

Research Methods in Art History—ARTH 4900/Fall 2016
T/TH 9:30-10:45 (Madrid time: 4:30-5:45 pm), Xavier Hall 116

Dr. Cynthia Stollhans

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Office hours: Tuesday: 1:00-2:00 p.m and by appointment

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OBJECTIVES: This course is designed to teach art history majors and minors the various research methods and practices of the discipline. In this course, students will learn aspects of the discipline from correct citation formats to the history and approaches to art history that scholars have used over the centuries. Reading, writing, and verbal assignments will be important elements of this course both in class and outside of it, and students will present their research findings in a final paper (ca. 18-20 pages) and presentation. Attendance and in-class participation is essential to students' success.

Primary Course Goals:

- **To understand the basic history of art history.**
- **To recognize several of the different approaches to and scholars in the discipline of art history.**
- **To analyze works of art in written and verbal formats from the different approaches.**
- **To read scholarly articles critically.**
- **To develop research skills, including the use of primary sources and foreign language sources.**
- **To research and write a lengthy research paper in proper art history writing format.**
- **To learn and practice proper citation and bibliography formats.**
- **To practice presenting art history material in different formats.**

TEXTS AND READINGS: *Methods and Theories of Art History* by Anna D'Alleva, 2nd Edition. All other readings will be available online.

NB: There are no exams in this class, only reading, writing, and oral assignments.

ATTENDANCE POLICY: Attendance is mandatory. No exceptions. There will be no unexcused absences. If you miss a class without receiving an excused absence, your FINAL grade will be lowered one letter grade for every such absence. All excused absences must be received BEFORE the class. Feel free to contact me by phone, text or by e-mail. I

STUDENT SUCCESS CENTER SYLLABUS STATEMENT:

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. The Student Success Center assists students with academic and

career related services, is located in the Busch Student Center (Suite, 331) and the School of Nursing (Suite, 114). Students can visit www.slu.edu/success to learn more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring services, university writing services, disability services, academic coaching, career services, and/or facets of curriculum planning).

DISABILITY SERVICES ACADEMIC ACCOMMODATIONS SYLLABUS STATEMENT

Students with a documented disability who wish to request academic accommodations **must** contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also **must** notify the course instructor that they wish to access accommodations in the course.

Please contact Disability Services, located within the Student Success Center, at Disability_services@slu.edu or [314.977.3484](tel:314.977.3484) to schedule an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services and viewed within Banner via the instructor's course roster.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact to Disability Services.

TITLE IX SYLLABUS STATEMENT

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University. If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX coordinator, Anna R. Kratky (DuBourg Hall, room 36; akratky@slu.edu; [314-977-3886](tel:314-977-3886)) and share the basic facts of your experience with her. The Title IX coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the University Counseling Center at 314-977-TALK. To view SLU's sexual misconduct policy and for resources, please visit the following web addresses:

<http://www.slu.edu/general-counsel-home/office-of-institutional-equity-and-diversity/sexual-misconduct-policy>
www.slu.edu/here4you .

ACADEMIC INTEGRITY SYLLABUS STATEMENT

Academic integrity is honest, truthful and responsible conduct in all academic endeavors. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care, and community service via which SLU embodies its

mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy was adopted in Spring 2015, and can be accessed on the Provost's Office website

at:http://www.slu.edu/Documents/provost/academic_affairs/University-wide%20Academic%20Integrity%20Policy%20FINAL%20%206-26-15.pdf.

FPA CLASSROOM CIVILITY STATEMENT

To ensure an optimal learning environment the student must be an active participant in the educational endeavor. The behaviors of each student impact not only his/her own learning, but the learning of their peers and the teaching of the professor. In order to facilitate an optimal learning environment, students will observe the following:

1. Respect: Treat others with respect in all situations.
2. Diversity: Embrace the diversity of others. Respect differing views shared by students or instructors, and politely share your own differing/similar opinions.
3. Courtesy: Acknowledge and respect your instructor as the expert. Do not talk during instructor-led portion of class, unless you raise your hand and are directed by the instructor. Pay attention to the professor's or your classmate's presentations by taking notes and keeping all non-related textbooks and non-class related material off of your desk.
4. Electronic devices: During class, turn off cell phone (no cell phone sending or receiving of text or voice messages) and utilize computers only for class-related activities when permitted to turn them on.

SUMMARIES /ASSIGNMENTS

Throughout the course schedule, you will find specific instructions on summaries and other assignments.

DISCUSSIONS

This is a 4000-level research class. A major part of this kind of seminar is that all students are prepared to participate in all discussions.

PAPER AND RESEARCH

Each student will choose one painting. You will, analyze your chosen painting by RESEARCHING 2-4 methods of inquiry, as studied this semester. You will write a 20-page paper, including footnotes/endnotes and bibliography. (You must use either footnotes or endnotes—no exceptions.) Both quality of research and style/format count towards your final grade. Due to the depth and detail expected of these assignments, it is likely that students will need to take advantage of the full complement of resources available to art historians, in St. Louis, these include MOBIUS and interlibrary loan systems, as well as the Washington University in St. Louis and St. Louis Art Museum libraries. Students who overlook or ignore available resources will be graded accordingly.

You will be writing a well-written thesis statement for this paper, if you need help, consult the following: http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml

STUDENT PRESENTATION OF FINAL RESEARCH PROJECT: At the end of the semester, using powerpoint, you will give a 15 minute presentation of your major thesis on the last day of class.

GRADING: final grades will be based on the following...

Research Paper	50%
Presentation	10%
Discussions	15%
Summaries	25%

A-range is 90%-100%; B-range is 80%-89%; C-range is 70%-79%; D-range is 60%-69%; and F-range is below 60%. The College of Arts & Sciences grading scale is as follows: A (4.0), A- (3.7), B+ (3.3), B (3.0), B- (2.7), C+ (2.3), C (2.0), C- (1.7), D (1.0), F (0.0).

COURSE SCHEDULE

—Dr. Stollhans reserves the right to amend or make changes, as needed, throughout the semester.

August 30-Introduction—for all students

Introduction to Course –Syllabus, readings. Choosing a research topic for the semester.

READINGS DUE TODAY: none

September 1—meet with me individually to discuss paper topics.

September 6-Analysis of Form/Formalism

READINGS: Text: Chapter 1 and pp. 16-19. And Heinrich Wofflin, *Principles of Art History* (In Blackboard), pp. 18-31 (Linear vs. Painterly) and 73-105 (Plane vs Recession).

Summary 1 on Chapter 1

Summary 2 on Text, pp. 16-19; and Wofflin.

Assignment: Bring (digital/book/some sort of copy) of one painting. Be prepared to apply Wofflin’s principles to your selected artwork.

September 8—Meet with me individually to discuss paper topics.

September 13-Iconography and Iconology and Semiotics

READINGS: Text, pp. 19-45; Erwin Panofsky, “Jan van Eyck’s Arnolfini Portrait,” *Burlington Magazine* 64 , (1934), 117-127. (Find this in JSTOR) Linda Seidel, “Jan van Eyck's Arnolfini

Portrait: Business as Usual?," *Critical Inquiry*, vol. XVI Autumn 1989, pp. 55-86. (Find this in JSTOR)

SUMMARY: Write definitions of Iconography AND Iconology AND Semiotics. Give a brief description as to how they are similar and/or different.

ASSIGNMENT: Obtain and read these two articles BY Panofsky and Seidel. Read their end/footnotes. Then 1) Research online and find a third article or publication as listed in their notes that addresses this painting. Acquire it via the library or online resources and read it as well. Write up a four-paragraph commentary with an intro paragraph (with a thesis sentence stating an overall statement about their similarities/differences), a paragraph on how are they similar, a paragraph on how are they different, and a concluding paragraph.

September 15: Meet with me individually to discuss paper topics.

September 20-Contexts: Social History, Marxism and Patronage

READINGS: TEXT: Chapter 3, pp. 46-58, *Viewpoints* (in Blackboard), Art Patronage, pp. 49-51 and *Women and the Avant-Garde*, pp.77-96. Also: Stollhans, Cynthia, "Fra Mariano, Peruzzi and Polidoro da Caravaggio: A New Look at Religious Landscapes in Renaissance Rome," *The Sixteenth Century Studies Journal*, Volume XXIII, No. 3, Fall, 1992, pp. 506 – 525, (find in JSTOR).

ASSIGNMENTS: 1) Write 1 summary for all writings. In your summary, discuss Social History and how it encompasses many kinds of hegemonic cultures/economies/religions. How does Marxism fit into this? Also include a definition of PATRONAGE as a method of art history. (2) Find in any book/website or other source a patron of the arts. Write a one paragraph discussion of who is person is (with dates), how they happen to have lots of money, and what they paid for in the arts.

September 22-Meet with Dr. Stollhans to discuss your final artwork selection for your paper. Try to formulate a thesis statement by this date. If applicable, proposals for research funding should be discussed with Dr. S.

September 27- Contexts: Feminism and Sexualities

Readings: Text: pp. 59-74. And: Carol Duncan, "The MoMA's Hot Mamas," *Art Journal* , Vol. 48, No. 2, Images of Rule: Issues of Interpretation (Summer, 1989), pp. 171-178 (find in JSTOR); and Linda Nochlin, "Why have there been no Great Women Artists?" " (On Blackboard) *Art News* 69, no. 9 (January 1971); Carolyn Valone, (On Blackboard)"Elena Orsini, Daniele da Volterra, and the Orsini Chapel," *Artibus et Historiae*, 22, 79-87.

ASSIGNMENT: Write one 2-3 page summary in which you give the general argument of each reading. Then, compare and contrast how each of these articles adds to the place of women in Art History.

September 29-St Louis students will meet with Librarian Mikael Kriz for research tips. (All information will be shared with Madrid student).

Beginning bibliography of at least 20 books and journal articles for your research paper—the list must include entries outside of art history. Send in an email, please. If applicable, proposals for research funding should be discussed with Dr. S.

October 4—Contexts: Artists Biographies

READINGS: Laurie Schneider Adams, *The Methodologies of Art*, (Blackboard) Chapter 6 Biography and Autobiography, pp. 125-157; Giorgio Vasari, *Life of Giotto* (Blackboard).

ASSIGNMENT: In a 2-3 page summary, define the Biographical approach. What are the pros and cons of this approach??

October 6-Meet with Dr. C individually

October 11-Psychology and Perceptions in Art

Readings: TEXT, Chapter 4; and Sigmund Freud, *Leonardo da Vinci: A Study in psychosexuality*, trans. A. A. Brill (New York: Random House, 1947), Trans. Intro 3-27, 28-51, (Blackboard) and: Meyer Schapiro, "Leonardo and Freud: An Art-historical Study," *Journal of the History of Ideas* 17/2 (1956), 147-178, (find in JSTOR)

ASSIGNMENT: Summarize all readings. 1) Define the biographical approach (Last week) and the psychoanalytic approach in art history? 2) Whose work especially inspired this psychoanalytic approach? 3) What is a philological approach? 4) Where does Schapiro mention the philological approach and how does he use it? 5) How does the philological approach compare to the psychoanalytic approach? 6) Name at least two problems that Schapiro finds with the psychoanalytic approach. 7) Name at least two benefits that he or you see in using this approach. 8) If you were going to follow up your research on this topic of the article, what would be the first three steps you would take or sources you would seek to get started?

October 13-No class/No meetings

October 18—Fall Break; no class.

October 20-Read: Text: Chapter 6. Email to me a 1-2 page summary.

October 25—(Dr. Stollhans in Madrid; class from Madrid) Structuralism and post-structuralism; Deconstruction

READINGS: Text: pp. 126-141. Roland Barthes, *Camera Lucida. Reflections on Photography*, (Blackboard; example of Post-Structuralism), read part 1.

ASSIGNMENTS: Write a summary in which you define Structuralism and Post-Structuralism and Deconstruction as research methods. Compare/contrast the readings.

October 27—Assignment on footnotes/endnotes due to Dr. Stollhans via email.

November 1—No classes in Madrid so this week we will meet on Thursday—all students must meet with me this week.

November 3—Post-Modernism and Post-Colonialism

Readings: Text: 142-151; and bell hooks, "Talking Art with Carrie Mae Weems" *Art on My Mind: Visual Politics*, New York: New Press, 1995: pp.74-93

ASSIGNMENT: Summarize both readings in a 2-3 page essay. What kinds of questions arise with Post-modernism? How are these different or the same as other methods/theories??

November 8 and 15 --no regular class meetings as you will need this time for research and writing. Please note that all students must meet/SKYPE with me at least once this week.

November 22-No Classes; Thanksgiving Break

November 29—student presentations—all students will give a 15-20 minute presentation in which they present the major thesis and findings of their project—you must use Powerpoint.

December 13-- ALL RESEARCH PAPERS DUE TODAY by 10 a.m.!!