Course Description:
This discussion-based seminar course teaches students to use research and writing as means of learning about art and design. It addresses the uses that different kinds of writing may have for both author and audience, and serves as an introduction to critical theory and to art historical methods. In addition to writing frequent short critiques of readings, students will construct a substantial problem-based research paper on a topic chosen in consultation with the instructor. In the process of creating this paper, students will frame a research problem, use electronic and paper resources to assemble an annotated bibliography, make use of appropriate research methods, and tailor their content and style for an audience of their peers. At the conclusion of the course, students will discuss and critique each other’s papers.

This course enrolls both undergraduate and graduate students. Graduate students’ final papers are expected to be approximately 25-30 pages (vs. 15-20 pages for undergraduates).

Course Prerequisites:
Previous art history coursework is required. Basic typing and internet skills are necessary for accessing electronic resources.

Course Objectives:
AD 438 aims to familiarize students with critical theory and research methods and to develop their vocabulary, critical thinking ability, and written and oral communication skills. In this course, students will:
1. write and present critiques of assigned reading, and participate in critical discussion of those readings.
2. write and present a formal analysis of an original work of art.
3. demonstrate familiarity with, and ability to make use of, theories and methods commonly used in writings about art and design.
4. make use of a variety of online and paper research tools to access information in books, journal and newspaper articles, etc.
5. formulate a research problem and write a well researched, clearly argued paper.
6. demonstrate familiarity with disciplinary standards.
The required readings for this course are drawn from the following required sources:


- Selected Readings on the Blackboard website for this course. To access Blackboard, go to www.mycourses.siu.edu. Enter the username and password for your SIU e-mail account.

**Grading Criteria:**

This course is organized as a series of alternating seminar and workshop periods designed to introduce students to the critical theories and methods used in writing about art and design and to refine student’s research skills and practices. A large portion of the course will focus around your research paper. Weekly critiques of the readings, a written and oral presentation on an original work of art, and short written critiques of the other participants’ papers comprise the remainder of the course. Final grades will be assigned according to the University’s standards: A=excellent, B=good, C=satisfactory, D=poor, F=failing.

Grades will be calculated on a 100 point scale as percentages:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and Participation: (20 meetings @ 5 points each)</td>
<td>20%</td>
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<tr>
<td>Written Critiques of Readings: (5 critiques @ 20 points each)</td>
<td>10%</td>
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<tr>
<td>Seminar Leader #1</td>
<td>5%</td>
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<td>Seminar Leader #2</td>
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<tr>
<td>Seminar Précis</td>
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<tr>
<td>Oral Formal Analysis</td>
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<td>Written Formal Analysis</td>
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<tr>
<td>Research Topic Proposal</td>
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<td>Research Paper Draft #1</td>
<td>2.5%</td>
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<td>Research Paper Draft #2</td>
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<td>Research Paper Draft #3</td>
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<td>Final Version of Research Paper:</td>
<td>20%</td>
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<tr>
<td>Student Critiques</td>
<td>2.5%</td>
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<tr>
<td>Final Exam</td>
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Each of these assignments and their requirements are described in detail in this syllabus. Please read these descriptions carefully and discuss any questions you have with me before the assignment is due.

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<tr>
<th><strong>Attendance and Participation</strong></th>
<th>20% of final grade (5 points each day)</th>
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<tr>
<td>Regular attendance and informed participation are required and constitute a substantial portion of the course grade. During each class meeting, you will receive half credit for simply attending, or full credit for attending and participating in class. Since it is not possible to make-up a class discussion, there is no distinction between an “excused” and an “unexcused” absence. If you miss a class for whatever reason, you should come to my office hours to discuss the material you missed.</td>
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<tr>
<th><strong>Written Critiques of Readings</strong></th>
<th>10% of final grade (5 @ 20 points each)</th>
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<tr>
<td>Each Tuesday session will be organized as a seminar in which students will discuss the issues and ideas presented in the assigned reading for that day. Topics are organized thematically and roughly chronologically in terms of their introduction and importance to the discipline of art history. Frequently complicated and lengthy, these readings must be read analytically and understood critically in order to fully understand them. Seminars are designed to further students’ understanding of the readings. To that end, you must come to every seminar period prepared to discuss the assigned reading. To facilitate these discussions, you shall write a 1-2 page critique of one of the readings assigned. As some readings are intended to be largely introduction or informational and thus are less in need of an extended critique, an asterisk next to the article entry will indicate to you which readings you may write about. In writing the critique, you should briefly summarize the author’s thesis and comment on its usefulness and its wider implications. Next, you should discuss what evidence the author uses to support his or her thesis and how convincing that evidence is. Finally, you should conclude your response with further questions or points for discussion. In making a critical response, you should not write in the first person, nor should you focus on issues of style, vocabulary, or tone. Do not focus on minor points of the article, unless you wish to demonstrate how a critique of them relates to major issues. You may find it helpful to think about why this reading was assigned and how it fits into the theme of the seminar. You may also find it helpful to compare the argument of the author to the arguments or ideas presented in other readings assigned that week. Do they support, modify, or contradict one another? What can you conclude from this comparison? For a model of a good, critical response, see the handout you will receive on Thursday, August 21st.</td>
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You shall hand in five written critiques throughout the semester. Everyone will hand in their first critique at the first seminar session on August 26th, and no one may hand in a critique for a seminar in which they are the leader or co-presenter. Aside from that, you may hand in the remaining four as you choose on the day of the seminar throughout the semester, though you may hand in only one critique per week. No written critiques will be accepted after the last seminar on October 28th.
### Seminar Leadership and Précis

15% of final grade

(2 seminars and 1 précis @ 5% each)

This course emphasizes the development of students’ skills of critical analysis in both oral and written forms. Each student must be prepared to make an active and thoughtful contribution to seminar discussions each week. To that end, each member of the course will sign up to lead one seminar discussion, while a second student will sign up to co-present, or if students wish to work independently, to prepare additional comments and response. A third student will be responsible for taking notes, as well as writing and presenting a précis of those notes to the group in the following week. Each member of the group will serve in each of these three roles once during the semester.

For guidance on how to lead a discussion section and a model of a good seminar précis, please read the hand-outs distributed in class on Thursday, August 21st.

### Formal Analysis and Oral Presentation

10% of final grade

(written and oral @ 5% each)

One of the most challenging and interesting aspects of writing about art and design is the question of how to translate one’s ideas and feelings about a visual work into descriptive language. This assignment asks you to choose a work of art at the University Museum and, write a formal analysis of that piece, and present that analysis to the class. The following describes the requirements for each:

**Oral Presentation:** In an oral presentation of 5-10 minutes, you will offer the class a formal analysis of the work you have chosen, based on your written analysis (see guidelines below). In addition, you should describe why you chose the piece and what you think its interpretive challenges or interests are for the viewer. You will be graded on the thoroughness, creativity, and persuasiveness of your oral interpretation (4%) as well as your contribution to the group’s discussion of each student’s work (1%).

**Written Formal Analysis:** On Thursday, September 11th, you will hand in a formal essay of 4-5 double-spaced, typed pages (1000-1250 words) with footnotes, a bibliography, and a sketch done by yourself of the piece under consideration. (not part of the 1000-1250 word count). In this paper you should develop a thesis about your chosen work of art, supported by description of its specific features and general effects. Specific elements to address in a two-dimensional work include the overall composition, subject matter, color, brushstroke, texture, and treatment of figures or objects within the work. It may also be relevant to discuss the ways certain of the above elements contrast with other of the same elements in the painting, such as how two separate figures are rendered or the way in which colors work in harmony with, or differ from, one another. When evaluating a three-dimensional work of art, you should also consider the handling of material, surface treatment, technical qualities of the medium, and the form’s relationship to the space around it.

Your essay should deal with the specific details of the work of art in order to reach an overall thesis about the work. Your thesis is your own opinion about the work of art and thus is entirely up to you. However, your opinion must be well supported with visual and
scholarly evidence. You must use a minimum of five peer-reviewed books and articles to support your thesis. You will be assessed on the degree to which you present a clearly and persuasively argued thesis based on your description of the visual elements of the work. As with all written work for this class, clarity, precision, and creativity in your thoughts and writing are essential.

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<th>Research Paper</th>
<th>40% of final grade (including one topic proposal and three drafts)</th>
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<td>Taking the premise that one learns about a subject by thinking, researching, writing, and rewriting over a sustained period of time, this project will culminate in a 15-20 page (graduate students: 20-25 page) research paper on a topic of your choice. The project will begin early in the semester and shall be conducted in and amongst the other work of the class. Most of the Thursday workshop periods will discuss specific research skills and methods that will assist you with the various stages of this project. Your paper may be on any topic related to visual art, culture, or design from any time period or geographic region, and should be of significant interest to you. Though it is not required, you will find it easier to choose a topic on which you already have some basic knowledge from a previous class or other experience, though it may not be a topic you have already written about for another class.</td>
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The Research Project has five components:

1. **Research Topic Proposal, due September 23rd (2.5%)**
   What are some areas, topics, artists, styles, visual phenomenon would you like to study further? What are some questions you have about art, design, or visual culture that you would like answered? This preliminary step in developing a research project asks you to brainstorm a few topics that you think would be interesting to work on and would make a good research project. “How” and “Why” questions are usually good ones—you want the answer to be one that is not simply a statement of fact, but rather, one that will require you to come up with an answer yourself. You should intend for your fellow classmates to be the audience for your paper. Think about a topic that is interesting to you and aim to create a research problem that will tell them something interesting and significant about your topic.
   Following the three-part exercise on pages 46-47 of *The Craft of Research*, identify three separate potential research topics and the question(s) you would like to answer. Each topic should follow the model in Step Three on page 47. These topics are not binding, and will certainly change as your research develops, but should give some roadmap for your initial research. Your questions should be as specific, interesting and ambitious as possible.

2. **Research Paper Draft #1, due October 7th (2.5%)**
   This is a 5-page draft or outline of your paper, including an introductory paragraph and bibliography of at least twenty entries (the bibliography is not part of the 5-page count). In your first paragraph, you should have a clearly stated (although not necessarily final) thesis statement, developed in conjunction with the exercises discussed in chapters 3 and 4 of *The Craft of Research*. 
3. **Research Paper Draft #2, due October 21st (2.5%)**

This is an expansion of your Paper Draft #1, incorporating your increased knowledge of the subject and the comments given to you on Draft #1. It should be a minimum of ten pages of written text. You should include additional outlined sections that you have not yet written so that I have an idea of the full scope of the paper, but the outlined parts do not count towards the ten-page requirement. The more complete and polished you can make this draft, the more helpful my comments can be for revisions. You should include footnotes, illustrations, and a bibliography, properly formatted in *Chicago* style (bibliography and illustrations do not count towards the minimum page requirements).

4. **Research Paper Draft #3, November 11th (10%)**

This should be a completed 15-20 (graduate students: 20-25) page research paper, including footnotes, a bibliography, and properly captioned and referenced illustrations, all formatted in *Chicago* style (bibliography and illustrations do not count towards the minimum page requirements). Since this paper is worth 10% of your final grade, you should consider it a final paper.

5. **Final Research Paper, due December 9th (20%)**

This is the final version of your paper, which should incorporate all relevant comments made on the previous draft. Please consult the guidelines below to ensure that you have a completed paper.

**Guidelines for all Writing Assignments:**

The following are some guidelines that are appropriate for most academic writing. You should follow these instructions carefully for your written critiques and all components of your formal analysis and research project.

1. **TITLE PAGE.** Your title page should include five pieces of information: the title of your essay (see #2 below), your name, the name of the class (e.g., AD 438: Writing About Art and Design), the professor's name, and the date on which you submitted the essay. In the interest of saving paper, you need not make a separate title page for your written critiques.

2. **TITLE.** Think up a snappy title for your essay. A title such as "Suzanne Valadon’s Paintings of Nudes" is not only not arresting, it really isn’t even descriptive. Choose a title that will give your reader an indication of the issues you address—E. McSherry Fowble’s title "Without a Blush: The Movement Toward Acceptance of the Nude as an Art Form in America, 1800-1825" manages this task nicely, while simultaneously appealing to the reader's sense of humor. See Booth, p. 248 for further guidelines.

3. **STYLE:** It counts. Your essay should be free of grammatical and spelling errors and should flow seamlessly from paragraph to paragraph. Think of it this way: if you gather appropriate data, argue your thesis reasonably well, and use the English language competently, you will get a B. You will have done a good job. To get an A, however, you need to display insight, originality, and mastery of both your topic and your medium of expression.
4. **DOCUMENTATION.** The concept of intellectual property should not be an alien one to anybody these days. Plagiarism is a form of theft; it is not taken lightly by me or by University authorities. Any time you quote or paraphrase the words of another person (as opposed to stating commonly held ideas) you must acknowledge your debt. This acknowledgement should usually take the form of a footnote or endnote, or may, for the written critiques, be as simple as a parenthetical insertion in your text, indicating a source and a page number: (Lubin, p. 177). If you have questions on how to cite a source properly, consult Kate Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations*, or ask me for clarification.

5. **FORMATTING/PRESENTATION.** Use one-inch left-justified, ragged-right margins. Double-space your text and choose a clear, conventional-looking 12-point serif font such as Times New Roman. Make sure your printer is producing clear black letters. For all assignments except the final paper, feel free to conserve paper by printing on both front and back, or printing on the back of previously used sheets of paper. Be sure to number your pages, either at the bottom center or the upper right corner. Please staple all papers at the upper left-hand corner. Please do not use any other binding materials or plastic report covers.

6. **IMAGES:** Any image under discussion in your written work should be accompanied by a legible full-page illustration. The image should be a minimum of 4 inches in both height and width, and must be clearly labeled with figure numbers in the text and captioning the illustration (see Turabian for formatting guidelines for captions and figure numbers). **Legible** photocopies and/or printed digital images are acceptable. If you are using digital images, the resolution must be at least 500 pixels in any direction. If you are unable to find an image that meets these criteria, please discuss it with me. The ArtStor database (housed on the Morris Library website under “databases”) and our Slide Library (Allyn 07) have abundant visual resources. The Slide Library has slides that may be scanned and a copy stand and camera to shoot digital images from books. Often, high-quality images can be found on Google Images. However, when using any images from Google (or information, for that matter), you must take extreme caution to ensure that you have a correct, un-cropped and un-doctored image. The quality of your image matters to the argument you are making. If you do not take care to provide your reader with a neatly presently, authentic, legible copy of the images you are discussing, you are implicitly making a statement about how important you think your argument is.

7. **LATE PAPERS:** Papers will be graded down by one full letter grade each day (M-F) that they are late. **All** written work must be posted to turnitin.com by 5:00 p.m. on the day that they are due and turned in as a hard copy.

**Turnitin.com:** Each of your writing assignments (all five reading responses, your formal analysis, and each element of the research paper assignments) 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 5:00 p.m. 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.

To use turnitin.com, you must register as a user and add yourself to 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.”

The class ID is: 2330876
The class enrollment password is: ekphrasis

Grades for all work will also be available in the “gradebook” tab on turnitin.

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<th>Critique of Student Papers</th>
<th>2.5% of final grade</th>
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<td>As indicated above, the primary audience of your research project will be your fellow classmates. In designated workshops throughout the semester, students will exchange their papers with one another for critique and discussion. On November 18th and 20th, you will read every student’s paper, fill out an evaluation form, and we shall meet as a group to discuss each paper. In class, you will provide a 1-2 minute summary of what you were trying to accomplish in your paper, and will likewise contribute your thoughts on each student’s work. Your evaluation forms will be reviewed and passed on to the author for assistance with the optional re-write. You are not required to put your name on your evaluation, but may do so if you wish. Your critique should be an honest (but also constructive and tactful) assessment of the specific strengths and weaknesses of each paper. You will be assessed on both your written and oral comments during these two class periods.</td>
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<th>Final Exam</th>
<th>5% of final grade</th>
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<tr>
<td>The final exam for this course will test your both knowledge of basic art historical methods and theories as well as your skills in art historical research. The exam will generally follow the format of the Pre-Test you will take on Thursday, August 21st.</td>
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**Record Keeping:** Please keep backup copies of all work you submit for the course, and save all of the graded work that is returned to you over the course of the semester. If there is any dispute about your recorded grade, you will be expected to provide the original graded copy handed back to you. Students who are majors or graduate students in the School of Art and Design—especially art history majors and graduate certificate students—should take particular care to save work from this course for future reference.

**Office Hours:**
I warmly encourage you 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. Please use this venue, rather than e-mail for substantive answers to questions related to lectures and assignments. Office hours will be held on Tuesday and Thursday from 9:00 to 10:30 and 2:30 to 4:00 in Allyn 006d. If these times do not fit your schedule, please contact me for a separate appointment.
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.”

Course Schedule:

Tuesday, August 19: Introduction to the Course
- After Class: Register as a user on turnitin.com. See instructions on pp. 7-8.

Thursday, August 21: Pretest
Reading:
- Booth, pp. 3-15. Begin thinking about topics you may wish to write about.

Tuesday, August 26: Seminar. The Art of Description and Analysis
Reading:

Due:
- Written Critique #1 on Carrier or Koerner article.

After Class:
- Choose a work of art on display at the University Museum on which to write and present a formal analysis. Due on September 11th.
Thursday, August 28: Workshop. Finding Research Materials I
** Meet in Morris Library **

Reading:
• Booth, 68-101.

Tuesday, September 2: Seminar. Connoisseurship and Formalism

Reading:
• D’Alleva, 17-20.

Thursday, September 4: Workshop. Finding Research Materials II
** Meet in Morris Library**

Reading:
• No assigned reading – bring your research on the work of art you have chosen for your formal analysis with you for workshop exercises.

Tuesday, September 9: Oral Presentations I

Reading:
• No assigned reading – meet at the University Museum for Group 1 presentations

Thursday, September 11: Oral Presentations II

Reading:
• No assigned reading – meet at the University Museum for Group 2 presentations

Due:
• ** Written Formal Analysis – upload to turnitin.com and bring a hard copy

Tuesday, September 16: Seminar. Iconography and Semiotics

Reading:
• D’Alleva, 20-45.
• Michael Loewe, excerpts from Chapter Two from Ways to Paradise: The Chinese Quest for Immortality (London: Allen & Unwin, 1979), vii, 17, and 34-47. [blackboard] *


Thursday, September 18: Workshop. Developing Research Questions
Reading:
• Booth, 17-67.

Tuesday, September 23: Seminar. Biography and Psychoanalysis
Reading:

Due:
• ** Research Topic Proposal due – upload to turnitin.com and hand in hard copy.

Thursday, September 25: Individual Meetings
Reading:
• No assigned reading – meet individually with Professor Sloboda.

Tuesday, September 30: Seminar. Marxism and the Social History of Art
Reading:
• D’Alleva, “Art’s Contexts,” 46-60.

Thursday, October 2: Workshop. Thesis Statements and Evidence
Reading:
• Booth, 103-151 and 232-248.
Tuesday, October 7: Seminar. Feminism and Gender/Sexuality Studies
Reading:

- D’Alleva, 60-76.

Due:

- ** Research Paper Draft #1 – upload to turnitin.com and hand in hard copy

Thursday, October 9: Workshop. Research Paper Draft #1
Reading:

- no assigned reading – we will read one another’s papers and discuss specific and general issues that arise from them.

Tuesday, October 14: Seminar. Critical Race Theory and Postcolonial Theory
Reading:


Thursday, October 16: Workshop. Citations, Bibliographies, and Images
Reading:

- Booth, 173-202
- bring your copy of Turabian’s *Manual for Writers* with you to class.
Tuesday, October 21: Seminar. Structuralism, Post-Structuralism, and Postmodernism

Reading:
- Michel Foucault, excerpt from The Archeology of Knowledge (New York: Pantheon, 1982). [blackboard] *

Due:
- ** Research Paper Draft #2 – upload to turnitin.com and bring a hard copy

Thursday, October 23: Workshop. Research Paper Draft #2

Reading:
- no assigned reading – we will read one another’s papers and discuss specific and general issues that arise from them.

Tuesday, October 28: Seminar. Visual Culture

Reading:

Thursday, October 30: Workshop. Writing Style

Reading:
- Booth, 249-269.
- Browse Strunk and White, flag areas that you may wish to return to or have questions about. Bring your flagged copy of Strunk and White to class.

Tuesday, November 4: Writing Period. No scheduled class

Thursday, November 6: Writing Period. No scheduled class

Tuesday, November 11: Hand in Research Draft #3 – upload to turnitin.com and e-mail it to Professor Sloboda (Veteran’s Day Holiday). No need to turn in a hard copy.
Thursday, November 13: Research Draft #3 will be posted to Blackboard by today. Please download all of them to read for next week.

Tuesday, November 18: Workshop. Research Draft #3. Batch 1
Reading:
• Batch 1 Student Papers

Due:
• Assessment forms for Batch 1 Student Papers

Reading:
• Batch 2 Student Papers
• Booth, 203-212.

Due:
• Assessment forms for Batch 2 Student Papers

Tuesday and Thursday, November 25 & 27: Thanksgiving Holiday. No scheduled class

Tuesday, December 2: Writing Period. No scheduled class.

Thursday, December 4: Writing Period. No scheduled class.

Tuesday, December 9, 12:50 – 2:50 p.m.: Final Exam
** Meet in Computer Lab, Faner 1135**

Due:
• ** Final Research Paper #2 – upload to turnitin.com and bring hard copy