Art 192B: Senior Seminar in Art History

Wednesday: 3-5.45 p.m.
Library Media Center 1522

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Seminar Description:
This is the culminating course for the art history major. It focuses on the research, writing, and oral presentation of a 25-30 page thesis in your area of interest. Seminar readings, discussions, and activities develop basic career skills and support the thesis project. Readings survey methodologies and historiographies of art history: exemplary figures in the history of art history; connoisseurship and contextual understanding; iconography and iconology; Marxist and psychoanalytic approaches; postmodern issues of multiculturalism and anti-aesthetics; feminism and visual culture; post-colonialism, transculturalism, and globalism.

The senior seminar will help present the CSUS Art History Symposium, Visual and Verbal, on Saturday, March 22, 2008. Attendance is required, so please make needed arrangements now and please talk to me if you foresee any problem with attendance.

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 CSUS.

Learning Objectives:
1. ability to apply the skills and knowledge gained in BA studies in art history to an advanced research and writing project
2. familiarity with the history of art history and the most important historical and contemporary methodological approaches
3. ability to situate your own ambitions and values within the field and discourses of art history
4. advanced research skills
5. advanced analytic and critical thinking
6. greater ease with public speaking

Required texts:


- Bring your books to class each week marked for discussion.

**Course Requirements and Grade Basis:**

Before beginning the writing assignments (below) you are required to complete the Information Competence Assignment.

Go to [http://library.csus.edu/content2.asp?pageID=205](http://library.csus.edu/content2.asp?pageID=205) and follow directions to the WebCT exam and tutorial. Due February 20.

**40% Senior Thesis:** 25-30 pages. This culminating project has 8 parts: 1. proposal, consisting of a one-paragraph thesis statement and complete bibliography (survey of the literature), 2. notes from thesis conference with Prof. Chirapravati 3. outline, 4. first draft, 5. peer-reviewed second draft annotated by student colleague, 6. final draft, 7. a 300-word process memo in which you describe your writing process and why you chose your approach (social history, iconographical/formal, etc.), and 8. Notebook including all 7 parts.

- Use Sylvan Barnet as well as online resources for writing research papers.
  Recommended online workshop for writing research papers: [http://owl.english.purdue.edu/workshops/hypertext/ResearchW/index.html](http://owl.english.purdue.edu/workshops/hypertext/ResearchW/index.html)

- Develop your thesis from a previously written art history term paper.

- Evaluation criteria for senior thesis:
  **Unacceptable performance** (D or F level work) is full of mechanical mistakes in structure, grammar, spelling and format. It might not respond to the assignment or show no sign that enough time was spent thinking about the subject. It might merely parrot clichés, be repetitive, vague, tangential, uninteresting, or much too broad in scope. It might not be on time or accompanied by required materials. D or F work fails to demonstrate knowledge, comprehension, analysis, or evaluation.

  **Competent Performance:** (C level work) often has flaws in grammar, spelling, and structure. It might not quite follow the assignment. It has an organizing idea but it might be vague, broad or uninteresting, obvious, clichéd. It might be excessively subjective, mostly opinion, and not have enough supporting evidence. It might demonstrate knowledge but doesn’t question, analyze, synthesize, evaluate.

  **Above Competent Performance:** (B level work) No writing mistakes. Presentation is neat and orderly with good structure and argument. The thesis is proportioned to the assignment, worthwhile, and well composed with no digressions.

  **Outstanding Performance:** (A level work) has all the good qualities of B level work, but is also unique, lively, and interesting. Methodology and perspective are evident. The writing has style and all elements in the piece are necessary for the thesis development. There is a feeling that the writer is engaged with the ideas and is attentive to effective use of language.

- **Thesis dates:**
**February 13:** Peer review of original art history term paper  
**February 20:** Deadline for Complete *Information Competence Assignment*  
**February 27:** Proposal and research bibliography (*typed and in proper MLA or Art Bulletin bibliography format*); discussion of thesis outlines; symposium planning, presentation and discussion of readings  
**March 5:** Outline  
**March 12:** First draft  
**March 26:** Second draft submitted for peer-review  
**April 9:** Peer-reviews due  
**April 23:** Final draft, including 300-word process memo  
**April 30, May 7, 14 and May 21:** Presentations

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**15% Collaborative presentation of one section of *Art and Its Histories***  
These are formal 15-minute illustrated presentations of the textbook readings. You will submit a one-page handout in class. For each reading, identify the author, the thesis, key points, key terms (defined). Show examples (in addition to those given in the book) of specific works of art that can be interpreted from the perspective under consideration, such as connoisseurship, style/formalism, social history of art or Marxism, gender critique, and postcolonialism.

**15% 2-page reader-response papers** for each assignment from *Art and Its Histories*. These papers are meant to prepare you for active participation in class discussion. Identify author, nationality, title, original publication date, and thesis for each text. Turn the response paper in after class. I will give them a check plus, check, or check minus.

It will be important to engage in the discussion so please make sure to bring the textbook to class.

**10% Presentation of Senior Thesis:** 20-minute PowerPoint lecture based on your senior thesis. Presentations are scheduled for the end of the semester.

**20% Participation:**

Attendance policy: Only two absences are allowed

Late Assignments are accepted with excused absences due to illness (see above) but are otherwise marked down 1/2 letter grade per week. If you have a situation that may affect the quality of your participation this semester, please see me after class or during my office hours early in the semester.

Disability: If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.
Class schedule

Each lecture has a reading assignment listed in the class schedule. Students should read all assignments in the required texts for each week.

**Jan. 30:** Introduction, class assignments and activities, peer-review group, and schedule of presentations

Assignment: bring at least one copy (or more) of the art history research paper that you plan to expand and develop as your senior thesis.

**Feb. 6: Introduction**
Exchange term papers with your peer review group members
Reading: Steve Edwards: Introduction

**Feb. 13:** Reading: Steve Edwards: “Section One: Critical Approaches: Academies, Museums and Canons of Art (Source texts)

**Feb. 20:** Reading: Edwards: “Section One: Critical Approaches: Academies, Museums and Canons of Art (Critical Approaches)

**Feb. 27:** Reading: Edwards, Section Two: The Changing Status of the Artist (Source Texts)

**March 5:** Reading: Edwards, Section Two: The Changing Status of the Artist (Critical Approaches)

**March 12:** Reading: Edwards, Section Three: Gender and Art (Introduction and Source Texts)

**March 19:** Reading: Edwards, Section Three: Critical Approaches

**March 26:** Reading: Edwards, Section Four: The Challenge of the Avant-Garde (Introduction and Source Texts)

**April 2:** Spring Break (NO CLASS)

**April 9:** Reading: Edwards, Section Four: The Challenge of the Avant-Garde (Critical Approaches)

**April 16:** Reading: Edwards, Section Five: Views of Difference (Introduction and Source Texts)

**April 23:** Reading: Edwards, Section Five: Views of Difference (Critical Approaches)

**April 30:** Reading: Edwards, Section Six: Contemporary Cultures of Display (Introduction and Source Texts)

**May 7:** Reading: Edwards, Section Six: Contemporary Cultures of Display (Critical Approaches)

Student Presentations

**May 14:** Student Presentations

**May 21:** Student Presentations