AD 207c: Introduction to Art History III
Fall 2010
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 Hours: Monday-Thursday, 1:00-2:30 p.m.
Office: Allyn 006d
Office phone: 453-4987

Course Description:
This course introduces students to the history of interactions between art and society in Asia, Europe, and North America 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, cultural 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, looking, and analysis that each student may adapt to new situations, whether the visual object is historical or contemporary. The course meets twice a week in Lawson 161 for lectures (Sloboda) and once a week in the Allyn Building for discussion sections taught by graduate teaching assistants (“TAs”).

Course Objectives:
AD 207c aims to develop students’ art historical knowledge, critical thinking ability, research skills, and skills of written expression. In this course, students will:

1. Gain familiarity with major developments, figures, and ideas in the history of art by completing the assigned readings, attending lecture, and participating in class discussions (Art and Design degree objectives 2, 3)

2. Develop analytical and critical reading skills by reading and discussing historical and theoretical texts pertinent to the study of art history (d.o. 2, 3)

3. Refine rhetorical skills by writing a descriptive, analytical essay and by taking essay exams (d.o. 1, 2, 3).
Grading Criteria:

500-449 points: A  
399-349 points: C  
299-0 points: F  
448-400 points: B  
348-300 points: D

1. Discussion Sections

Discussion sections, led by graduate teaching assistants, 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. Each student is awarded 10 points automatically, and can earn up to 6 points per discussion section (3 points for simple attendance, up to an addition 3 points for participation). 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 TA leading that section on the sheet and return it to your regular TA at your next discussion section.

Discussion section topics for each week begin on Wednesdays and finish on Mondays. The schedule of discussion sections is:

<table>
<thead>
<tr>
<th>Section</th>
<th>Time</th>
<th>TA</th>
<th>e-mail</th>
<th>Turnitin Class ID</th>
<th>Turnitin Password</th>
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</thead>
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<tr>
<td>4</td>
<td>Wed. 4:00</td>
<td>Katie South</td>
<td><a href="mailto:ksouth@siu.edu">ksouth@siu.edu</a></td>
<td>3396057</td>
<td>katie</td>
</tr>
<tr>
<td>5</td>
<td>Wed. 5:00</td>
<td>Katie South</td>
<td><a href="mailto:ksouth@siu.edu">ksouth@siu.edu</a></td>
<td>3396059</td>
<td>katie</td>
</tr>
<tr>
<td>6</td>
<td>Wed. 6:00</td>
<td>April Dill</td>
<td><a href="mailto:april.j.dill@gmail.com">april.j.dill@gmail.com</a></td>
<td>3396063</td>
<td>april</td>
</tr>
<tr>
<td>7</td>
<td>Th. 11:00</td>
<td>April Dill</td>
<td><a href="mailto:april.j.dill@gmail.com">april.j.dill@gmail.com</a></td>
<td>3396071</td>
<td>april</td>
</tr>
<tr>
<td>8</td>
<td>Fri. 9:00</td>
<td>Adrienne Foster</td>
<td><a href="mailto:foster.ar@gmail.com">foster.ar@gmail.com</a></td>
<td>3396077</td>
<td>adrienne</td>
</tr>
<tr>
<td>9</td>
<td>Fri. 11:00</td>
<td>Amy Szumilewicz</td>
<td><a href="mailto:amyszumi@siu.edu">amyszumi@siu.edu</a></td>
<td>3396082</td>
<td>amys</td>
</tr>
<tr>
<td>10</td>
<td>Fri. 12:00</td>
<td>Amy Szumilewicz</td>
<td><a href="mailto:amyszumi@siu.edu">amyszumi@siu.edu</a></td>
<td>3396085</td>
<td>amys</td>
</tr>
<tr>
<td>1</td>
<td>Mon. 9:00</td>
<td>Adrienne Foster</td>
<td><a href="mailto:foster.ar@gmail.com">foster.ar@gmail.com</a></td>
<td>3396038</td>
<td>adrienne</td>
</tr>
<tr>
<td>2</td>
<td>Mon. 11:00</td>
<td>Amy Szumilewicz</td>
<td><a href="mailto:amyszumi@siu.edu">amyszumi@siu.edu</a></td>
<td>3396047</td>
<td>amys</td>
</tr>
<tr>
<td>3</td>
<td>Mon. 1:00</td>
<td>Amy Szumilewicz</td>
<td><a href="mailto:amyszumi@siu.edu">amyszumi@siu.edu</a></td>
<td>3396051</td>
<td>amys</td>
</tr>
</tbody>
</table>
2. Exams  
100 points each / 60 % of final grade
Exams will consist of a series of essay questions that ask you to analyze an image or images in relation to the ideas and images 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 1-6): Wednesday, September 29th
Exam #2 (Weeks 7-12): Monday, November 15th
Exam #3 (Weeks 13-16): Friday, December 17th, 3:10-5:10 p.m.

Make-up exams will be considered only in cases of documented hospitalization or family emergency. The date and time of the third exam is set by the university and cannot be changed.

3. Formal Analysis  
100 points / 20% of final grade
This assignment asks you to write a 4-5 page (1,000-1,250 word) analysis of an original work of art, chosen from a selection made specifically for this course on display in the Art History Study Gallery in the University Museum (on the north side of Faner Hall, ground floor). In this paper, you should provide a careful visual analysis of the object, discussing its formal qualities. You will be assessed on the extent to which you provide a coherent, creative, and thorough visual analysis of your subject, and the degree to which you intelligently formulate a thesis supported by this analysis, drawing on your knowledge from this class. It is not necessary to conduct any further research for this paper, and you are especially admonished not to rely on Wikipedia or general internet browsing for information or ideas. This paper should present your own critical analysis of a work of art.

To facilitate your own careful study of your chosen art object, your essay should also include a sketch of the piece done by you. You should make this sketch while you are in the gallery in front of the piece. This 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. While you will not be graded on the artistic merits of your sketch, essays missing an original sketch will be graded down by 5 points.

Papers are due on November 3rd. As good writing almost always entails revision, you will have the opportunity to revise your paper and submit it for re-grading on December 8th. Only students who turned in the first draft on time will be eligible to hand in a re-write.

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, this 4-5 page paper is a minimum of 1000 and a maximum of 1250 words. You should print your name and your TA’s name on each sheet of paper and number each page.
Late papers will be graded down 5 points for each day they are late. No papers will be accepted more than seven days after they are due.

Grades will be assigned according to the University’s criteria:

A=excellent, B=good, C=satisfactory, D=poor, F=failing.

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). Students should be especially aware of the SCC’s policies on plagiarism, which can be found in section II A, (Violations: Acts of Academic Dishonesty) and sections III (Sanctions) and V (Procedures Applicable to Academic Dishonesty). 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, 02/06/2006), (Stokstad, p. 1012). If you have questions on how to cite a source properly, ask myself, your TA, or consult a guide such as the Little, Brown Compact Handbook or The Chicago Manual of Style.

Turnitin.com: To encourage student responsibility for their own work, the formal analysis must be turned in both in paper form at the lecture period in which it is due and in electronic form to www.turnitin.com by midnight on the day that it is due. If you fail to turn in either the paper or electronic version, your assignment will be considered late until you turn in both copies. You need not submit your sketch on turnitin.com; the paper copy is sufficient. To use turnitin.com, you must register as a user and add yourself to this class. See page 2 of this syllabus for the Class ID and enrollment password for your section. A record of your grades is also kept in the Gradebook feature of this website.

Please feel free to discuss any questions or problems you may encounter with me or your TA. I am most willing to read drafts or answer questions to help you with your paper.

Weekly Assignments:
The required textbook for this course is Marilyn Stokstad, Art History, 3rd edition (Upper Sadle River NJ: Prentice Hall, 2007) ISBN# 978-0132368544. If you plan to take AD207a and/or AD207b, it is most economical to purchase the combined edition of this textbook, which serves as the text for each semester of AD207a-c. If you plan to take only AD207c, you may purchase the Art History SIU Package, which is slightly less expensive, but does not address material covered in AD 207a and b. It is not necessary to purchase both texts. The textbook is also held on reserve at Morris Library.

All other required assignments are posted on the Blackboard website for this course. Readings consist of a variety of forms of art historical writing from period documents to recent scholarly essays. I have also assigned a number of short videos that include interviews with artists, demonstrations of particular artistic techniques and social rituals, and other visual material. Both
the readings and videos are required and should be read/watched before your discussion section of the week they are assigned.

**Course Website:**
There is a Blackboard website for this course. On this site you will find a live recording, or “podcast” of each lecture. These recordings are posted to help you review the lectures. If you happen to miss a lecture, you should certainly watch the podcast to catch up. Weekly readings and links to videos, as well as this syllabus and any other handouts given in class will also be posted on Blackboard, as will a study guide for the midterm and final exams. To access Blackboard, follow the link at the top of the SIUC homepage.

**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.

**Emergency Procedures:**
The following is SIUC’s statement on emergency preparedness. Please read it and familiarize yourself with the information on the websites listed.

“Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT's website at www.bert.siu.edu, Department of Safety's website www.dps.siu.edu (disaster drop down) and in Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.”

**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 everyday from Monday to Thursday from 1:00-2:30 p.m. in Allyn 006d. If this time does not fit your schedule, please contact me for a separate appointment.
Course Schedule:

**Week One: India. Mughal and Rajput Art**
Monday, August 23: Mughal Architecture  
Wednesday, August 25: Mughal and Rajput Painting  
Read:  
• Read entire syllabus  
• Stokstad, Chapter 23, “Art of South and Southeast Asia after 1200,” 809-829.

Watch:  
• “Art 21” profile of Shahzia Sikander. [blackboard]

**Week Two: China. Yuan and Ming Dynasty**
Monday, August 30: Literati Painting  
Wednesday, September 1: Ming and Qing Court Art  
Read:  
• Craig Clunas, “Intimacy and Painting in Ming China,” *History Today* 52:8 (August 2002): 42-49. [blackboard]

Watch:  
• David Hockney and Philip Haas, “A Day on the Grand Canal with the Emperor of China, or Surface is Illusion, but so is Depth” (1988). [blackboard]

**Week Three: China. Ming and Qing Dynasty**
Monday, September 6: Labor Day – no lecture or discussion section.  
Wednesday, September 8: Ming Dynasty architecture  
Read:  
• Stokstad, Chapter 24 if not already read

**Week Four: China and Japan**
Monday, September 13: China: Global Connections in the Qing Dynasty  
Wednesday, September 15: Japan: Zen Painting and Gardens  
Read:  
• Stokstad, Chapter 25 “Japanese Art after 1392,” 851-856, 863-865.  

**Week Five: Japan. Court Culture of the Momoyama and Edo Periods**
Monday, September 20: Kano School and Rimpa Painting  
Wednesday, September 22: Visual and Material Culture of the Tea Ceremony  
Read:  
• Stokstad, Chapter 25 “Japanese Art after 1392,” 857-863  

Watch:  
**Week Six: Japan and Exam Week**
Monday, September 27: Ukiyo-e Prints
Wednesday, September 29: **Exam #1**
Read:

**Week Seven: Seventeenth-Century Italy and Spain**
Monday, October 4: Architecture and Sculpture in Rome
Wednesday, October 6: Baroque Painting
Read:
- Stokstad, Chapter 22, “Baroque Art,” 743-772.

**Week Eight: Seventeenth-Century Northern Europe**
Monday, October 11: Dutch Painters
Wednesday, October 13: Architecture and Gardens in France
Read:
- Stokstad, Chapter 22, “Baroque Art,” 772-806.
Watch:

**Week Nine: Europe. Eighteenth-Century Europe**
Monday, October 18: Rococo
Wednesday, October 20: Neoclassicism
Read:

**Week Ten: Europe. Revolution and Romanticism**
Monday, October 25: French Art of the Revolution
Wednesday, October 27: Romanticism
Read:
**Week Eleven: Nineteenth-Century Reality**
Monday, November 1: Photography
Wednesday, November 3: Realism **Formal Analysis due in lecture**
Read:

**Week Twelve: Late-Nineteenth Century Trends**
Monday, November 8: Impressionism
Wednesday, November 10: Symbolism and Art Nouveau
Read:

**Week Thirteen: Early Twentieth-Century Movements I**
Monday, November 15: **Exam #2** (Weeks 7-13)
Wednesday, November 17: Fauvism and Expressionism
Read:

**Week Fourteen: Happy Thanksgiving!**

**Week Fifteen: Early Twentieth-Century Movements II**
Monday, November 29: Cubism and De Stijl
Wednesday, December 1: Dada and Surrealism
Read:

**Week Sixteen: Later Twentieth-Century Movements**
Monday, December 6: Abstraction after the War
Wednesday, December 8: Pop Art **Optional Re-write of Formal Analysis due in lecture**
Read:

**Week Seventeen: Exam Week**
Friday, December 17: **Final Exam, 3:10-5:10 p.m.** (Weeks 13-16)