

Course Syllabus



ARH 3810

Methods of Research in Art History

For Sophomore and Junior Majors (3 credits)

Syllabus

University of Florida, School of Art + Art History, Spring Semester 2022

Professor Maya Stanfield-Mazzi, mstanfield@ufl.edu

Tuesdays, periods 8-10, 3:00–6:00 pm, FAC 116a

Office Hours, FAC 117, Thursdays 12:50 to 2:45

Course Description

This course provides sophomore and junior art history majors with a foundational overview of the history of theories of art and of research in the visual arts and a practical roadmap for researching

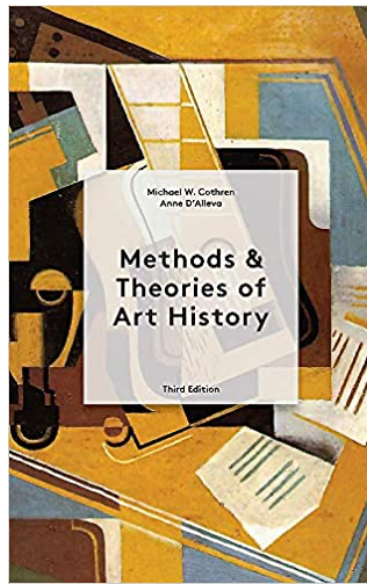
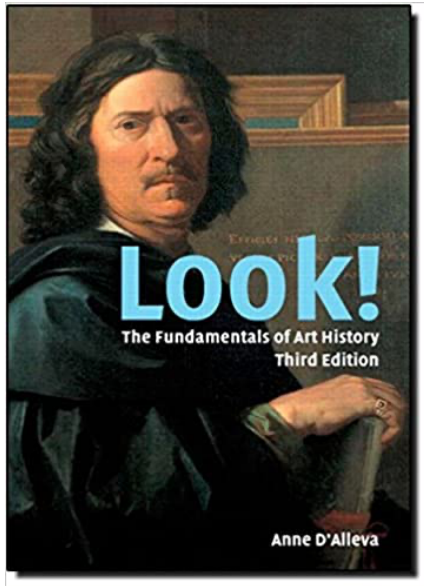
and writing an art history paper.

Course Objectives

Students will learn philosophical and theoretical approaches to writing about the visual arts from antiquity to the twenty-first century. Students will gain experience in research and writing as well as develop skills in oral presentations and preparing and leading seminar discussions.

Required Materials

Required for purchase:



- Anne D'Alleva, *Look!: The Fundamentals of Art History* 3rd Edition
- Michael Cothren and Anne D'Alleva, *Methods and Theories of Art History* 3rd Edition

Note: Earlier editions are acceptable for affordability, but chapter titles and page ranges may not match up with the syllabus, so students should consult with the instructor if they have problems. Both books will also be on reserve in the Fine Arts Library.

- Other readings will be available to students electronically, on Canvas or through UF libraries.

Requirements and Grade Breakdown:

- Attendance and Active participation in discussion **15%**
- Attendance at one of the semester's HESCAH lectures **5%**
- Preparation, presentation, and discussion-leading of one article **5%**
- Object Description Paper **5%**
- 3 Response Papers, **5% each = 15%**

- 4 Peer Reviews (graded as complete/incomplete), **5% each = 10%**
- Annotated Bibliography and Paper Outline **10%**
- Paper draft (graded as complete/incomplete) **5%**
- Paper Presentation **10%**
- Final Paper **20%**

Assignments:

Each student will select a single object, or a discreet group of objects (subject to instructor approval) at the beginning of the semester. These will be introduced to the class at the third meeting, and will subsequently serve as the basis for your written work throughout the semester.

1. **Discussion Leading:** Once during the semester you will be responsible for presenting one of the focused readings to the class and leading discussion on it.
4. **Object Description Paper:** After completing the assigned reading, you will write a one page ekphrasis, or description of your chosen object(s). This does not have to contain an argument, per se, yet, but will form the basis of your later work in the course. **Due Tuesday February 8.**
5. **3 Response/Reaction Papers:** Using your selected object as a lens or case study, you will write one response/reaction paper to a reading or readings of your choice three times throughout the course of the class. You may also use a HESCAH lecture if relevant. **Due February 22, March 15, and March 29.**
6. **4 Peer Reviews:** You will share your Object Description and your Response Papers with your peers, and you will be responsible for writing one paragraph of constructive comments on the papers of one of your classmates (this will be done on a rotating basis and not with a single partner). Peer reviews are due one week after description and response papers are due. **Due February 15, March 4, March 22, and April 5.**
7. **Research Paper:** Throughout the semester you will be researching and writing a 15-page paper on the subject of your choice. A proposed outline and annotated bibliography are due on **March 1**. A draft of your paper is due **April 12**, and the final paper is due **April 26**. You will also present an abbreviated version of your paper in the last weeks of the class.

Email Policy

You are requested to use your UFL email as your primary email. Important information, including readings, assignments, etc., will be disseminated via Canvas.

Class Attendance/Demeanor Policy

Your prompt attendance is mandatory. You will be required to sign in at the beginning of each lecture and section. Repeated unexcused absences or habitual tardiness will result in a lowering of your attendance and participation grade. If classes are held over Zoom, the attendance policy is the same and you should have your camera and microphone on for the entire class. Please also see the UF attendance policy:

catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

COVID-19

Anyone who tests positive for COVID-19 through a PCR, rapid antigen or any at-home test should isolate and call the Department of Health COVID-19 operations team at 352-273-9790 to report the case. Also inform the instructor that you are ill or isolating so that arrangements can be made for remote access to the class.

Deadlines and Making-Up Missed Materials

Late assignments can only be accepted in exceptional circumstances, including those required by the DRC or Registrar's office. **Please make note of the assignment due dates.** Extensions to deadlines will not be given except under exceptional circumstances. Please request any extension **in advance** of the due date. Each day late for any assignment will result in a lowered 1 letter grade for that assignment.

Provisional Course Outline:

(further readings TBA)

Week 1:

Tuesday January 11: **Class by Zoom** [_\(https://ufl.zoom.us/j/93893701127\)_](https://ufl.zoom.us/j/93893701127) due to Instructor Illness

Introduction and Course Overview

Week 2:

Tuesday January 18:

Premodern Histories of Art and the Development of the Discipline

Read:

- From D'Alleva, *The Fundamentals*: Chapter 1, Introducing art history; Chapter 6, Art history's own

history

- From Cothren and D'Alleva, *Methods*: Introduction, Thinking about method and theory

Week 3:

Tuesday January 25:

Visual Analysis; Style, Authorship, and Connoisseurship

Read:

- From D'Alleva, *The Fundamentals*: Chapter 2, Formal analysis
- Susan Sidlauskas, "Painting Skin: John Singer Sargent's *Madame X*," *American Art* 15:3 (October 2001), 9-33 (Canvas)

Choose Object(s) for Study Through the Semester

Thursday January 27:

6PM: HESCAH lecture by Dr. Cheryl Finley at Harn Museum of Art

Week 4:

Tuesday February 1:

The Politics and Problematics of Collecting and Display

Read:

- From D'Alleva, *The Fundamentals*: Chapter 3, Contextual Analysis
- Janet Catherine Berlo, et al., "The Problematics of Collecting and Display, Part 1," *The Art Bulletin* 77:1 (March 1995), pp. 6-23
- Tapati Guha-Thakurta, "'Our Gods, Their Museums': The Contrary Careers of India's Art Objects," *Art History* 30:4 (September 2007), pp. 628-657
- Maya Stanfield-Mazzi, "The Cloth of Colonization: Peruvian Tapestries in the Andes and in Foreign Museums," in *Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols, and Legacy* (UC Press 2018), pp. 427-52

Week 5:

Tuesday February 8:

Using the Library

Meet in Architecture & Fine Arts Library Conference Room

Read:

- From D'Alleva, *The Fundamentals*: Chapter 4, Writing art-history papers
- Jas Elsner, "Art History as Ekphrasis," *Art History* 33:1 (February 2010), 10-27
- Carlo Ginzburg, "Description and Citation," *Threads and Traces: True, False, Fictive*, Berkeley (2012), pp. 7-24

Object Description Paper Due

Week 6:

Tuesday February 15:

Iconography, Iconology, and Semiotics

Read:

- From Cothren and D'Alleva, *Methods*: Chapter 1, Style, iconography, and iconology; Chapter 2, Semiotics
- Katharina Lorenz, "Introducing iconology," and "Iconology in action," *Ancient Mythological Images and their Interpretation*, Cambridge (2016), pp. 19-36 and 37-88
- Selection from Margaret Jackson TBD.

Peer Review #1 Due

Thursday, February 17: 6PM: "Signs and Signification in a Global Perspective," HESCAH lecture by Dr. Michael Lackner at Harn Museum of Art

Week 7:

Tuesday February 22:

Social Histories of Art

Read:

- From Cothren and D'Alleva, *Methods*: Chapter 3, Marxist perspectives; Chapter 5, Cultural studies and post-colonial theory
- Peter Burke, "The Social Histories of Art," in *The Art Market in Rome in the Eighteenth Century: A Case Study on the Social History of Art*, ed. by Paul Coen. Leiden (2018), pp. 28-52

- Alexis Clark and David Peters Corbett, "Introduction to 'Questionnaire on Impressionism and the Social History of Art,'" *H-France Salon* 9:14.1 (2017), 6pp
- Burns et al., "Responses to 'Questionnaire on Impressionism and the Social History of Art,'" *H-France Salon* 9:14.1 (2017), 19 pp
- Ananda Cohen-Aponte, "Decolonizing the Global Renaissance: A View from the Andes," in *The Globalization of Renaissance Art A Critical Review* (Brill 2017, pp. 67–94

Response Paper #1 Due

Thursday, February 24: 6PM: "Plural Domains: Art in, of, from Latin America," HESCAH panel discussion at Harn Museum of Art

Week 8:

Tuesday March 1:

Feminism, Gender, and Sexuality

Read:

- From Cothren and D'Alleva, *Methods*: Chapter 4, Feminisms, sexualities, and queer theory
- Amelia Jones, "The 'Sexual Politics' of *The Dinner Party*: A Critical Context," in *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*, Berkeley (1996), pp. 84-118
- Weismantel selection TBD
- Natalie Boymel Kampen, "Social Status and Gender in Roman Art: The Case of the Saleswoman," in *Roman Art in Context*, ed. by Eve D'Ambra. Upper Saddle River, NJ (1993), pp. 115-132. [Reprinted from *Feminism and Art History*, ed. by M.D. Garrard and N. Broude, New York (1982), pp. 60-77]

Annotated Bibliography and Proposed Paper Outline Due; Peer Review #2 Due March 4

Week 9:

Tuesday March 15:

Objects and Agents

Read:

- From Cothren and D'Alleva, *Methods*: Chapter 6, Psychoanalysis and reception theory
- Krista Thompson, "The Sound of Light: Reflections on Art History in the Visual Culture of Hip-

Hop,” *The Art Bulletin* 91:4 (December 2009), pp. 481-505

- Tom Cummins on Lanzón, TBD

Response Paper #2 Due

Week 10:

Tuesday March 22:

Museum-based research

*****Meet at Harn Museum*****

Peer Review #3 Due

Week 11:

Tuesday March 29:

Where Do We Stand?

Read:

- From Cothren and D’Allea, *Methods*: Chapter 7, Rethinking knowledge and interpretation in postmodern art history; Conclusion, Knowing what to do and assessing its value

Response Paper #3 Due

Week 12:

Tuesday April 5;

Student-directed readings and discussion

Peer Review #4 Due

Week 13:

Tuesday April 12:

Student Presentations

Final Paper First Draft Due

Week 14:

Tuesday April 19:

Student Presentations

Complete Course Evaluation

April 26: Final Papers Due

Important Dates:

- January 11:** First Day of Class (and Drop/Add Deadline)
- January 17:** Martin Luther King, Jr. Holiday
- January 18:** Second Class
- January 25:** Choose Object(s) for Study Through the Semester; Discussion Leader: X
- January 27:** 6PM: "Black Art Futures," HESCAH lecture by Dr. Cheryl Finley at Harn Museum
- February 1:** Object Description Paper Due; Discussion Leader: X
- February 8:** Peer Review #1 Due; Discussion Leader: X
- February 15:** Response Paper #1 Due; Discussion Leader: X
- February 17:** 6PM: "Signs and Signification in a Global Perspective," HESCAH lecture by Dr. Michael Lackner at Harn Museum of Art
- February 22:** Peer Review #2 Due; Discussion Leader: X
- February 24:** 6PM: "Plural Domains: Art in, of, from Latin America," HESCAH panel discussion at Harn Museum of Art
- March 1:** Annotated Bibliography and Proposed Paper Outline Due; Discussion Leader: X
- March 4:** Response Paper #2 Due
- March 5–12:** Spring Break!
- March 15:** Peer Review #3 Due; Discussion Leader: X
- March 17:** 6PM: "Portraits and Pathologies: Likenesses and Clinical Pictures in Turn of the Nineteenth-Century France," HESCAH lecture by Dr. Mechthild Fend at Harn Museum

- March 22:** Response Paper #3 Due; Discussion Leader: X
- March 29:** Peer Review #4 Due; Discussion Leader: X
- April 5:** Discussion Leader: X
- April 12:** Final paper draft Due; Discussion Leader: X
- April 19:** Last Day of Class
- April 20:** Drop with College Petition (without failing grade) Deadline
- April 26:** Final paper Due

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A 90–92 A- 87–89 B+ 83–86 B 80–82 B- 77-79 C+ 73–76 C 70–72 C- 67–69 D+ 63–66 D 59 and below F

If you have questions about how grade points are assigned by the University, go to: catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (sccr.dso.ufl.edu/process/student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Students with Disabilities

Every effort will be made to accommodate students with disabilities. Anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting

accommodation. Please make your request at least two weeks before the needed accommodation.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Campus Resources

Health and Wellness:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit shcc.ufl.edu/.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, ufhealth.org/emergency-room-trauma-center.

Academic Resources:

E-learning technical support: Contact the [UF Computing Help Desk](https://helpdesk.ufl.edu/) [\(https://helpdesk.ufl.edu/\)](https://helpdesk.ufl.edu/) at 352-392-4357 or via e-mail at helpdesk@ufl.edu [\(mailto:helpdesk@ufl.edu\)](mailto:helpdesk@ufl.edu).

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services career.ufl.edu/.

Library Support: cms.uflib.ufl.edu/ask various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. teachingcenter.ufl.edu/

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/

Student Complaints On-Campus: sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/

On-Line Students Complaints: distance.ufl.edu/student-complaint-process/