of art and styles, and serve to introduce students to a variety of methods and perspectives currently employed by art historians, critics, and artists.

To access electronic reserves: go to the Morris Library home page (<http://www.lib.siu.edu/>). Click on “Course Reserves.” From there, the easiest thing to do is to use the pull-down menu for “Course” and pick “AD207c,” then hit “Search.” Select the reading you are looking for from the list (they’re posted in alphabetical order by title) and click on it. You will be taken to a catalog entry, at the bottom of which will be a link that says, “Click here.” You may (or may not) be asked for your ID#, which you need to type without any spaces or hyphens. The computer will then pull up a pdf file of the reading (you’ll need to have Adobe Acrobat Reader installed on your computer). Depending on the speed of your connection, it may take a couple of minutes to load. To speed things up you may want to perform this operation at a campus computer rather than through a dial-up connection. When the article appears, you’ll be able to read it on-screen, or print it out if you wish.

You will be expected to have read both the assigned readings from the textbook and electronic reserves before your discussion section the following week. You should come prepared to discussion section either with a printed copy of the electronic reserve reading with your notes in the margins, or notes you took while reading the article on-screen. These will help you contribute to the discussion and raise any questions you may have about the reading.

Course Schedule:

Week One: India. Mughal and Rajput Art

Monday, August 20: Course Introduction and Mughal Architecture

Wednesday, August 22: Mughal and Rajput Painting

Weekly Reading:

- Read entire syllabus
- Stokstad, 809-829 [2nd ed., 787-799]
- Wayne E. Begley, “The Myth of the Taj Mahal and a New Theory of Its Symbolic Meaning,” *The Art Bulletin*, vol. 61 no. 1 (March 1979): 7-37

Section Meeting: Course Introduction

Week Two: China. Yuan and Ming Dynasty

Monday, August 27: Literati Painting

Wednesday, August 29: Ming Court Art

Weekly Reading:

- Stokstad, 831-849 [801-815].
- James Cahill, "Adjusting Our Image of the Chinese Artist," from *The Painter's Practice: How Artists Lived and Worked in Traditional China* (New York: Columbia University Press, 1994): 1-31.

Section Meeting: Indian Art

Week Three: China. Ming Dynasty

Monday, September 3: Labor Day – No Class

Wednesday, September 5: Ming Architecture

Weekly Reading: No scheduled reading

Section Meeting: Chinese Painting

Week Four: China and Japan. Qing Dynasty and The Zen School

Monday, September 10: Qing Dynasty

Wednesday, September 12: Zen Painting and Gardens ** **Essay #1 due in lecture** **

Weekly Reading:

- Holland Cotter, "More Was More for One Ruler in the Qing Dynasty," exhibition review, *New York Times* (24 August 2004), B1 and B5.

Section Meeting: Architecture and Material Culture in China

Week Five: Later Japanese Art

Monday, September 17: Kano School and Rimpa Painting

Wednesday, September 19: Modernization and Print Culture in Japan

Weekly Reading:

- Stokstad, 851-871 [817-835].
- Misako Takeuchi, "The Meaning of Pattern in Rimpa School Painting: Mitate and Visual Imagery," in *Apollo* vol. 141 no. 396 (February 1995): 3-10.

Section Meeting: Japanese Art

Week Six: Exam Week and Art of the Americas

Monday, September 24: ** **Exam #1** **

Wednesday, September 26: Aztec and Inca

Weekly Reading:

- Stokstad, 873-880 [837-845]
- Eduardo Matos Moctezuma, "Aztec History and Cosmivision," from *Moctezuma's Mexico: Visions of the Aztec World*, eds. David Carrasco and Eduardo Matos Moctezuma (Niwot CO: University Press of Colorado, 1992), 3-97.

Section Meeting: No section meetings

Week Seven: Native North American Art

Monday, October 1: Eastern Woodlands and Great Plains

Wednesday, October 3: Southwest and Northwest

Weekly Reading:

- Stokstad, 880-894 [845-857].
- Janet Catherine Berlo and Ruth B. Phillips, "Our (Museum) World Turned Upside Down: Re-presenting Native American Arts," in *Art Bulletin* vol. 77 (March 1995): 6-10.

Section Meeting: Aztec and Inca

Week Eight: Tribal Art

Monday, October 8: Art from the South Pacific

Wednesday, October 10: African Art ** **Essay #2 due in lecture** **

Weekly Reading:

- Stokstad, 897-915 [859-873] **and** 917-939 [875-895]

Section Meeting: Native North American Art

Week Nine: Eighteenth-Century European Art

Monday, October 15: Rococo

Wednesday, October 17: Neoclassicism

Weekly Reading:

- Stokstad, 941- 983 [897-939].
- David Solkin, "The Fetish over the Fireplace: Disease as *genius loci* in *Marriage a la Mode*," from *The Other Hogarth: Aesthetics of Difference*, eds. Bernadette Fort and Angela Rosenthal (Princeton: Princeton University Press, 2001): 176-191.

Section Meeting: Tribal Art

Week Ten: Revolution and Romanticism

Monday, October 22: French Art of the Revolution

Wednesday, October 24: Romanticism

Weekly Reading:

- Stokstad, 985-1009 [941-964].
- Darcy Grimaldo Grigsby, "Nudity *à la grecque* in 1799," *Art Bulletin*, vol. LXXX, no. 2 (June 1998): 311-335.

Section Meeting: Eighteenth-Century European Art

Week Eleven: Realism

Monday, October 29: Photography

Wednesday, October 31: Realist Painting

Weekly Reading:

- Stokstad, 1010-1025 [964-979].
- Elizabeth C. Childs, "The Photographic Muse," from *The Artist and the Camera: Degas to Picasso*, ed. D. Kosinski (New Haven: Yale University Press, 1999), 25-33.

Section Meeting: Revolution and Romanticism

Week Twelve: Painting Modern Life

Monday, November 5: **** Exam #2 (Weeks 6-10)****

Wednesday, November 7: Impressionism

Weekly Reading:

- Stokstad, 1026-1038 [979-993].
- Charles Baudelaire, excerpts from “The Painter of Modern Life,” from *Art in Theory, 1815-1900*, eds. C. Harrison, P. Wood, and J. Gaiger (London: Blackwell, 1998), 493-506.

Section Meeting: Realism

Week Thirteen: Modern Art I

Monday, November 12: Post-Impressionism

Wednesday, November 14: Cubism and De Stijl

Weekly Reading:

- Stokstad, 1038-1063, 1076-1087 and 1100-1111 [993-1017 and 1032-1060].
- Piet Mondrian, “Dialogue on the New Plastic,” from *Art in Theory, 1900-1990*, eds. C. Harrison, P. Wood (London: Blackwell, 1992), 282-287.

Section Meeting: Painting Modern Life

Week Fourteen: Thanksgiving Holiday Week**Week Fifteen: Modern Art II**

Monday, November 26: Expressionism

Wednesday, November 28: Dada and Surrealism **** Essay #3 due in lecture ****

Weekly Reading:

- Stokstad, 1065-1076 and 1088-1099 and 1112-1123 [1019-1032 and 1060-1081]
- Hugo Ball, “Dada Fragments,” Marcel Duchamp, “The Richard Mutt Case,” Tristan Tzara, “Dada Manifesto 1918,” and Richard Hulsenbeck, “First German Dada Manifesto,” reprinted in *Art in Theory, 1900-1990*, eds. C. Harrison, P. Wood (London: Blackwell, 1992), 246-255.

Section Meeting: Modern Art I

Week Sixteen: International Art since 1945

Monday, December 3 1: Abstract Expressionism and the Gutai

Wednesday, December 5: Pop Art and contemporary practices

- Stokstad, 1125-1191 [1083-1152].

Section Meeting (5/3-5/5): Modern Art II

Week Seventeen: Final Exams Week

Wednesday, December 12, 3:10 – 5:10 p.m.: ****Exam #3 (Weeks 11-16)****