

ART HISTORY PROGRAM REVIEW

SELF STUDY

2021

DEPARTMENT OF ART AND ART HISTORY

SONOMA STATE UNIVERSITY

Self Study Prepared
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February 26, 2021

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Program Context & Curriculum

Brief Overview & Relevant History

The Art History Program at Sonoma State University offers a B.A. major, a minor in art history, and a minor in museum and gallery methods within the Art & Art History Department. Students develop preliminary skills in lower division survey courses and hone them in thematic and period-based upper division courses. Some course requirements can be satisfied through study abroad if students elect. The Proseminar serves as a capstone course for majors in their senior year. The program offers both lower and upper division GE courses and a number of WIC (Writing Intensive Curriculum) courses that satisfy the GVAR (Graduate Written Assessment Requirement) and are open to all majors. The Art History Program is a fundamental component of the NASAD accreditation the Department of Art has held since 1980.

The Art History program was one of the earliest degree-granting programs established at SSU and art history courses were part of the first campus curriculum in 1961. The separate B.A. degree in art history was approved in 2000, one of two degrees in art history within the CSU at that time. The art history faculty expanded from a single art historian to three full-time art historians in 1969. In 1972 the program expanded to four full-time faculty members and two part-time instructors. In the 1980s and 1990s, the Art History Program was supported by a Slide Curator and a half-time technician. The final Slide Curator, Ms. Karen Kessel, retired in 2016 and the position has not been filled since her departure. Full-time faculty levels have not remained steady. Dr. Jennifer Roberson was hired as a specialist in Islamic art in 2007, but Professors Susan McKillop and Susan Moulton retired in 2009 and 2012 respectively. Similarly, Dr. Letha Ch'ien hiring in medieval and Renaissance European Art was followed by the retirement of Professors Michael Schwager and Dr. Jennifer Shaw in 2020, leaving the program without a gallery director and with a half-time position for Dr. Shaw, who is currently participating in the Faculty Early Retirement Program (FERP) and planning to fully retire at the end of spring 2021. From 2007 to 2021, full-time faculty levels have waned from five full time positions to two and a half.

The Art Building was approved by Governor Ronald Reagan in 1977 and completed in December 1978. As the previous program study noted, at the time the building was recognized as one of the best facilities for art and art history education on the West Coast. The application for NASAD approval in 1980 noted the superlative quality of the facilities. The original plan reserved a lecture room for Art History and space for a Visual Resources Collection. A small auditorium for a second lecture hall equipped with 150 seats alongside the building was planned but not built. The building was also designed to include the present University Art Gallery, the only purpose-built gallery within the California State University system, a gem now in dire need of maintenance.

In 2021, the building's condition has deteriorated and is in urgent need of significant maintenance, or replacement. Water damage has become common and recurrent. Leaks are a pervasive, ongoing problem throughout the art building, threatening the art collection, machines, and computers. Ceiling tiles have fallen during classes over students' heads. Multiple faculty

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offices have flooded, damaging books, records, and computer equipment. Repair is needed to use the Gallery space which no longer has a viable floor. Risk Management and Continuity has assessed the art building as a fire risk and forbidden the use of a scissor-lift, drastically complicating the hanging of lights for exhibitions. Healthful air quality for staff, faculty, and students is also a concern due to the recurrent wildfires in California and currently with the COVID-19 pandemic.

The Goals of the Art History Program

The University catalogue clearly articulates the Department mission with reference to Art History. This mission has remained essentially the same since the inception of the program:

The Department of Art and Art History views the study and practice of art as complementary. The Art History program strives to increase its students' understanding of the cultural context, meaning and purpose of the visual arts and architecture, and their disciplines. Art History supports the University's mission as a liberal arts institution that prepares students to, in part, "have a broad cultural perspective" and to "have a keen appreciation of intellectual and aesthetic achievements." The program stresses work in the classroom, Gallery, Visual Resources Collection, and internships in the field designed to intensify visual awareness, perception, encourage insight and skills in a variety of traditional and non-traditional areas, and refine powers of critical observation and written expression. Art History is by its nature interdisciplinary and it is the departmental philosophy that a grasp of the history and theory of art is indispensable for the art history and studio major as Art History is enhanced by hands-on creative activity. Moreover, given the large number of General Education courses offered in the Art History curriculum, basic skills, critical thinking, and visual discrimination are essential parts of all of its course offerings. Art History faculty fully acknowledge their responsibility to provide a curriculum that prepares its majors and students for work beyond the B.A. and at the graduate level, to pursue professional careers, and to apply their aesthetic and cultural education to active participation in their communities.

Because the California State Legislature founded Sonoma State College in 1960 to become the state's Liberal Arts and Sciences institution, the University's goal has always been to develop a strong liberal arts and sciences curriculum. The University affirmed this mission through its application to, and acceptance in 2000 by COPLAC (the Council of Public Liberal Arts Colleges) as COPLAC's only recognized public Liberal Arts and sciences member institution in California. The inherently interdisciplinary, humanistic nature of the Art History program is in full alignment with the Liberal Arts mission of Sonoma State University. It remains an expectation of our National Association of Art and Design accreditation standards, as well an expectation by our fellow COPLAC institutions.

How the Art History Program serves the General Education Program

The Art History program has long served Sonoma State's General Education program. We offer both lower and upper division GE courses every semester, and regularly during intersession periods, serving large numbers of students.¹ In addition to GE courses, the art history program routinely offers at least one highly in demand Writing Intensive Course (WIC) each semester serving the university's Graduation Writing Assessment Requirement (GWAR). Both studio and art history majors can satisfy major requirements through Art History program GE courses.

The 2020-2021 Sonoma State General Catalog lays out the priorities of SSU's GE Program: "Sonoma State's General Education Program has **13** student learning outcomes designed to provide Seawolves with an intentional, coherent, inclusive undergraduate experience across multiple disciplinary perspectives. The program fosters broad transferable skills and integrated, engaged learning that positions students to create and participate meaningfully and ethically in our interconnected and interdependent world."²

Upon completion of General Education coursework, Seawolves will be able to:

- Actively analyze texts in a variety of forms, genres, and disciplines (**Critical Reading**)
- Iteratively formulate questions for research by gathering diverse types of information; identifying gaps, correlations, and contradictions; and using sources ethically toward a creative, informed synthesis of ideas (**Information Literacy**)
- Advance cogent and ethical arguments in a variety of genres with rigor and critical inquiry (**Argument**)
- Communicate clearly and eloquently in written, oral, and/or performative forms in a variety of genres and disciplines (**Communication**)
- Interpret, evaluate, and employ quantitative analysis and arguments (**Quantitative Reasoning**)
- Identify, interpret, and apply methods, intellectual approaches, and fundamental concepts from disciplines within the social sciences, natural and physical sciences, arts, and humanities (**Disciplinary and Interdisciplinary Knowledge**)
- Synthesize and apply theoretical and practical perspectives from multiple disciplines to develop an understanding of complex issues (**Integration**)
- Attain and apply knowledge of social power and difference in relations between self, other people, and social structures locally and nationally while honoring contributions of people of different identities (**Diverse Cultural Competencies**)
- Drawing on the past and present, develop knowledge and skills that promote active citizenship, with the capacity to deliberate, act and lead in a democratic society (**Civic Responsibility**)

¹ While we have sought exact enrollment numbers, this information has not been made available by the Office of Institutional Effectiveness.

² Please see page 705: <https://catalog.sonoma.edu/mime/media/5/1124/2020-2021+General+Catalog.pdf>

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- Explore past and present relationships among humans and between societies and environments and create new ways to cultivate a more secure and resilient future for all of our planet (**Sustainable Development**)
- Develop knowledge of past and present political, economic, and cultural relations operating at international to global scale (**Global Awareness**)
- Apply knowledge, skills, and multiple perspectives in new situations to analyze and formulate solutions to complex problems with confidence and creativity (**Creative Problem Solving**)
- Produce new work through performance, design, construction, art, or creative writing that is characterized by innovation, divergent thinking, and intellectual risk taking (**Creative Expression**)³

The Art History Program has historically offered substantial numbers of both lower- and upper-division GE courses at Sonoma State. Sonoma State University has responded to EO 1100 by creating and implementing a new approval process for GE courses and requiring even courses previously offered as GE to be reapproved. The art history program has already submitted ARTH 160A/B, ARTH 210, ARTH 211, ARTH 454, and ARTH 465 for reaccreditation aligned with the thirteen General Education Learning Outcomes (GELOs) listed above and expect to keep serving the university's commitment to General Education. Professor Roberson will soon submit ARTH 270A and ARTH 270B for GE reaccreditation, too.

The study of art history aligns with Sonoma State's GELOs. Our courses cover a range of world cultures and enable students to develop critical thinking skills, and competency with historical evidence when analyzing cultural diversity, power structures, gender & sexuality, and how humans intervene and create ideologies through the use of visual media. Students gain the necessary skills to participate as informed citizens in a globally connected world.

It is unclear how much the unit change from three to four units mandated by EO 1100 for general education courses will impact the ability of the art history program to continue its abundant GE offerings. A load of four 3-unit courses is a significant increase in teaching load and labor burden from three 4-unit courses. Because we cannot hire undergraduate teaching assistants to help with grading, the increased workload falls entirely on the faculty member teaching GE courses. This affects both full-time and adjunct faculty in our department.

How the Art History Program supports the Sonoma State Strategic Plan

The art history program supports the university's Strategic Plan by sharing its core values and working on the Strategic Plan's named priorities: student success, academic excellence and innovation, leadership cultivation, and transformative impact.⁴

³ Please see appendix for alignment of Art History courses with GELOs and PLOs.

⁴ <https://strategicplan.sonoma.edu/sites/strategicplan/files/strategic-plan-2pg.pdf>

VISION

Sonoma State University embraces innovation in our quest to be a national model for public higher education by 2025. Our graduating students are prepared to meet the challenges of the 21st century and to make an impact in the community and the world.

CORE VALUES

1. Diversity and social justice
2. Sustainability and environmental inquiry
3. Connectivity and community engagement
4. Adaptability and responsiveness

STRATEGIC PRIORITIES

1. Student Success

Sonoma State aspires to be a national model for student success, which includes all aspects of the student experience, from academics to campus life to graduation. All members of our campus community have the responsibility to serve students with integrity and to provide the support services students need to succeed.

Supporting themes

Student success includes all aspects of the student experience, including: educational experience; timely progress to degree; graduation and retention rates; health and wellness services; and inclusive support services for a diverse student population. For students to be successful, we must support all aspects of faculty and staff success, including: hiring, retaining, and supporting diverse faculty and staff; building streamlined, up-to-date business processes; and maintaining a healthy campus environment. We prepare students to succeed in the workforce and to embrace lifelong learning.

2. Academic Excellence and Innovation

Sonoma State has high-quality, innovative academic programs that prepare students to flourish in a changing workforce and world. By educating beyond classroom walls and across disciplines, Sonoma State promotes synergy and creativity in a dynamic educational environment that responds to regional workforce and community needs.

Supporting themes

Sonoma State expresses this commitment by delivering distinctive, responsive academic programs; hiring and developing diverse faculty and staff; embracing innovative teaching and

learning; supporting research, scholarship, and creative activity; providing a solid foundation in the liberal arts and sciences that includes hands-on, real-world learning; and maximizing utilization of the Green Music Center, our environmental preserves, and other assets for the benefit of all.

3. Leadership Cultivation

As the region's only public four-year university, Sonoma State embraces its leadership role in the North Bay and beyond. We prepare the next generation of leaders by providing students with opportunities to learn the knowledge and skills needed to build a better society both locally and globally.

Supporting themes

Sonoma State faculty and staff provide leadership in the broader community while also helping students gain the leadership skills needed to bring innovative solutions to the challenges of the 21st century. Sonoma State supports opportunities for leadership development, mentoring, and both personal and professional growth.

4. Transformative Impact

Sonoma State transforms the lives of students, families, and communities by providing educational access and opportunity to help all students succeed. Our faculty and staff work to transform our region, our communities, and our academic disciplines through service, research, programming, and outreach.

Supporting themes

Sonoma State provides students with a transformative educational experience within a framework of access and inclusive excellence. We empower our students to gain and practice 21st century skills, including: citizenship, civic engagement, collaboration, communication, critical thinking, cultural competence, empathy, and problem-solving. Our faculty and staff impact and transform the lives of our students as well as our local and global communities through leadership, volunteerism, community engagement, research, scholarship, and creative activity.

Student success

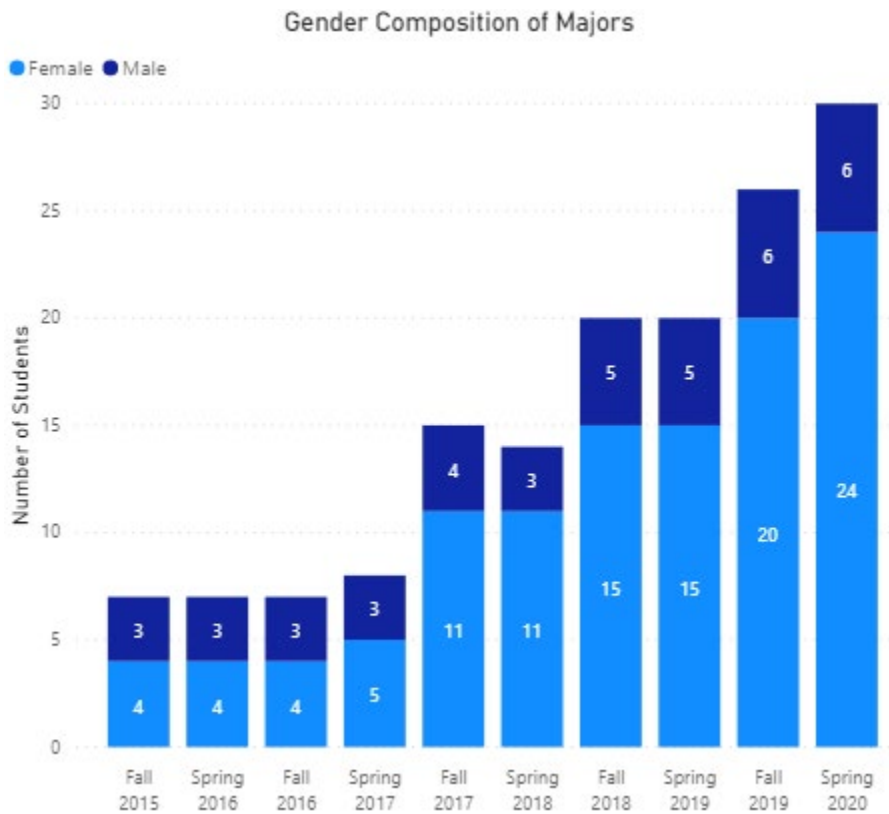
In terms of student success, the art history program is committed to assisting students achieve their individual goals in the program. The art history faculty dedicate much time to individual advising realizing that each student has a unique situation. Student satisfaction with advising in the art history program is high. Our flexible major helps students graduating by opening as many paths as possible to requirement completion.⁵ Our transfer students have great success within the

⁵ Information on average number of years to graduation in the Art History program has not been made available by the Office of Institutional Effectiveness.

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program. A plurality of graduating seniors apply to graduate programs in art history each year. Our students have secured prestigious internships at locations including the Albright-Knox Gallery in New York, the Anglim-Gilbert Gallery in San Francisco, di Rosa Center for Contemporary Art in Napa, and de Young Museum in San Francisco. We have had students accepted at graduate programs in museum studies at the University of York, the Courtauld Institute, American University John F. Kennedy University’s Center for Museum Studies; New York University; San Francisco State University; and University of San Francisco) and offered paid positions in museums and both nonprofit and commercial galleries including Cannon Art Gallery in Carlsbad, California; Charles M. Schulz Museum and Research Center; L.A. Louver Gallery; Museum of Contemporary Art, Los Angeles; Museum of Sonoma County; Richmond Art Center; Roberts + Tilton Gallery, Los Angeles; San Francisco Museum of Modern Art; Sebastopol Center for the Arts; Sonoma Valley Museum of Art.

Some alumni work or have worked for art collections including at the Getty, the Metropolitan Art Museum, the John Berggruen Gallery in San Francisco, and Sebastopol Center for the Arts. They have held positions including the Executive Director and CEO of the Lucas Museum of Narrative Art in Education, Director of Collections and Archives at the Artists' Legacy Foundation, Art Registrar at the Oakland Museum of California, the Exhibition Designer at the Charles M. Schulz Museum in Santa Rosa, Director of Education and Public Engagement at di Rosa, and director of the Phyllis C. Wattis Foundation in San Francisco. Our alumna Carlie Wilmans is the Founder and a Trustee of 500 Capp Street (an artist house museum) in San Francisco.



Our student body has skewed White and female over the years. In Spring 2020 our student body was 80% female, 59% White, 56% both White and female. The percentage of female students has increased dramatically since Fall 2015. Most of the growth in the number of majors can be attributed to the increase in the number of female majors. Historical race statistics have not been made available by the Office of Institutional Effectiveness. We are interested in improving our outreach to BIPOC students and combatting the common misperception of art history as a Eurocentric and exclusionary field. The art history program is increasing its recruitment efforts at local community colleges and high schools.

The art history major offers great flexibility in completing the program. Introductory courses which also satisfy area C1 lower division GE can be taken at any class level and are not required prerequisites for upper division course work. Upper division courses can be taken in any sequence and there are several options for students looking to satisfy upper division C1 GE requirements. The only course which specifies timing is the ARTH 490 Proseminar taken fall semester of senior year. As a WIC (Writing Intensive Curriculum) the Proseminar also satisfies the Graduation Writing Assessment Requirement (GWAR).

Academic Excellence & Innovation

The art history faculty are deeply committed to academic excellence. Students comment and occasionally grumble on the rigor of art history courses that eschew multiple choice exams and frequently require substantial research projects and in-depth critical reading. Students receive guidance and assistance in tackling these assignments. Our faculty believe that students should learn to form their own connections and viewpoints on art history and visual culture instead of merely repeating preselected information. Students reflect on material they have encountered in class and through reading and through independent research in reading responses, discussion, oral presentation, curatorial projects, and formal research papers.

The art history program emphasizes the skills to formulate and conduct serious research. The year-long FLC (First-Year Learning Course, also referred to as HLC (Humanities Learning Community)) teaches students information literacy with a scaffolded research project beginning with initial subject identification and then moving through research question formulation, proposed bibliography, annotated bibliography, and culminating in a formal reflective argumentative oral presentation spring semester.

Leadership cultivation

In art history courses students are encouraged to take ownership of their academic work and develop independent thought. We prioritize individual responses to reading, art works, and visual culture. All art history majors complete a substantial research project of their own devising in the proseminar their senior year. Each year the Bay Area Undergraduate Art History Research is held, Sonoma State faculty have selected a student whose work in the proseminar has been exemplary to represent the program. The student works closely with a faculty advisor to develop their work for formal public presentation. Students who choose may pursue a senior thesis (ARTH492) working closely with two advisors. Spring 2021, four students have chosen to do so.

Art history students have formed an Art History club as of 2020 where many of their members hold officer positions of leadership. The students provide each other much needed camaraderie and support during the pandemic. There are many opportunities for leadership within the nascent organization and potential ideas include inviting guest speakers to campus, hosting symposia, and organizing field trips.

Transformative Impact

The art history program at Sonoma State university makes a transformative impact in students' lives and their communities by opening the possibilities of interdisciplinary intensive study of visual culture. Study of visual culture is limited in K-12 education even though visual culture is of great importance to understanding the world and cultural diversity as a global citizen. The study of art history necessitates analysis of evidential sources and practice in both inductive and deductive reasoning producing the information literacy skills necessary for a world grappling with monumental changes in information distribution.

Sonoma State art history students have entered a variety of fields because the study of art history equips students with strong reading, writing, and critical thinking skills applicable to many endeavors. In a 2021 alumni survey, responses to "Please let us know anything you'd like to share about your life or achievements since graduating" include descriptions of work as a producer and production manager that build on the art history degree's training in creativity and project planning, a high school photography and history teacher in Sonoma County who has "travelled extensively in Europe and Asia thanks to Susan Moulton's [emerita] encouragement," careers in studio art and numerous juried art shows. One of our alumni is the author of *the Modern Witch's Guide to Magickal Self-Care*; another is finishing an MSc in Marketing and Digital Media graduate study in Madrid, Spain. The last response explained, "I felt in love with contemporary art after taking Michael Schwager's course, it was actually his Museum Theory course that inspired me to find a way to merge my two interests into one career path." Participant ID no. 10 wrote, "Even though I didn't stick with art history or pursuing my masters in museum studies, I did figure out what my passion was. I now lead a COVID response team for services that Undocumented and low income community members can access. I still use the skills that I learned in my museum studies class and practice my creativity via other outlets. I plan on pursuing my masters in social work as a result." We can conclude that the art history B.A. from SSU provides a strong and flexible foundation for a variety of careers.

That said, the art history program does provide a strong foundation for further pursuits in art generally, museum and gallery management, and art history. A number of graduates have pursued advanced degrees in art history. Some work or have worked for art collections including at the Getty, the Metropolitan Art Museum, the John Berggruen Gallery in San Francisco, and Sebastopol Center for the Arts. They have held positions including the Executive Director and CEO of the Lucas Museum of Narrative Art in Education, Director of Collections and Archives at the Artists' Legacy Foundation, Art Registrar at the Oakland Museum of California, the Exhibition Designer at the Charles M. Schulz Museum in Santa Rosa, Director of Education and Public Engagement at di Rosa, and director of the Phyllis C. Wattis Foundation in San Francisco. Our alumna Carlie Wilmans owns 500 Capp Street (an artist house museum) in San Francisco. In

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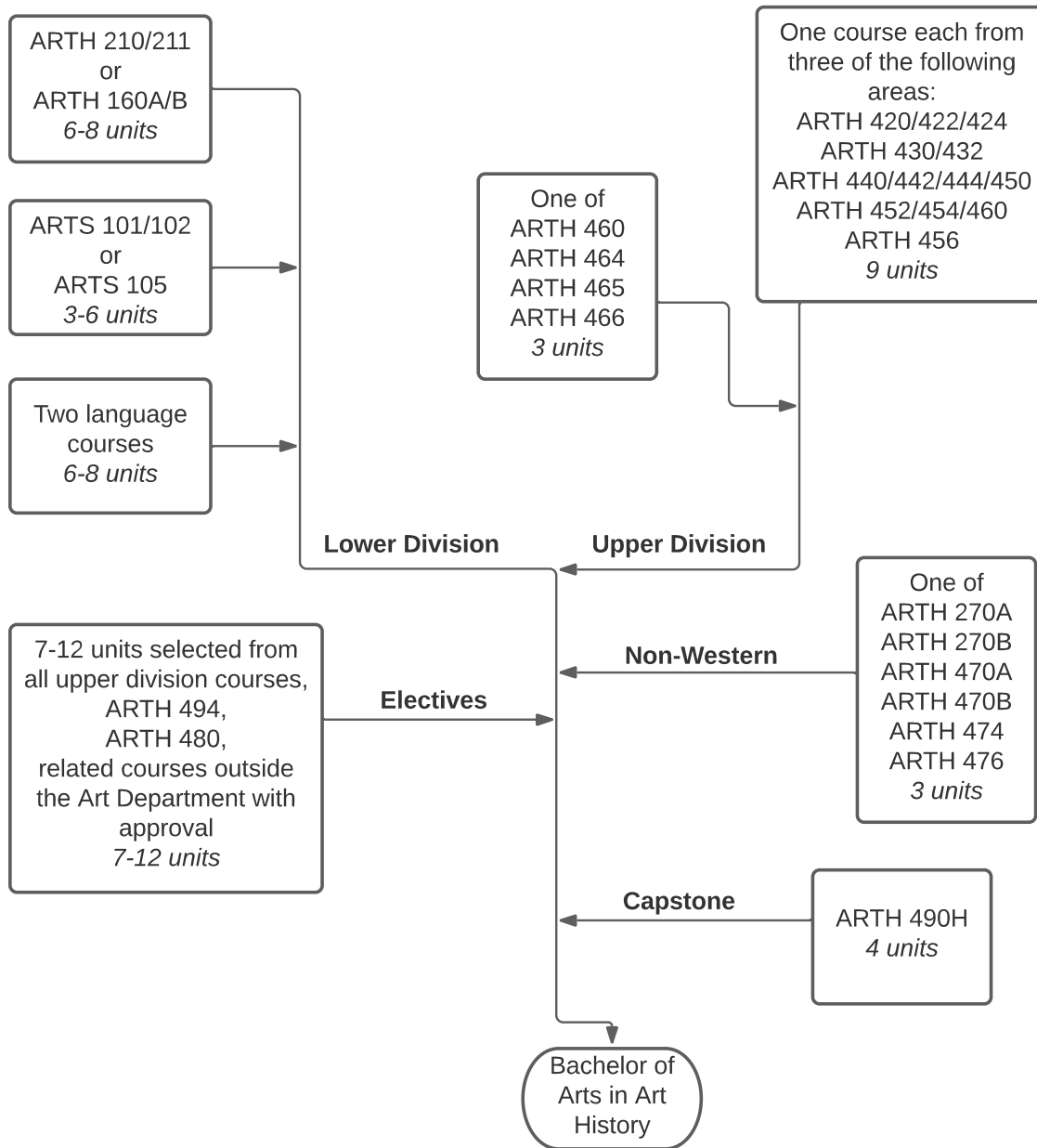
a statement of confidence in the program, Participant ID no. 19 in the 2021 alumni survey wrote, "I wish SSU offered an AH masters - I probably would have done it. Glad for the well-rounded AH education, and the passion of the teachers."

Curriculum

The art history program enables students to develop critical thinking, analysis, and visual literacy skills while developing a global knowledge of art history in variety of time periods and places. Research, analysis, critical reading, and information literacy skills are emphasized. The art history minor attracts many students in associated fields such as anthropology, art studio, communications, and modern languages, for its ability to enhance their major studies.

The curriculum introduces students to basic visual culture skills in lower division survey courses and then allows a great deal of flexibility in upper division study prior to the required senior year ARTH 490 proseminar course. Students may study art history and visual culture at the upper division level in whichever sequence they choose. Once they satisfy breadth requirements, students are free to concentrate in time periods or areas that interest them.

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Coherence and Quality

The art history program successfully teaches area C1 GE skills in both lower division and upper division GE courses to majors and the Sonoma State University student body at large. Despite budgetary challenges, faculty have achieved a reasonable balance between GE courses and major courses. Sometimes this requires offering upper-division non-GE courses as Writing Intensive Courses (WIC) that attract a significant number of non-majors. We have struggled

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to offer adequate courses in the Museum and Gallery Studies minor for the number of students who wish to pursue the minor. Anecdotally some students do not complete the minor for lack of class availability. It is unknown how many students are affected so severely by class availability that they are unable to complete the minor. Course availability in the Museum and Gallery Studies minor has been a noted problem since the 2006 review and has recently become more of an acute problem following the 2020 retirement of Gallery director Professor Michael Schwager, who offered the majority of classes in the minor. We are, however, lucky to have on board a qualified and experienced adjunct faculty member, Dr. Jennifer Bethke, who agreed to step in as interim director of the gallery and teach the required courses we can afford to offer in this time of campus wide low enrollment and its financial corollary. The number of students who have chosen to enroll in the Museum and Gallery Studies Minor has doubled one student 2016-2017 and 2017-2018 to two 2018-2019, to four 2019-2020. With a significant percentage of students enrolled in the minor each year, the Museum and Gallery Studies minor is popular enough to justify the funds to offer the classes. It would likely be more popular if students had more class availability. A respondent to the 2021 alumni survey wrote, "I would have liked more classes focused on Museum Studies to help break into the museum field after graduating. I was able to get employment in Museums but I did not understand many of the inter workings of the actuality of working in a museum."

The Museum and Gallery Studies minor attracts students with curatorial goals and prepares students for graduate studies. Students who have completed the minor in Museum and Gallery Methods have been accepted into graduate programs in Museum Studies (including California College of the Arts M.A. in Curatorial Practice; John F. Kennedy University's Center for Museum Studies; New York University; San Francisco State University; and University of San Francisco) and offered paid positions in museums and both nonprofit and commercial galleries including Cannon Art Gallery in Carlsbad, California; Charles M. Schulz Museum and Research Center; L.A. Louver Gallery; Museum of Contemporary Art, Los Angeles; Museum of Sonoma County; Richmond Art Center; Roberts + Tilton Gallery, Los Angeles; San Francisco Museum of Modern Art; Sebastopol Center for the Arts; Sonoma Valley Museum of Art.

Our courses emphasize cultural competency and an understanding of time periods and cultures. In all art history courses, students engage with topics such as class, gender, race, politics, and sexuality. The program recognizes the historical euro-centric focus of art history has created ongoing biases and would like to improve the program's global perspective.

Alignment between Program Learning Outcomes & Courses

Program Learning Outcomes (PLOs)

1. Students will develop a global knowledge of art history across time periods and places. They will be able to utilize appropriate vocabulary, concepts, and theories while discussing major artists, movements, and objects.
2. Students will gain understanding of diverse cultural and historical contexts from various ideological perspectives.

3. Students will develop skills in critical thinking, analysis, and visual literacy in order to articulate cultural, historical, and political meanings of art and visual culture.
4. Students will understand the relationship of art and visual culture to historical and cultural power structures including class, gender, race, politics, and sexuality.

Pedagogical Methods, Approaches, Activities, Assignments

The art history program employs a variety of pedagogical approaches, activities, and assignments to achieve PLOs. Some examples include reading responses, reading reflections, reading summaries, critical reviews, discussion posts, mini-essays, bibliographies, paper proposals, visual analysis papers, annotated bibliographies, creative assignments with commentary (example: after studying cubist collage, students make their own collage and explain their strategies), collaborative assignments, active learning assignments, museum visits, extra credit assignments, conference attendance, and field trips to Los Angeles, Chicago, and New York.

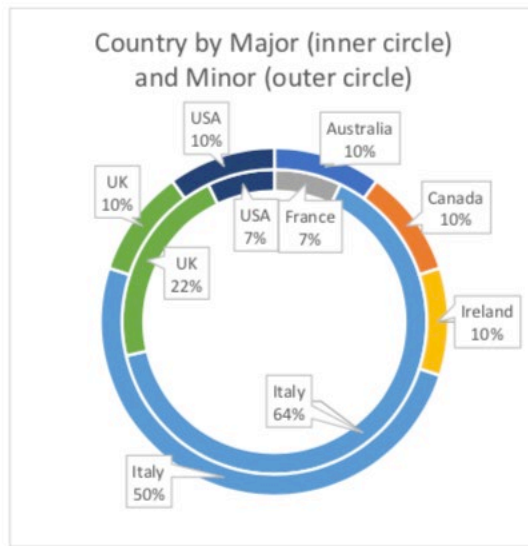
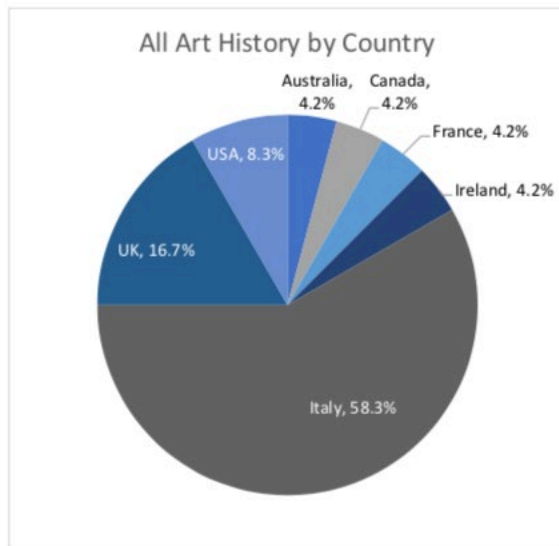
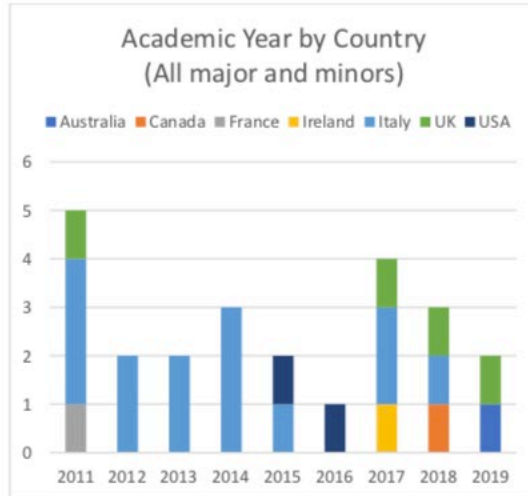
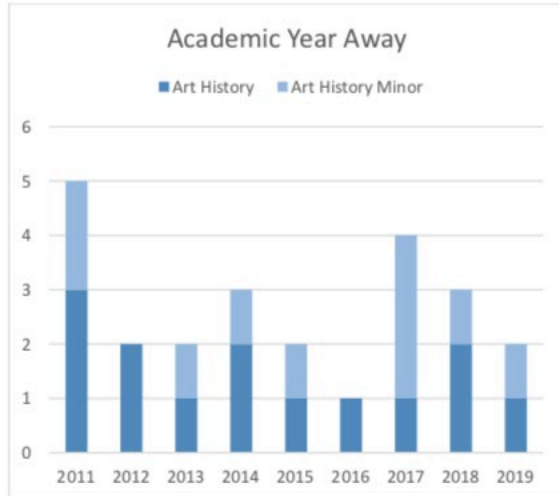
Courses vary in format from large lectures in GE classes to smaller seminars in most upper division courses. The art history program's historically smaller class size has allowed for more active learning assignments, oral presentations, and collaborative learning projects. Interaction among students encourages a sense of community, which is supported by the department both in the classroom and through faculty support of organizations like the Art History Club.

Study & Internships

Many students avail themselves of study abroad options particularly in Europe. These courses often satisfy major requirements in the Renaissance/Baroque period, resulting in reduced enrollment at the home campus. Students who study art history both as a major and a minor find the study abroad option attractive.

Twenty-four art history majors and minors participated in SSU study away programs from 2011 to 2019. All study away programs for the 2020-21 academic year were cancelled. Art history minors who participated in study abroad majored in Anthropology, History, Hutchins Liberal Arts, Psychology, and Studio Art. One Art History major was a Museum and Gallery Methods minor. The art history program has sent at least one student abroad every year between 2011 and 2019 with a high of five in 2011. Over half of art history majors and minors who studied away chose Italy. The popularity of Italy as a study away choice may impact enrollment in SSU's home courses in Italian art. The next most popular place to study was the U.K. followed by other locations in the USA and then Australia, Canada, France, and Ireland.

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The minor in Museum and Gallery Methods provides students with a strong foundation in both the theory and practice of visual arts organizations through carefully selected courses as well as through internship opportunities. Over the years these courses have been offered, students have organized exhibitions for the Sonoma State University Library Gallery, worked on exhibitions for the University Art Gallery, and partnered with local arts organizations (Creative Sonoma, di Rosa Center for Contemporary Art, Petaluma Arts Center, Santa Rosa Recreation and Parks Dept., Sebastopol Center for the Arts, Sonoma County Museum, Sonoma Valley Museum of Art) on a number interesting and complex of projects.

Recommendations from previous reviews & progress achieved

The last program review was conducted in 2006 by Dr. Kathleen Cohen, Professor of Art History Emerita, of San José State University. She made 10 recommendations: 1) The governance of the department needs to be examined, 2) the Art Department and the School of Arts and Humanities need to develop strategic plans, 3) Establish a plan for what the department wants to do with

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recapture of time from retiring and FERP positions. So long as the Department is growing, and the department has a solid plan for using them in the most effective manner, positions vacated by retiring faculty and those in the FERP program should be returned to the department, 4) Strengthen the non-western offerings of the art history program, 5) Review and simplify the art history curriculum, 6) Consider making the Gallery program an emphasis in the major, 7) Develop more supporting for writing across the curriculum, 8) Increase resources to provide the faculty and students with up-to-date digital facilities and access to adequate sources of digital images, 9) Appropriate software to take advantage of the CSU IMAGE Project sharing of images and cooperative cataloging, 10) Faculty input needed in the campus development of instructional technology.

Dr. Kathleen Cohen's 2006 review concluded with,

" SSU has a strong Art History program, but it needs help in determining how to balance the demands of general education and the demands of the major. Participation in developing strategic plans for both the department and the school should help them achieve a sense of security as they plan for the future. The university as a whole needs to more clearly address the problem if writing and considerable tasks are laid out for everyone as we move into the opportunities and challenges of the digital universe."

Now two decades into the twenty-first century, the art history program at Sonoma State has made some progress in developing digital facilities and access to digital images (mainly through the Library's subscription to the Artstor database). Cooperation between the art history program and art studio program has improved, but we continue to struggle in other areas identified by Dr. Cohen as problematic in 2006.

1) The governance of the department needs to be examined

Dr. Cohen recommended art studio and art history better coordinate two programs in a unified department. It is my understanding coordination has improved since the 2006 report. Recently joint efforts such as the department retreat organized by Dr. Christine Renaudin as interim chair in 2018 led to the successful prioritization of a digital arts position aligned with the university strategic plan that led to the hiring of Ms. Sena Clara Creston for a tenure-track position in 2020.

2) the Art Department and the School of Arts and Humanities need to develop strategic plans

Dr. Cohen recognized that, "the Art History program contributes substantially to the general education enrollment of the school. A clear understanding of the obligations of the school in this area and how the school intends to balance the needs of its major programs with the needs of GE would be a great help to the art history faculty as well as to the faculty of other programs." The art history program continues to serve the GE program with the First-Year Learning Course (also known as Humanities Learning Community and formerly Freshmen Learning Community) ARTH 160A/B, the survey courses ARTH 210 and ARTH 211, ARTH 270A, ARTH 270B, the Second Year Research and Creative Experience seminar ARTH 273, upper-division courses ARTH 454, ARTH 464, ARTH 465. The program also contributes a variety of WIC (Writing

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Intensive Course) classes. Per CSU policy, we cannot hire student assistants as readers as, so Dr. Cohen's solution to allocate readers from programs with lower SFRs cannot be implemented. It would be helpful for the art history program to have a better sense of how it fits into the overall plans of the Art department and School of Arts & Humanities as Dr. Cohen suggested.

3) Establish a plan for what the department wants to do with recapture of time from retiring and FERP positions. So long as the Department is growing, and the department has a solid plan for using them in the most effective manner, positions vacated by retiring faculty and those in the FERP program should be returned to the department

Faculty staffing remains a point of concern, even more so now than when Dr. Cohen reviewed the program in 2006. While Dr. McKillop's (retired 2009) courses are now covered by Dr. Ch'ien (hired 2017), the art history program has shrunk from five full-time positions to an anticipated two following Professor Jennifer Shaw's decision to end her participation into the Faculty Early Retirement Program in 2021. Professor Michael Schwager's retirement has left us bereft of a full-time faculty member in modern and contemporary art, and of a Gallery Director who teaches the Museum and Gallery Studies Minor courses. Once Professor Shaw retires, SSU's Art History program will not have a full-time faculty member who teaches art made after 1700. This is a grievous hole in any art history curriculum, but particularly in a program that serves studio majors who require modern and contemporary art history courses.

4) Strengthen the non-western offerings of the art history program

Dr. Jennifer Roberson's hire in Islamic art in 2007 strengthened the "non-western" offerings of the art history program considerably. In addition to courses in her specialty, Dr. Roberson teaches several courses in Asian art. There is desire to balance the art history curriculum, but resources to hire faculty both full-time and part-time to teach those classes remains elusive.

5) Review and simplify the art history curriculum

There is still work to be done to simplify the art history curriculum. Dr. Kathleen Cohen questioned why some classes were offered at both the 200 and 400 levels, namely 270A and 470A courses: Survey of South and southeast Asian and South and South East Asian Art. She also suggested the faculty consider collapsing several of the upper division courses such as Early Italian Renaissance Art and Later Italian Renaissance. When she wrote the report, the retirement of the faculty member who taught those courses was imminent. There is now a full-time early modernist (Dr. Ch'ien) covering those courses. Moreover, when different course content is taught under the same course number (such as with ARTH 474 Topics in Islamic Art), there can be student confusion. Even though the course catalog indicates the course is repeatable and the topic varies from semester to semester, students not infrequently assume they can take any individual course number only once. This inadvertently creates the impression of fewer course offerings and limits student curricular possibilities. The program is considering articulating the various topics offered in turn under ARTH 474 into separate catalog titles and course numbers to clarify the course offerings to students.

6) Consider making the Gallery program an emphasis in the major

Noting students complained about their inability to enroll in arts management courses due to a scarcity of offerings, Dr. Cohen suggested the program might solve this problem by creating an art history major with two tracks: "a liberal studies track that would prepare students to go on for advanced degrees in Art History, and another that will give them experience in Arts Management as well as the necessary intellectual background." The art history program disagrees with Dr. Cohen's recommendation because so many of our students do not view Gallery and Museum studies as separate from the studies needed for advanced degrees, which are themselves in turn required for careers in museums and galleries. Museum and gallery work is intellectual work rooted in liberal studies and academic art history at universities is intertwined with museum and gallery art history. It is also unclear that creating a second track would generate more funding to offer Gallery and Museum Studies classes.

7) Develop more support for writing across the curriculum

Sonoma State University now boasts a Writing Center and upper division Writing Intensive Courses (WIC) taught by faculty who receive regular training in writing pedagogy. Dr. Cohen noted in 2006 that the university's graduation requirement of writing proficiency was a "burden that lays on the faculty." While there is more university support for achieving writing competency now, the smaller course sizes advocated by Dr. Cohen for non-WIC classes have not happened. We are unable to hire student assistants as suggested by Dr. Cohen due to CSU restrictions on instructional labor.

8) Increase resources to provide the faculty and students with up-to-date digital facilities and access to adequate sources of digital images

The art history program has successfully transitioned from analog to digital resources since Dr. Kathleen Cohen's 2006 report. Unfortunately, that transition has come with a loss of support. With Karen Kessel's retirement, the Visual Resources library shuttered. Dr. Cohen celebrated the half assistant position assigned to the Visual Resources Laboratory in 2006. None of that support still exists.

We do not have the digital scanners and digital camera recommended by Dr. Cohen that would facilitate the digitization of images for classroom and research use. While our classrooms have ceiling projectors and video and internet access, the projectors are not adequate for instructional use. All of the art department projectors frequently mutate images with wavy lines, distorted colors (patches of magenta), or disorienting (and possibly health-affecting) vibrating images. The projectors in art history lecture rooms 108 and 102 must be turned off partway through classes to rest in an effort to avoid some of the worst image distortions.

The computer in the seminar room 129 is known to require such a long time to turn on that faculty must enter the room an hour before a class starts to warm it up. The processing time for basic functioning, e.g. PowerPoint presentations, is too sluggish to allow normal classroom activity. It is far overdue for replacement.

9) Appropriate software to take advantage of the CSU IMAGE Project sharing of images and cooperative cataloging

Dr. Cohen recommended SSU purchase specific software to use the CSU IMAGE project which was created and run by Dr. Kathleen Cohen. SSU has determined its image needs are better served with a subscription to the ARTstor database purchased by the library. This program provides access to a very large number of high-quality images with reliable cataloguing, something absent through casual internet image searches. A large image database facilitates research on iconography, subject, period, culture, and of the type envisioned by Aby Warburg. It allows students to explore visual culture easily with credible information.

10) Faculty input needed in the campus development of instructional technology

Dr. Cohen's suggestion remains perennially relevant. The Center for Teaching & Educational Technology (CTET) provides voluntary training for faculty if they have the time to take advantage of CTET's tutorials. The need for technology training has been made all the more apparent by the transition to remote teaching caused by the COVID-19 pandemic. Canvas was adopted as the campus' Learning Management System in 2018. While imperfect and restrictive, Canvas functions reasonably well for art history curricular needs.

Upcoming disciplinary changes & how they affect curriculum

The art history major at Sonoma State University currently is structured towards periodization with a strong euro-centric bias. It does not reflect the increasingly global nature of the discipline of art history, student interest in "non-Western" courses, or the benefit of having a full-time Islamic art specialist, Dr. Jennifer Roberson, on the faculty.

Sonoma State University currently requires one "non-Western" upper or lower division course for the major; there is no "non-Western" requirement for the minor. Lower division courses that earn GE C1 credit such as ARTH 270A Survey of Islamic Art or ARTH 270B Survey of Asian Art do not count towards the major's lower division requirements that can only be satisfied with ARTH 210 & ARTH 211, the two halves of a survey previously conceived as "Western" and later modified to take "a global perspective." The catalog entry for ARTH 210 Introduction to Art History still refers to "primitive cultures."

Sonoma State Students can take courses in other departments that count towards the major such as NAMS 204 Introduction to Native American Arts, or CALS 479 Chicano/Latino Art History. Student replies to "Which classes not in the course catalog would you like to see offered at SSU?" asked on a Dec. 2020 voluntary survey of the majors mentioned African Art most frequently.

Courses outside the preexisting periodization structure must be offered as "special topics" or under another course number. For example, Dr. Shaw offers a course on William Blake under the ARTH 452 "Art in the Age of Enlightenment" catalog number, and Dr. Ch'ien teaches "Race and European Art" under ARTH 480 "Special Topics." Both courses have been offered more than once.

General Education at Sonoma State has changed significantly following the CSU Chancellor's EO 1100 issued in 2017. GE courses must now be offered at 3 units instead of Sonoma State's customary 4 units. This will impact faculty labor and the content of the courses, which will lose 25% of instruction time. The university's focus on assessment and the creation of "signature assignments" for each GE course will further divert faculty attention away from instruction and towards documentation of student assessment.

Assessment

Assessment of the art history program learning objectives is carried out with course-embedded assessments and a senior capstone project.

Direct Assessment: Course-embedded assessments

Art history faculty regularly use the following course-embedded assessment tools to evaluate student learning:⁶

- Formal tests on objects, monuments, vocabulary, concepts, critical reading, cultural production, and visual culture phenomena
- Visual analysis papers that require visual skills and written expression
- Oral presentations
- Paper proposals
- Reading Responses & Reflections
- Reading summaries
- Critical Reviews
- Discussions both online and in person
- Bibliographies
- Annotated Bibliographies
- Creative Assignments & Reflection on Process and concept
- Catalogue essays on art works
- Curatorial assignments both conceptual and actual
- Museum visits & papers based on museum visits
- Extra credit assignments - critical responses to films, lectures, museum visits, performances, etc.
- Research papers
- Active learning assignments

Direct Assessment: Capstone Projects

The art history program includes a required capstone proseminar course and the option of pursuing a senior thesis for eligible students who desire to develop their work further. Both the

⁶ Please see examples of assignments and assessment in the appendix.

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proseminar and the senior thesis emphasize student-directed independent research projects. Students develop an argumentative thesis, perform research, and write a polished substantial work of original art history.

All art history majors complete ARTH 490 Proseminar in Visual Culture fall semester of their senior year. The course is designated a Writing Intensive Course (WIC) and fulfills the GVAR (Graduation Writing Assessment Requirement). Students concurrently study visual culture methodology and theory while developing a research project on a topic of their own choosing. The final papers present original research analyzed through deliberate theoretical and methodological approaches in order to produce strong argumentation. Student work is assessed for theoretical and methodological sophistication, the depth and quality of research, the strength of argument, and the persuasiveness and clarity of writing. Most students who apply to graduate programs use their final papers from the proseminar as their writing samples.

The senior honors thesis, ARTH 492, is an optional course for students in their final semester of the program. Students must have approval from two faculty advisors and enroll with a separate section with each advisor. Most students who take the senior honors thesis wish to further develop their proseminar papers. While the ARTH 490 proseminar includes revision, ARTH 492 emphasizes the iterative process of writing. The senior honors thesis has become increasingly popular among students who intend to pursue graduate study in art history because they gain further experience crafting advanced works of art history and developing original research. Four art history majors are enrolled in ARTH 492 spring semester 2021.

Indirect Assessment: Exit Survey

The art history program has not asked its graduating students to complete an exit survey hitherto. It is the recommendation of this self-study author that the art history program begin conducting an exit survey of graduating seniors during the fall semester proseminar which every art history major is required to take their senior year.

The December 2020 voluntary major survey asked respondents, "What are your life plans after graduation?" While the survey was not limited to graduating seniors, the answers can be used to build a general impression of post graduate plans. One third of respondents indicated they had plans to attend graduate programs. Nearly half (44%) mentioned specific career fields such as interior design, architecture, higher education, curatorial, and gallery ownership. A substantial number of art history majors view their degrees as required element enabling a larger plan.

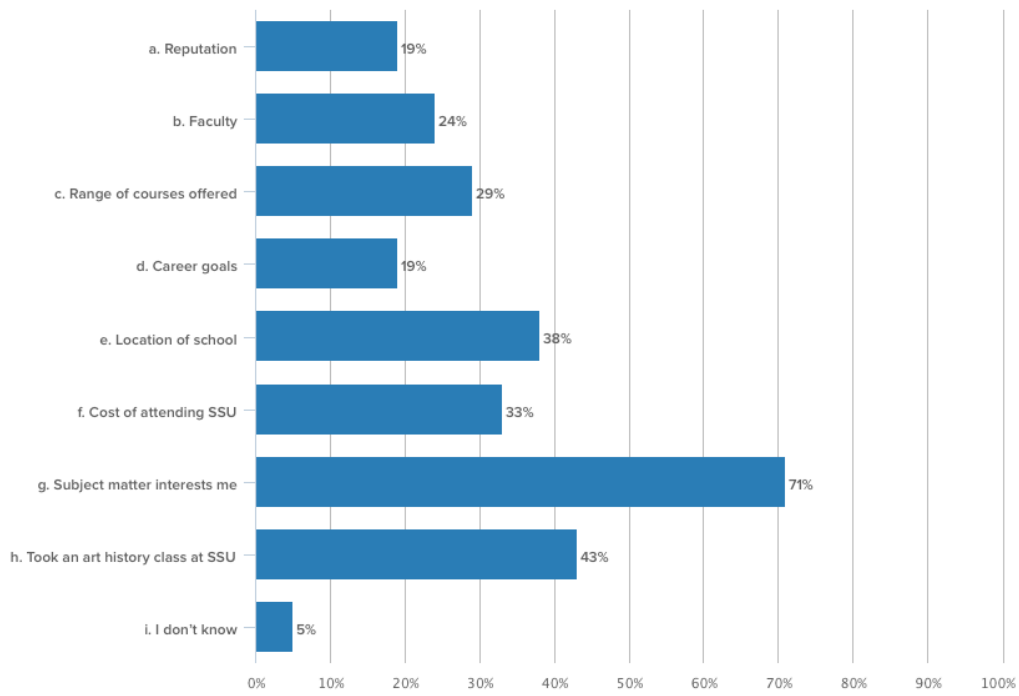
Indirect Assessment: Alumni Survey

An alumni survey was conducted in early 2021 and twenty-one responses were recorded. As with other student responses, satisfaction with the program overall and especially instruction in the program is high. Alumni had mixed satisfaction with career advising and were not as uniformly satisfied with course offerings.

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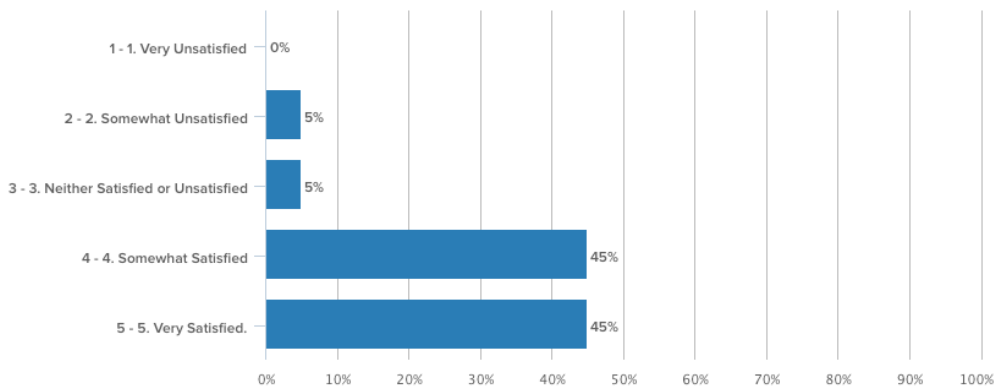
1. Why did you choose the Art History Program at SSU? Please choose all that apply.

(N=21)



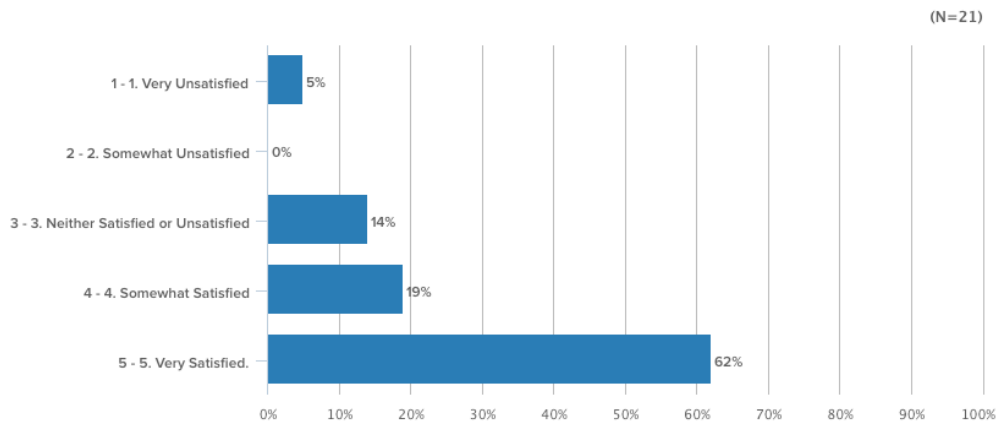
4. How satisfied were you with the Art History Program overall?

(N=20)

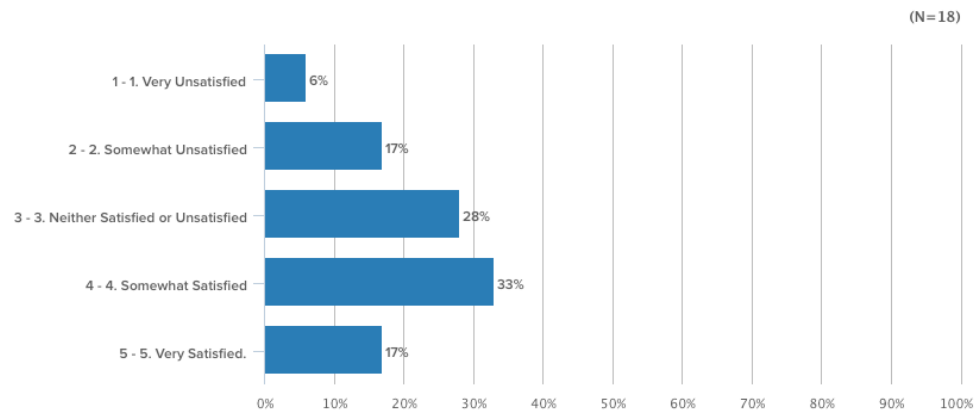


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5. How satisfied were you with the instruction offered by the Art History Program?

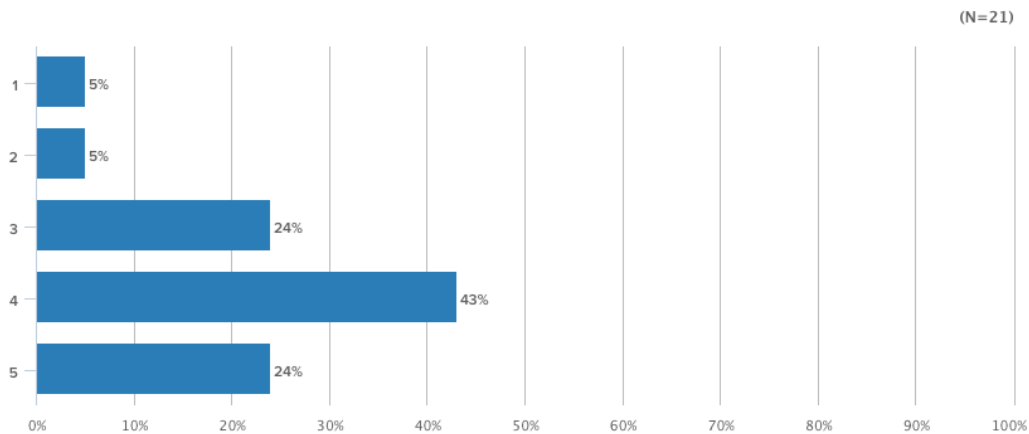


6. How satisfied were you with the career advising you received from Art History Program faculty?





7. How satisfied were you with course offerings in the art history program?



Alumni were asked in the 2021 survey, "How did the Art History Program help you reach your goals? If it did not help you reach our goals, what might it have done differently?" Most respondents expressed positive feelings: "It got me a degree in a subject I love. That's success to me;" "Helped me bring my education and skills into my grad program and Masters," "Taught me more or less an artistic eye;" "I am able to teach high school art history with what I learned in the program;" "It was beneficial to expand my knowledge in the history of art and how it relates to today's art world," "I think the program helped me be a stronger writer, develop my critical thinking skills and helped me identify my voice and opinions."

Other respondents in the 2021 alumni survey had trouble connecting their undergraduate experiences with their current careers ("I was interested in the subjects and gained a wide breadth of knowledge, but it has had little effect on my career;" " It absolutely helped me reach the goals I thought I wanted of working in an art gallery. Life just ended up going in other directions.") Other respondents mentioned needing greater career advising: " It sadly didn't. I left college with no idea what to do. I ended up going to a temp agency to get a job so that I could make a living. Now I am a payroll manager and work in Finance. I wish art history program had some program with realistic job offers or prep;" and " I felt very lost after I finished my art history degree. I ended up adding a second major instead of graduating so I could figure out what I wanted to do. I wish there had been more opportunities for internships, job fairs, or clubs in the department. I found the history department at SSU to be very tight knit and supportive. The program was more rigorous than the art history program, which I appreciated. There were more networking opportunities and "bag lunch lectures." I got to know my professors more outside of class. I wish the art history department would have done more cross-content events with the art studio students/faculty."

Most concerning among responses to the "How did the Art History Program help you reach your goals? If it did not help you reach our goals, what might it have done differently?" question were those concerning representation, diversity, racism, and discrimination. Participant ID 10 wrote, "I feel like the field has a long way to go in terms of representation of BI POC artist and their

history." More concerning still was an account of racism from a faculty member, "My experience in the program was incredibly challenging. The entire program and department and faculty lacked any commitment, awareness or accountability to diversity and equity. Classes were focused on Anglo-European art, with non-western art classes only offered as electives. Additionally, I had an incredibly harmful experience with [redacted], a professor whose extreme and intense racism made my time in her classes unbearable. I eventually became a target of hers, she accused me of not knowing English as a 1st language, accused me of not writing my own papers, and incorrectly presumed my ethnicity time and again. She was my supervisor for my final paper for my BA, and my time under her supervision was wildly inappropriate and severely damaging." It appears that the university and program did not provide an identified path for reporting inappropriate faculty actions for students, which is an oversight that should be remedied. At a minimum, syllabi can identify appropriate offices on campus where students can report harmful experiences. While the named faculty member has since retired, we know the student body in the Art History program has remained predominantly White. It is impossible to assess how such incidents affect enrollment, but they should not be discounted as part of the program's climate. Both art history program curriculum and instruction should not only take care to avoid racism in content and interpersonal interactions, but should adopt actively anti-racist practices. Dr. Christine Renaudin has dedicated part of each department meeting to discussion of diversity in the last year. It is clear that the art history program should also meet for a dedicated discussion of how we can ensure a positive and anti-racist climate moving forward.

The Art department has maintained a database of Art History program alumni. While faculty do hear from alumni, the program is in agreement that we should maintain contact with the program's alumni more deliberately going forward. As art history majors graduate this year, we will collect contact information and add to the database to maintain better connections with our graduated students. It is the recommendation of this self-study author that the art history program develop a protocol for alumni surveys that include determining frequency and subjects queried. The required senior proseminar suggests a convenient time to conduct an exit survey that includes a request for contact information. Communicating recent successes and news to alumni could occur annually with brief email or newsletter. The Art History Club might be interested in participating in this project.

Faculty

Statistics

Number of FT faculty: 2 Jennifer Roberson (Associate Professor), Letha Ch'ien (Assistant Professor)

Number of PT Faculty: 3 Jennifer Shaw (Professor, FERP), Jennifer Bethke (Lecturer), Anne-Louise Dierkes (Lecturer)

Staff: Carla Stone (Exhibitions Coordinator/Collection Manager), Brooke Tester and Douangta Sorensen, (interim part-time Administrative Coordinators and Analysts).

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Student-faculty ratio for teaching

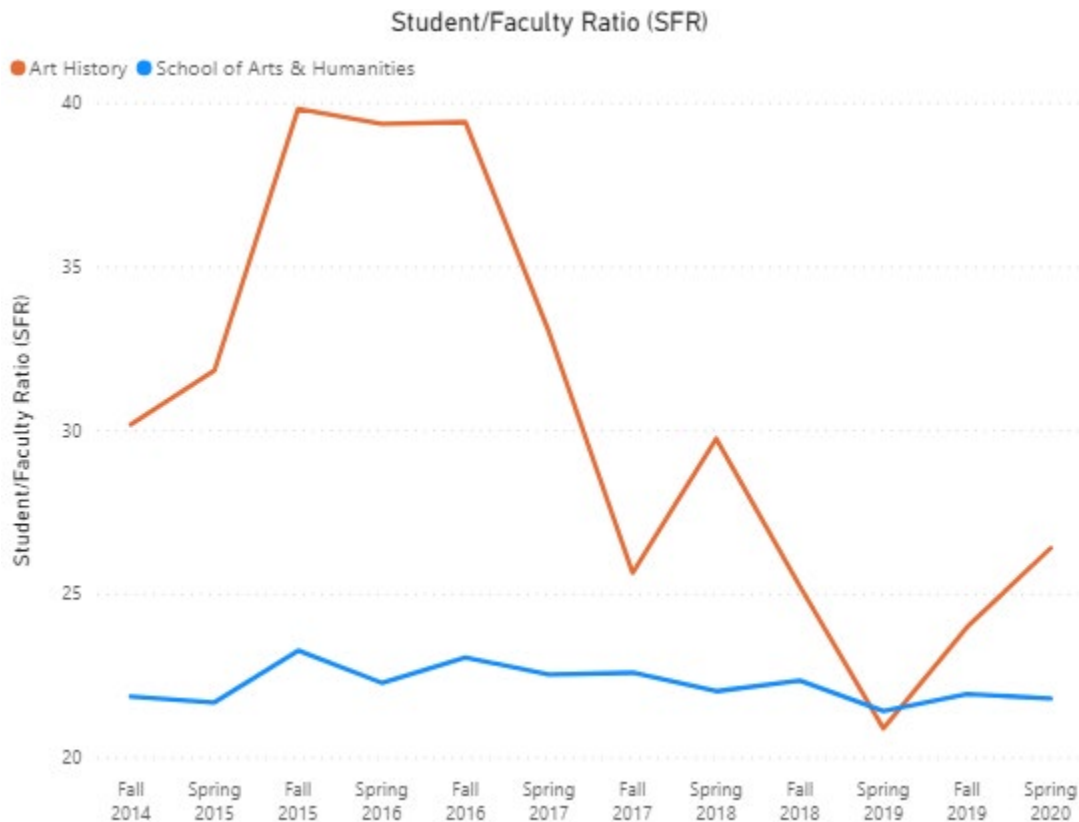
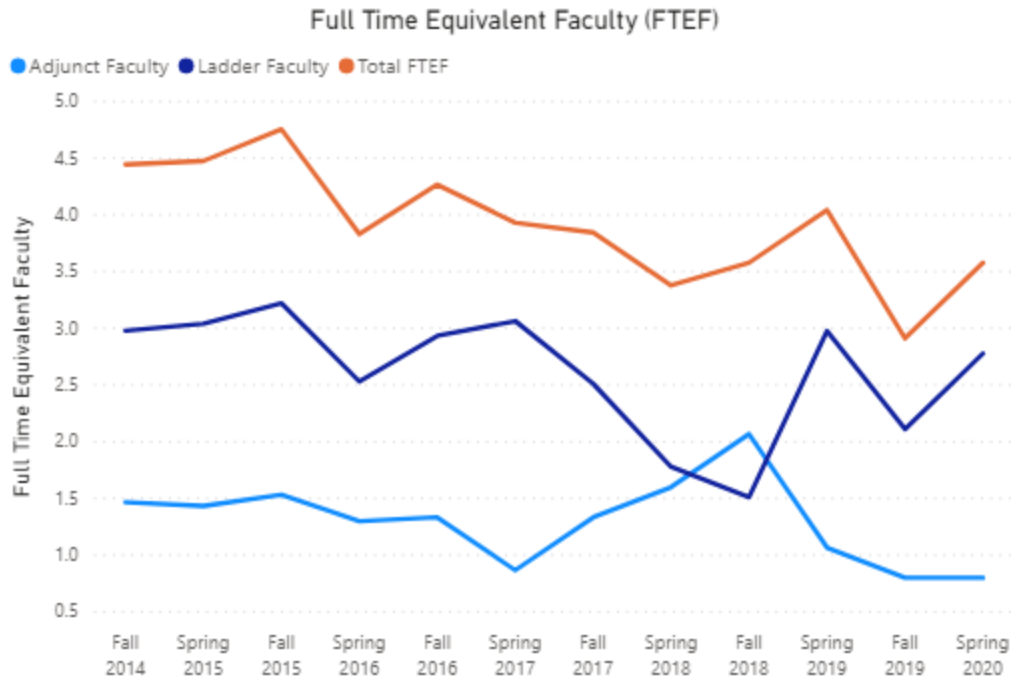
Quarter	Total FTEF	Ladder FTEF	Adjunct FTEF	FTES	ARTH SFR	A&H SFR
Fall 2014	4.44	2.98	1.47	134.20	30.20	21.88
Spring 2015	4.47	3.04	1.43	142.50	31.85	21.70
Fall 2015	4.76	3.22	1.53	189.42	39.83	23.28
Spring 2016	3.83	2.53	1.30	150.89	39.38	22.30
Fall 2016	4.27	2.93	1.33	168.24	39.43	23.07
Spring 2017	3.93	3.06	0.87	129.79	33.02	22.55
Fall 2017	3.84	2.51	1.33	98.66	25.66	22.61
Spring 2018	3.38	1.78	1.60	100.53	29.76	22.04
Fall 2018	3.58	1.51	2.07	90.34	25.25	22.36
Spring 2019	4.04	2.98	1.07	84.48	20.90	21.44
Fall 2019	2.91	2.11	0.80	69.87	24.00	21.96
Spring 2020	3.58	2.78	0.80	94.51	26.41	21.82

As of Spring 2020, ARTH had 3.58 Full Time Equivalent Faculty (FTEF) members of which 2.78 were ladder faculty. The department's count of Full Time Equivalent Students (FTES) was 94.51, which is roughly average for the period from Fall 2017 to Spring 2020, as the campus has been experiencing a drop in enrollment in the past four years. Between Fall 2014 and Spring 2017, FTES averaged 152.51.

The Art History Program's Student-Faculty Ratio (SFR) has historically been much higher than the Arts & Humanities School average. The Art History Program has averaged 30.47 compared to Arts and Humanities' 22.25. The highest SFR ratio occurred Fall 2014 to Fall 2016. In Spring 2019 ARTH SFR reached a low of 20.90. This decrease was driven primarily by a low FTES of 69.87.

The department's Student Faculty Ratio (SFR) was 26.41 in Spring 2020, which is lower than the average of 2014 - 2020. Department SFR remains higher than that of the School of Arts and Humanities (A&H) in aggregate, but is nearer to the A&H SFR than it has been in the past.

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Faculty profile

The art history faculty were hired to satisfy the needs of the art history curriculum. While all art history faculty can teach introductory classes such as ARTH160A/B and ARTH 210 and 211,

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specialists are needed for upper-division courses. Recognizing the needs of the program, faculty regularly stretch to teach beyond the customary boundaries of specializations. Dr. Jennifer Shaw teaches eighteenth through modern and contemporary art in addition to the proseminar. Dr. Jennifer Roberson teaches Islamic art, Classical art, and Asian art. Dr. Letha Ch'ien teaches medieval, Renaissance (early modern), Baroque art history and the proseminar. Dr. Jennifer Bethke teaches modern and curatorial courses. Ms. Dierkes teaches introductory art history classes. They all have taught lower division GE courses.

Current GE distribution is as follows: Dr. Roberson teaches many lower division GE courses regularly teaching ARTH 210 and offering others in rotation. Dr. Shaw teaches many upper division GE courses. Dr. Ch'ien teaches the freshmen year-long ARTH160A/B and ARTH 211. Dr. Bethke teaches ARTH 211 and some of the upper division GE courses as needed. Ms. Amy Dierkes teaches ARTH 210 and 211, often also during intersession.

Dr. Jennifer Shaw, Professor

Dr. Jennifer L. Shaw earned her B.A. in Humanities from University of California, Berkeley, her M.A. in Art History from the Courtauld Institute of Art, University of London, and her Ph.D. in Art History from University of California, Berkeley. In the course of her studies, she received the Andrew W. Mellon Dissertation Fellowship, and the George Lurcy Fellowship for Research in France among other awards. Prior to coming to SSU, Dr. Shaw taught at California College of Art, University of California, Berkeley, and Stanford University where she was Mellon Postdoctoral Fellow in the Humanities. Shaw is well known for her work on nationalism, subjectivity, gender and sexuality in late nineteenth and early twentieth century French art. She is author of *Dream States: Puvis de Chavannes, Modernism, and the Fantasy of France* (Yale University Press,) and two books on writer, photographer, and queer icon, Claude Cahun--*Reading Claude Cahun's Disavowals* (Ashgate/Routledge), and *Exist Otherwise: The Life and Work of Claude Cahun* (Reaktion Books, London)—which were the first monographs in English devoted to the artist. In addition, Shaw has published numerous articles and book chapters. Dr. Shaw's article, "The Figure of Venus" originally published in the journal *Art History* broke new ground in understandings of paintings of the nude by setting it in the context of wider social debates about the status of gender in cultural discourse. Shaw's work on the nude has been quoted at length in textbooks and cited in multiple books and articles. In addition to participating in conferences both nationally and internationally, Shaw has been an invited speaker at the National Gallery in Washington, D.C., the University of Cologne, Germany, the Santa Barbara Museum of Art, the Art Museum of Sonoma County, the Contemporary Jewish Museum, San Francisco, City Lights Books, San Francisco. More recently, Shaw has turned her hand to fiction and is currently completing her second novel which is based on the life of 17th C artist Maria Sibylla Merian. Dr. Shaw received Sonoma State University's *Award for Excellence in Research, Scholarship and Creative Activity* in 2018. She served as Chair of the Department of Art and Art History at SSU. Dr. Shaw taught in SSU's interdisciplinary SYRCE program for five years, and the FYE (FLC/HLC) program for three years as well as teaching lower division survey courses and upper division courses in art of the 17th, 18th, 19th, and 20th Centuries, the History of Photography, and the senior capstone course. Dr. Shaw will fully retire at the end of Spring semester 2021, and we will need to cover her classes.

Dr. Jennifer Roberson, Associate Professor

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Dr. Jennifer Roberson was hired in 2007 to teach courses in non-western art. These courses included surveys of Asian Art at the lower and upper division levels, and courses in Islamic art at the upper division level. By her second year, due to a retirement, she began teaching broader survey courses that focus on the western art tradition. As the department continued to shrink, she further expanded her course offers to support the integrity of the program. At the lower division level (all GE category C1) Dr. Roberson teaches ARTH210 Introduction to Art History (Prehistoric to Medieval), ARTH 211 Introduction to Art History (Renaissance to Contemporary), ARTH 270A Asian Art: South & Southeast Asia, ARTH 270B Asian Art: China & Japan, ARTH 270A Islamic Art, ARTH 270B Asian art. Also, she was among the A&H faculty who developed the Humanities Freshman Learning Communities (ARTH160A/B now called First Year Learning Course) that were launched in 2012. She taught the Art History Freshman Learning Community (ARTH160A/B), first with Professor Jennifer Shaw and then with Professor Michael Schwager, for a total of five years. At the upper division level Dr. Roberson teaches ARTH 474 Islamic Art: The Art of Islamic Spain, ARTH 474 Islamic Art: The Age of Empire, ARTH 470A Islamic Arts, ARTH 470B Asian Art: China & Japan, ARTH 480 The Medieval Mediterranean, ARTH 476 Art Beyond the European Tradition, ARTH 422 Greek Art and ARTH 424 Roman Art. In addition, Dr. Roberson has taught numerous 1 – 2-unit courses on a wide variety of topics. They include: Toledo: Multicultural Challenges of Medieval Spain, The Legacy of Genghis Khan, Crete: Dawn of European Civilization, Power & Glory of China's Ming Dynasty, Terracotta Warriors of the Qin Dynasty, Baghdad in Its Golden Age, Constantinople and the Byzantine Millennium, Roman Republic, Charlemagne, Norman Sicily: Art and Power in Palermo, Wanderlust: Viking Raiders, Traders, Neighbors, Vienna on the Verge 1890-1918, The Celts: History, Art and Legend, Dawn of the Italian Renaissance (1275-1400), Norman Sicily, Renaissance Borgias Dynasty, Bronze Age Greece.

Dr. Roberson earned her BA in Art History & Archaeology at Bowdoin College and her MA and PhD in Art History at the University of Minnesota. Her research focuses on Islamic architecture in Morocco and Spain. In particular, her work examines mosque construction in the 20th century. Her current research focuses on the construction of mosques in Spain during the Spanish Civil War by Nationalist forces for the Moroccan soldiers who fought alongside the rebel Nationalists (such as Francisco Franco). These mosques, as well as Franco's appropriation of the Islamic heritage of Spain, are virtually unknown among art historians. Dr. Roberson hopes to present her research at two international conferences in 2021. Also, she has published on the patronage of King Hassan II (r. 1961-1999) of Morocco, mosque construction in the late 20th century in Spain, as well as the treatment of historic Islamic monuments in Cordoba, Spain, during the 20th century Spain (during the Franco era and into the post-Franco era). In addition to her teaching and research, Dr. Roberson has served as Department Chair, as a member of the Academic Senate, the Arts & Humanities Curriculum Committee, the School of Extended & International Education Curriculum Committee, and the Arts and Humanities Task Force for GE revision among others.

Dr. Letha Ch'ien, Assistant Professor

Dr. Letha Ch'ien earned her B.A. in Art History from San José State University and a Ph.D. in the History of Art from UC Berkeley. Her dissertation, *Making Miracles at the Scuola Grande di San Marco from Bellini to Tintoretto*, was supported by the Fulbright Foundation, the Mabelle

McLeod Lewis Foundation, the Gladys Kriebel Delmas Foundation, and the Townsend Center for the Humanities among other fellowships. Her work on race, identity, and multi-ethnic states has been published as "Polytopos: Multi-ethnic Practice in Venetian Imagery" in *Cultures and Practices of Coexistence in the Multi-ethnic Cities of the Mediterranean World, 13th - 18th Centuries* (Routledge), and in invited articles in the *San Francisco Chronicle*. Her book project on polytopos has received a short-term residency from the Fondazione di Giorgio Cini in Venice (unfortunately declined, since CSU professors are not eligible for difference in pay leave until they have accumulated six years of service credit), a Research, Scholarship, and Creative Activity Award from Sonoma State, and a fellowship at the Arizona Center for Medieval and Renaissance Studies. Dr. Ch'ien has kept an active conference schedule nationally and internationally chairing, organizing, and presenting on alterity, mobility, and borders. She has given invited talks at the Fromm Institute in San Francisco, the Berkeley Art Museum, Sacramento State University, and the Medieval Association of the Pacific. Prior to beginning her position at Sonoma State University in 2017, she taught undergraduate and graduate art history courses at UC Davis from 2015 - 2017. At Sonoma State, she has taught the year-long First Year Learning Course (FLC, also referred to as HLC) each year. She also teaches ARTH 211, a survey G.E. course fulfilling area C1 in addition to upper-division courses on late medieval and Renaissance art, and the senior capstone Proseminar. She teaches several of these courses as WICs (Writing Intensive Curriculum). She developed a new course titled "Race and European Art." Dr. Ch'ien is advisor to the art history club, President of the Northern California Association of Art Historians, a MacNair Scholars advisor, and faculty mentor for the SSU students at the annual Bay Area Art History Undergraduate Research Symposium hosted by the de Young. A recipient of the CSU Sally Casanova Pre-Doctoral Fellowship as an undergraduate, she has fulfilled the goals of the program by attaining a tenure-track position within the CSU.

Dr. Jennifer Bethke, Lecturer

Dr. Jennifer Bethke earned her B.A. in Art History at UC Santa Cruz, her M.A. in Liberal Studies at the New School for Social Research, and her Ph.D. in Art History at UC Berkeley. She received several predoctoral grants, including a fellowship at the American Academy in Rome. She has been a lecturer at Sonoma State University since 2012, and previously served two years as adjunct faculty at the University of Nevada, Reno. Dr. Bethke focuses on the intersection of art and politics in nineteenth and early-twentieth century Europe and the U.S. Her doctoral research concentrated on avant-garde Italy of the 1910s and 20s, and she has published book and exhibition reviews on art in modern Italy. Dr. Bethke's career also spans museum curation and education, including work at the Nevada Museum of Art, the Museum of Sonoma County, and the Sonoma Valley Museum of Art.

At SSU, Dr. Bethke has covered a range of classes. Since Professor Michael Schwager's retirement August 2020, the Art department has lacked a Gallery Director. Dr. Bethke stepped into the position of "Interim Gallery Director" Spring semester 2021. In addition to the lower division GE classes ARTH 160A/B (First-Year Learning Course), ARTH 210 Introduction to Art History (Prehistory to Medieval) on occasion, and ARTH 211 Introduction to Art History (Renaissance to Modern), Dr. Bethke teaches ARTH 454 History of Photography, ARTH 464 Avant-Gardes of the Early 20th Century, ARTH 465 Modern Art from 1945-1979, and ARTH 468 Curatorial Practice. When Dr. Shaw began the FERP program Fall 2020, the department relied on Dr. Bethke to cover classes Dr. Shaw normally taught, especially G.E. upper division

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area C1 classes such as ARTH 464. Since Professor Schwager's retirement, she has taught ARTH 465, another G.E. upper division area C1 class, and classes in the Museum and Gallery Studies Minor such as ARTH 468.

Ms. Anne-Louise Dierkes, Lecturer

Ms. Anne-Louise Dierkes earned her B.A. in Comparative Literature (French and English) at the University of California, Berkeley, followed by a M.A. in Art History at the Pennsylvania State University, University Park. After this, she earned her M.Phil. in Art History from the City University of New York, Graduate School and University Center, with a specialization in European and American art and architecture from 1750 to the present. As a Ph.D. Candidate, her primary research focused on postwar assemblage from California.

Ms. Dierkes has taught both face-to-face and online courses at Sonoma State since 2014, as well as at various other North Bay Area colleges since 2007. At Sonoma State, Anne-Louise has primarily taught ARTH 210, the Prehistoric to Gothic Art History survey course, both during the regular academic school year, and for the School of Extended and International Education during the summer and winter terms. She has also taught ARTH 211, ARTH 424, and ARTH 440. More recently, since Dr. Shaw's retirement, she has taught an online version of the SYRCE seminar, ARTH 273 (Arts and Literature in the 1980s: Critical and Creative Readings and Renderings).

In addition to her activities at Sonoma State, Ms. Dierkes has developed art history lectures and courses for the chapter of the Osher Lifelong Learning Institute hosted on campus and Oakmont, taught in a Paris study-abroad program (Santa Rosa Junior College, 2009), worked extensively with a private contemporary art collection (The Hess Collection, Napa), and participated in an archaeological expedition (Tel Dor, Israel, 1994).

Ms. Carla Stone, Exhibitions Coordinator, Collections Manager

Ms. Carla Stone is the Exhibitions Coordinator/Collections Manager for the University Art Gallery, and as staff, reports to the Administrative Manager of Arts and Humanities.

She is responsible for many aspects of the gallery's exhibition program in addition to managing the campus' permanent art collection which contains over 1,200 objects.

Her responsibilities include making contact and building rapport with artists, galleries, and lenders; registration duties related to artwork loans (loan agreement contracts, insurance, shipping arrangements); budget management; media relations; event planning; fundraising and maintaining donor relations; coordination of the gallery's annual fundraiser, *Art from the Heart*; organization of annual exhibitions of student work, the Juried Student and BFA Exhibitions; oversight of the gallery's internship program supervising students in gallery and collection methods. She acts as general gallery advocate and liaison to the entire campus and surrounding communities.

Stone previously held the position of Exhibitions Coordinator at the Two Dog Gallery at Santa Rosa Junior College where she taught Exhibition Design for several years. She holds an MA in Museum Studies from San Francisco State University.

How the faculty profile meets program goals

Prior to the recent retirements of Professor Michael Schwager and Dr. Jennifer Shaw, art history had four full-time positions following the 2017 hire of Dr. Letha Ch'ien to cover medieval and early modern courses. With Dr. Jennifer Bethke and occasionally Ms. Amy Dierkes covering necessary courses, primarily G.E. lower division surveys and SYRCE (the Second-Year Research and Creative Experience), the art history program was able to offer a regular rotation of courses in Asian surveys, ancient European, medieval and early modern, modern and contemporary European and US art, and Islamic art. It is, of course, crucial, to fill the two vacant positions as soon as possible.

Alignment of faculty specialization with curriculum, mission, quality

All faculty in the art history program have taught lower-division survey courses. Currently Dr. Letha Ch'ien teaches the year-long First Year Learning Course (FLC, also referred to as HLC) ARTH160A/B, lower division G.E. areas A3 and C1. Dr. Roberson, Dr. Ch'ien, Dr. Bethke, and Ms. Dierkes cover 210 and 211. Dr. Roberson also covers the lower division Islamic survey 270A and the lower division Asian survey 270B, both lower division G.E. area C1 courses. Dr. Shaw teaches the upper division G.E. area C1 courses ARTH 454 and ARTH 464 and Dr. Bethke covers ARTH 465, another upper division G.E. area C1 course following Professor Schwager's retirement. Dr. Ch'ien teaches ARTH 442 and 450 as WIC (writing intensive curriculum) courses and the proseminar ARTH 490.

Dr. Shaw currently teaches upper-division courses in modern European art. In addition to lower-division surveys, Dr. Roberson teaches 422 Greek Art, 424 Roman Art, 470 Survey of Islamic art, 470B Asian Art, and 474 Topics in Islamic Art (the focus varies semester to semester). In addition to survey courses and the proseminar required of graduating seniors, Dr. Ch'ien teaches 432 Post-Millennial Issues in Medieval Art, 442 The Self-Conscious Italian Renaissance, 450 Baroque Art: Object to Artwork, and ARTH 480 Race and European Art. Dr. Ch'ien and Dr. Shaw have supervised senior theses together. Dr. Bethke has covered many of the European and American modern art classes and is now adding curatorial classes in the Museum and Gallery Studies minor to her profile following the retirement of Professor Michael Schwager. Dr. Bethke has heroically risen to the occasion, but it is not reasonable to expect her to cover the course loads of two full-time faculty in addition to the classes she was already teaching prior to Dr. Shaw and Professor Schwager's retirements.

As of spring 2021, we believe the art history faculty (full- and part-time) are meeting the mission of the program, though providing courses in the Museum and Gallery studies minor following Professor Schwager's retirement August 2020 has been challenging. Some students have had to substitute courses taken at other universities. While we have carefully rotated courses to ensure graduation opportunities for students, we have not been able to offer as many courses as would comfortably ensure easy paths to graduation for all students, especially those who take a leave of absence or cannot attend school full-time. After Professor Shaw's retirement at the end of spring semester 2021, we will likely face more difficulty adequately offering the classes our students need. We thank Dean Hollis Robbins for providing funds to hire Dr. Jennifer Bethke to cover

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certain classes from the Museum and Gallery Studies major, and for Dr. Ch'ien to offer ARTH 480 Race and European Art spring 2021.

New trends since last review

At the time of the last review there were five full-time art history faculty. Dr. Susan Moulton and Dr. Susan McKillop have since retired. There were no hires between Dr. Jennifer Roberson, in 2007, and Dr. Letha Ch'ien, in 2017. Professor Schwager's retirement at the beginning of fall semester 2020, and Dr. Shaw's retirement following spring semester 2021 will leave the program with only two full-time art history faculty. Since 2012, Dr. Jennifer Bethke has taught at Sonoma State as a lecturer, which attests to the need the program has for faculty to cover the existing Art History B.A., minor, and Museum and Gallery Studies minor. In addition to Dr. Bethke, a number of adjunct faculty have taught courses in the Museum and Gallery Studies minor. Ms. Amy Dierkes has often taught the art history survey courses 210 and 211 and occasionally SYRCE as well.

Since the last review, course offerings in Islamic art have been developed by Dr. Jennifer Roberson who was hired in 2007. Since Dr. Letha Ch'ien was hired in 2017, it has been easier for students to fulfill their period requirements in medieval and Renaissance/Baroque art. The Museum & Gallery studies minor is newly imperiled with the retirement of Professor Michael Schwager in 2020 without a plan for his replacement in the current hiring freeze.

The art history major has added a full year of a foreign language to fulfill NASAD accreditation requirements. Finally, due to EO 1100's requirements, General education courses will soon be offered only at three units.

Adequate faculty to maintain program quality

The art history program will soon lack adequate faculty to maintain program quality overall even while individual courses remain excellent and advising excellent as well. With the retirement of Professor Michael Schwager Fall 2020 and the retirement of Professor Jennifer Shaw Spring 2021, the number of ladder faculty has been halved.

As stated in the Alignment of faculty specialization with curriculum, mission, quality above, the Art History program has faced difficulty offering the courses that students need frequently enough, and we anticipate the difficulty growing following Professor Shaw's retirement at the end of spring semester 2021. We have struggled to cover our existing classes even while the discipline and times demand expanding our global range.

The program prides itself on personalized intensive advising and many of our students go onto graduate programs. We participate in the annual Bay Area Art History Undergraduate Research Symposium at the de Young. In 2020, an Art History Club was formed to help maintain connection and camaraderie during the pandemic and to facilitate professional development. Dr. Letha Ch'ien is the faculty advisor for the club. Because the studio program has also suffered the loss of faculty, art history faculty have also been advising some studio students. Dr. Shaw assumed advising photography emphasis in 2019.

Adequate support for faculty professional development

The art history program has lacked a visual resource librarian since 2016. We do not have assistance with administrative tasks including scanning readings for courses. Nonetheless, the art history ladder faculty have maintained active and superlative professional profiles regionally, nationally, and internationally.

- Dr. Jennifer Shaw received a sabbatical in 2008-2009 to finish her book *Reading Claude Cahun's Disavowals*, and a RSCAP 2018-2019 mini grant for book research in Iceland. While on sabbatical in 2018, she spoke at the Musée d'Orsay, Louvre, and College Art Association, participated in online writing courses, and had a residency in Isafjordur, Iceland.

- Dr. Jennifer Roberson received a 2018 RSCAP and sabbatical Fall 2018 for "Mosques in Nationalist Zones during the Spanish Civil War." She has received travel awards for conferences 2011 - 2015. Previously she was awarded a RSCAP for "Mosque Architecture & King Mohamed VI of Morocco" in 2008.

- Dr. Letha Ch'ien received a RSCAP 2019 - 2020 to travel to Venice for research on her book project titled *Polytopos: Venice, Empire, Art*. She has received multiple conference travel grants. She was able to develop a new course titled "Race and European Art," which has been offered twice under the "ARTH 480 Special Topics" catalog code.

- Dr. Bethke has not received support for professional development.

The art history program prides itself on its commitment to faculty governance and faculty are active in service.

- Dr. Shaw has served on the Arts and Humanities Curriculum Committee 2006-2010 and subsequently, the School of Arts and Humanities Professional Leave Committee 2010-2011, the Arts and Humanities Learning Community Pilot program 2011-12, the School of Arts and Humanities RTP Committee 2011-2012. She served as chair of the art department 2014-2017.

- Dr. Roberson's service to the department includes coordinating Seawolf Days, the Department PR Committee, Curriculum Committee, serving as Library Liaison and Search Committee Chair in 2016-2017. She also served on a 2008 and 2017 search committee. Her service to the University includes the Ad Hoc Committee for the Singapore Program, the Faculty Subcommittee on Sponsored Programs Committee, the Academic Advising Subcommittee 2008 - 2012, the Grievance Committee 2007-2014, the Arts and Humanities Curriculum Committee 2008, 2011-2012, 2019-2020. Dr. Roberson served as department chair 2019 - 2020 and is a current member of the School of Extended and International Education Curriculum Committee.

- Dr. Ch'ien currently serves as chair of the Structure & Functions committee and is a member of the Scholarship Subcommittee and the President's Advisory Council on Diversity. She served on the Arts and Humanities Curriculum Committee 2017-2018. In the department, she is faculty advisor for the Art History club, and has served as faculty mentor for the annual

Bay Area Art History Undergraduate Research Conference held at the de Young Museum in San Francisco.

Program Resources

Student support

Student advising of majors and minors in the Art History program and museum and gallery studies minor has been performed by full-time faculty. Prospective majors and incoming students both first years and transfers are directed to program faculty for advising. Advising consists of ARR consultations, graduation plans, career plans, and often graduate school application reviews. We also do a substantial amount of General Education advising for our students. Art history faculty have participated in prospective student days and more informal campus visits.

Students report high satisfaction with art history program advising as per reports on the Dec. 2020 survey of majors. 74% of respondents reported being very satisfied with advising in the program.

I would like to see the art history program avail itself of more work study students. Some work study students have worked in the department office. While we can no longer offer readerships, Instructional Student Assistants could perform many other tasks unrelated to instructional assessment that would be educational for them and beneficial to faculty.

Campus support services

Campus support services provide necessary and welcome support for students in the Art History program. The university provides many services for students that range from health to academic services and supplementary opportunities. Students in the art history program have been supported by the Writing Center, Disabled Student Services, EOP, the Lobo's Food Pantry, work-study opportunities, CAPS (Counseling and Psychological Services), and Study Abroad.

The Writing Center - <http://web.sonoma.edu/writingcenter/>

The Writing Center is part of the Learning and Academic Resource Center on campus and provides supplemental tutoring and support for students, faculty, and staff with writing. They are available for one-on-one tutoring sessions or ongoing meetings. There are study sessions to assist with course content as well.

McNair and Sally Casanova - <http://web.sonoma.edu/mcnair/> and

<https://www2.calstate.edu/csu-system/faculty-staff/predoc/SallyCasanovaScholars>

The McNair Scholars Program assists underrepresented students in achieving placement in graduate programs. The art history program has its first McNair Scholar this academic year and the student is enthusiastically recruiting others in the humanities to apply.

The Sally Casanova program helps students prepare for doctoral programs. The art history program has an alumna among its faculty and will have its first applicant to the program Spring 2021.

Study Away- <http://international.sonoma.edu/study-away>

Study away provides students an opportunity to immerse themselves in a different culture and expand their studies with new perspectives. Art history students regularly avail themselves of this option primarily in Europe, with Italy the favored country of over half of art history study away students.

Educational Opportunity Program (EOP) - <http://eop.sonoma.edu>

The educational opportunity program assists many low-income, historically disadvantaged, and first-generation students. Their work with art history majors has helped the students stay on track to graduate.

Lobo's Pantry - <https://studentaffairs.sonoma.edu/student-resources/lobos-pantry>

CSU students face much food insecurity and Sonoma State is no exception. Lobo's Food Pantry works to provide consistent nutrition for students in the community. They also connect students to other community food resources and offer tips on stretching a food budget and making fresh produce last.

Counseling and Psychological Services (CAPS) - <https://caps.sonoma.edu> Counseling and Psychological Services has been vital always, but has particularly been needed during the ongoing COVID-19 pandemic. CAPS supports student mental health with individual and group counseling, workshops, and crisis intervention. The university has recently hired additional counselors and wait times for appointments are shorter.

Disability Services for Students (DSS) - <http://dss.sonoma.edu>

Disability Services for Students at Sonoma State University works to ensure equal access for students with disabilities. They provide accommodation guidelines for faculty, specialized support for students, and render course materials accessible.

Support for student research

Students in the art history program have multiple opportunities to develop their research skills and pursue research projects of their own interest. Classwork at the lower and upper division levels routinely involves research projects. Students in the freshmen HLC ARTH 160A/B begin a research project fall semester on an object or monument of their choice that culminates in a formal oral presentation spring semester. Upper division students create curatorial projects requiring researching and frequently complete research papers on topics of their own choosing in consultation with a faculty member. The proseminar offers great creative latitude in research topic choice, and students may continue their work with an optional senior thesis course the following spring semester. Some students avail themselves of independent studies working closely with a faculty member.

Internships both on campus at Sonoma State University's art gallery and in the community broaden students' exploration of the art world and the possibilities of art historical research.

Instructional support

There is none. We no longer have a Visual Resources Librarian following Karen Kessel's retirement in 2016. We may no longer hire student teaching assistants. We do not have department, school, or work study support for hiring students to complete minor but time-consuming tasks such as scanning readings. A small amount of money for these tasks would considerably reduce the burden on faculty, especially those who teach large GE courses.

Library & information resources

The art history program is supported by librarians who work very hard to satisfy the art history program's needs. Ms. Mary Wegmann serves as the arts area specialist librarian. Dr. Jennifer Roberson served as library liaison until 2018, when Dr. Letha Ch'ien assumed the position, but all librarians have responded to all faculty needs.

Librarians work closely with students. Ms. Catherine Fonseca, Ms. Laura Krier, and Ms. Mary Wegmann have all taught library research sessions for art history students. They tailor presentations to the level of the course and its content. Research sessions have continued online during the COVID-19 pandemic. A number of students at both the lower and upper division level schedule individual meetings and receive targeted personalized assistance at all stages of a research project from initial question formulation to finding sources to formatting citations. Ms. Wegmann has been very generous with her time in meeting with students.

The research collections could be improved. The collections of books both physical and e-book tend to be outdated. Increasing our access to e-books should be a high priority. CSU+ and Interlibrary loan are welcome supplements to SSU's collection, but do increase time needed for research and necessitate even lower division students learning how to use external databases like Worldcat.org.

The art history program is grateful for the continued database access to Art Full Text and ARTstor. JSTOR and other general databases are very helpful, but we suffer from a low tier level of access to JSTOR. These results can erroneously lead students (and faculty!) to assume a particular topic has been exhausted or is not represented in the database. Greater depth of JSTOR access would be the most effective research aid the campus could provide benefitting all programs.

The valor of librarians during the COVID-19 pandemic cannot be overstated. They have invented new systems of connecting students and faculty with resources while working in constrained conditions. They have kept ILL functioning, digitized a wide variety of resources, and discovered new ways of making resources available to classes through the LMS.

Adequate technology resources

The art history program benefits from "smart" classrooms that are wired for projection with overhead mounted projectors and darkening shades in Art 102. (Shades are not needed in Art 108, a lecture room without windows.) The setup works well, but the projectors are antique and

need to be replaced. The projector in Art 108 needs to be shut off for a "break" every 1.5 to 2hrs or else it will shut itself off. The projector in Art 102 also needs a "rest" after every 1.5 to 2 hours of class or else it will shut itself down. The Art 102 also frequently projects a magenta hue and wavy moving lines that can cause headaches for students. The Art 102 projector has resisted efforts to ameliorate the situation. In seminar room Art 129, the computer notoriously requires such a lengthy bootup period that faculty have been known to sneak out of earlier classes to turn the computer on before a later class held in Art 129. The Art 129 computer also runs very slowly impeding slide presentations, the basic activity in art history classes.

Necessary equipment can be procured – by ladder faculty. Adjunct faculty do not automatically receive laptops or other necessary teaching equipment, which would need to be approved by the department chair who would need to obtain resources from the Dean's office. When a microphone was needed for a large lecture class in Ives 101 by a lecturer starting in 2015, funds were not released until a ladder faculty co-teacher of the same class repeated the request in 2017.

Art history faculty have made great use of Canvas and other programs like YuJa media/video software that can be integrated into the LMS. The Center for Teaching & Educational Technology on campus offers workshops, trainings, and one-on-one consultations. It is generally easy to get support. During the COVID-19 pandemic, the university has made some money available for remote technical equipment such as external monitors and headsets.

Adequate instructional spaces & facilities

The art history program and art department at large do not have adequate instructional spaces and facilities. The state of the building is not only in poor repair, but regularly causes property damage and threatens safety. Water penetrates from above, below, and through walls. Fire risk is high, ventilation inadequate.

Conditions inside classrooms fail to meet needs. Many rooms suffer from inadequate heating and cooling or temperatures mismatched with the weather. Very cold temperatures inside the painting studios in Art 132 on hot summer days have forced students to wear winter clothing while working. Temperatures inside art history lecture rooms 102 and 108 are often very hot and do not respond to thermostat controls in the classrooms. Faculty and students have been scolded for propping open doors amid assurances that the ventilation system works. Signs have been posted on doors forbidding grassroots attempts with a doorstop for ventilation or bodily comfort. In 2019, a ceiling tile fell in art history lecture room 108 during class. Students had to move into a different area of the classroom.

Water inside classroom is a pervasive issue. The seminar room 129 has experienced ceiling flooding after rain for at least the last two years including during interviews for a tenure-track hire spring 2019. The lithography room experiences leaks in three spots after even light rain: one over the printing press that must be covered with plastic and topped with a bucket, one over the print roller that faces rust due to the moisture, and over the computer. A January facilities' check by Aimee Graham, Instructional Support Technician III, found leaks over a printer.

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Walls have rotted permitting rain to penetrate the building causing more water damage. 2019 partial repair of some areas of roof concentrated on outdoor covered walkways and not on classroom or office spaces. All of the 2-D area classrooms experience leaks over students and specialized equipment including computers. Faculty regularly have to place buckets around the classrooms.

In 2018 and 2019 heaters in faculty offices have flooded and caused water damage to university and personal property. Office Art 135 flooded due to a heater malfunction. The heaters in offices Art 105, and 103 do not work. A clogged overflow drain on the building's flat roof caused three faculty offices to flood. The walls had to be torn out and plumbing redone in 2019. The process took almost an entire year. Also in 2019, faculty office Art 103 flooded when fire sprinklers malfunctioned by activating without a catalyst causing damage to the room and property inside.

Repair is needed to use the Gallery space. Because the gallery floors have been re-sanded repeatedly over the last forty years, they are too thin to support the weight of a scissor lift, which is required to change lighting for each show. Without the ability to replace lightbulbs and change lighting, physical shows cannot be staged at the Gallery. Additionally, overall care is needed to improve the appearance and structural integrity of other features of the Gallery space such as the planter boxes at the entrance, which are splintered and disintegrating. Water leaks led to the destruction of some Leonard Baskin framed prints and subsequently, the art department's collection was moved to Room 107 in 2015. The Gallery roof was repaired in 2019, but unfortunately still leaks. Also concerning is the notification in 2021 from the Director of Environmental Health and Safety that asbestos is in the building materials of the Art Building and only Facility Management employees are authorized to make "wall penetrations" or use a scissor lift. Per an email from Director of Environmental Health and Safety Ruth LeBlanc to Gallery Manager Carla Stone February 2, 2021: "please note the Art Dept has now been notified to not rent, purchase or utilize a scissor lift on SSU property without consent from EHS. All wall penetrations to hang art work or secure art work should be coordinated with Facility Management (FM), whose employees are trained and authorized to perform that work." Timely communication between Facility Management and/or Environmental Health and Safety with the department could be improved.

The art collection overseen by Gallery Manager Carla Stone grew significantly in 2015 with the donation of 450 framed artworks from Imagery Winery. Since then, an official storage facility has been created for the Collection in Art 107, which formerly housed the Visual Resources Library, shuttered in 2016 with the retirement of Karen Kessel, the slide librarian. The collection serves the university in multiple locations. Works can be seen at the Green Music Center, the President's Gallery and suites, the Wine Spectator Learning Center, and other highly visible public areas on campus. Unfortunately, Art 107 also suffers from lack of proper maintenance. The roof leaks in and the ceiling over the office area collapsed in early 2017. The roof continues to leak in 2021. The walkway outside Room 107 that abuts the department office, Room 133, floods periodically following rainstorms. Carla Stone, the Gallery Manager, checked Room 107, the collection storeroom, following a January 2021 rainstorm and discovered wet ceiling tiles in there as well. We are concerned for the safety of the collection between a chronically leaking roof and a flooded walkway. Ideally, a new and larger facility would be made available to house the collection.

Risk Management and Continuity has assessed the art building as a fire risk. The particular shape of the exterior siding is highly flammable. This is of concern in a region that experiences many fires annually. Sonoma State regularly must evacuate students from on-campus housing due to the threat from fire.

Healthful air quality for staff, faculty, and students is a concern. The recurrent fires diminish air quality both outside and inside buildings. Dangerous levels of air pollutants are an especially serious health concern in a building in which rooms primarily face the outdoors, and the state of the ventilation system is unknown in both classrooms and offices. During an airborne pandemic, adequate ventilation should be of utmost priority.

Adequate Staff Support

The art department is a complex department with an art history program, a studio program, and a BFA. In August 2020, our Administrative Coordinator and Analyst was reassigned to the CTET before retiring in December 2020. She was replaced with two half time positions occupied by Ms. Brooke Tester and Ms. Douangta Sorensen, who also serve full-time in this capacity for the Music Department and the Theater Arts & Dance departments respectively. Ms. Brooke Tester supports out department primarily with the schedule and academic related items, while Ms. Douangta Sorensen takes care of items related to the financial aspects. Both spend a lot of time making sure paperwork gets properly signed and shuffled electronically between remote offices. Their work has been extraordinary, but the load is heavy. Despite best efforts from them, department chair Dr. Christine Renaudin, and supervisor Administrative Manager in the School of Arts and Humanities Ms. Tai Russotti, it can be confusing for faculty and students to know which areas are covered by whom, resulting in some unnecessary doubling of work. We have been assured that this is a temporary situation, and that we should be assigned a full time Administrative Coordinator and Analyst once we return to campus.

The art history program has been without a Visual Resource Librarian since 2016. There are no plans to replace the position. The art history program has no instructional support staff or work study allotment. Students have complained about poor scan qualities in required course readings and I, assistant professor Letha Ch'ien, have struggled to find time to request sources through ILL, collect them, and scan them anew. Instructional support would be very helpful, especially given the workload associated with GE courses.

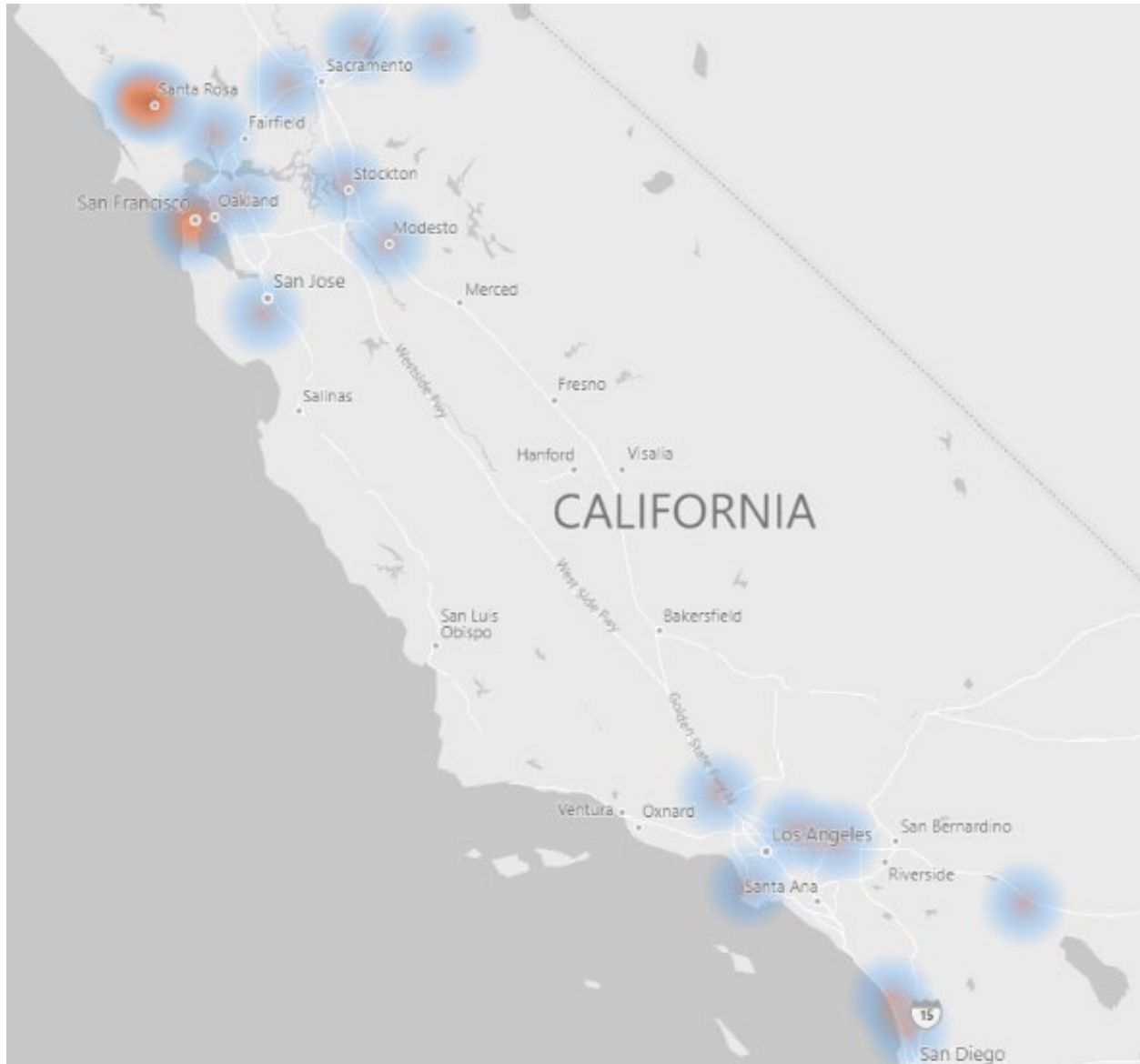
Changes that could affect resources in the foreseeable future

It is likely that the superannuated art department building will continue to disintegrate and become increasingly dangerous.

Retirements, the current hiring freeze, and uncertain funding for lecture faculty will likely continue to restrict the art history program's ability to offer adequate number of courses in all areas including GE. Classes for the Museum and Gallery Studies minor are most imperiled following Gallery Director Professor Michael Schwager's retirement without a clear plan to replace the position.

Student Population

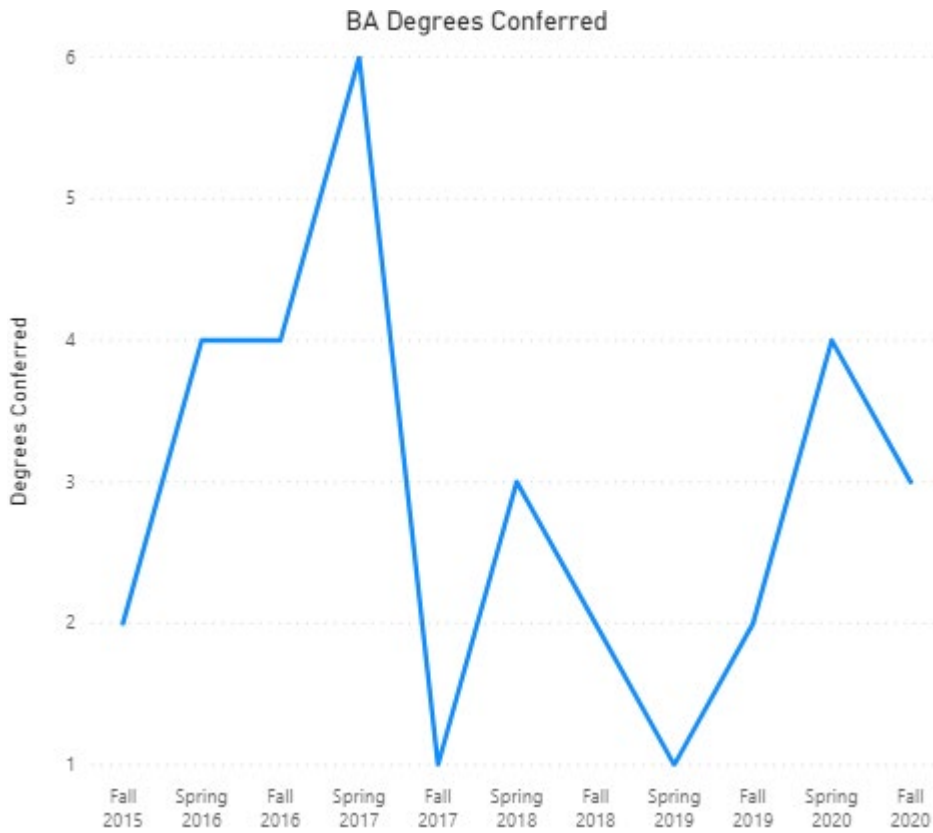
Current student population



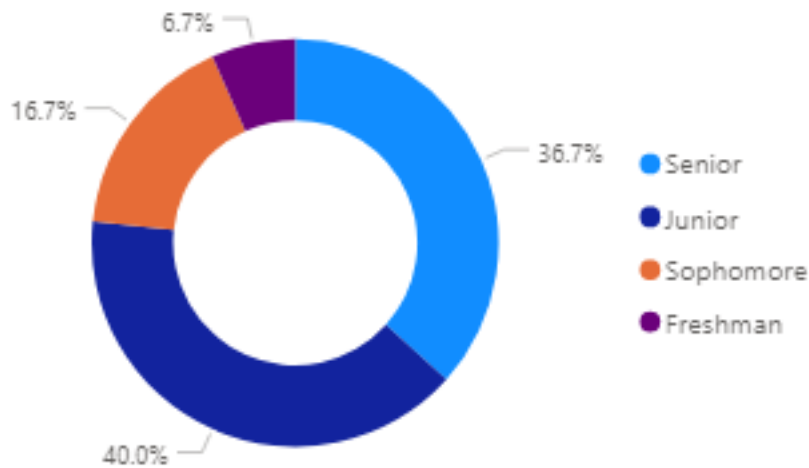
All of the department's current majors entered SSU from California high schools, colleges, or universities. Most of those schools are located in Northern California, and they are particularly concentrated in the Santa Rosa and San Francisco areas. Interestingly, only 38% of respondents in a 2021 alumni survey indicated that the location of the school was a factor in choosing the Art History program at SSU.

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Number of degrees conferred Fall 2015 - Fall 2020



Spring 2020 Major Class Standing



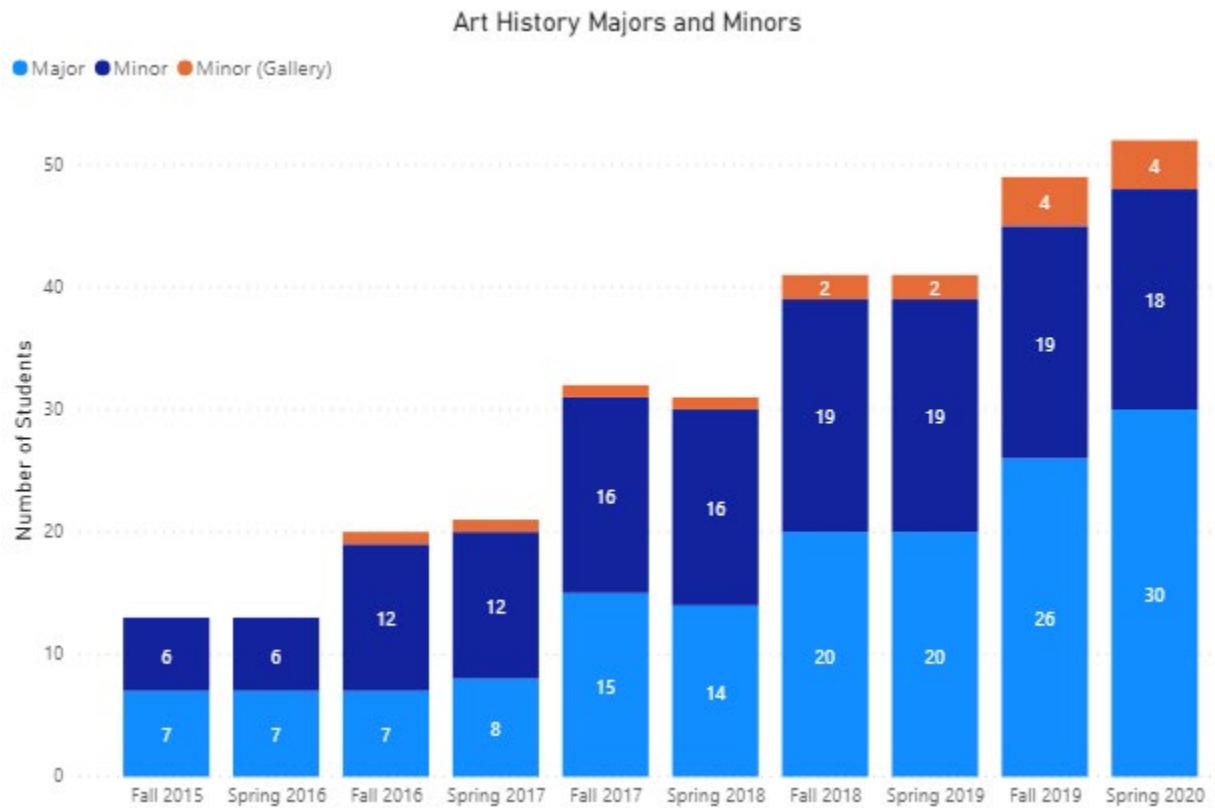
Retention trends & time to degree

Unfortunately, this data has not been made available by the Office of Institutional Effectiveness.

Students' reasons for choosing the SSU Art History Program

In a voluntary survey of current art history majors conducted December 2020, students primarily choose the SSU art history program prior to starting college or joining Sonoma State University. 42% of respondents decided to major in art history before starting college. A full fifth of respondents chose art history at a different school, and 11% "some other time." Indicating that the lower division survey courses are effective recruiting tools for the major, 11% of respondents decided to become an art history major in ARTH160A/B and 16% in ARTH 210 or ARTH 211.

Enrollment trends



The number of Art History majors, Art History minors, and Museum and Gallery Studies minors as steadily increased from Fall 2015 to Spring 2020. An increase of seven majors in Fall of 2015 to thirty in Spring 2020 more than quadrupled Art History program majors in four academic years. In the same period of time, the number of Art History minors tripled from six to eighteen and we moved from a nadir of no Museum and Gallery Studies minors to four. This impressive growth in the program occurred even though overall enrollment at Sonoma State University has decreased in recent years. The strongest enrollment gains in the last five years occurred when the

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program had four full-time art history faculty following the hiring of Dr. Letha Ch'ien in 2017. It is unclear what effect the retirements of Professor Michael Schwager in 2020 and the upcoming retirement of Professor Jennifer Shaw will have on art history program enrollment.

The number of majors in Spring 2020 was the largest of any point since Fall 2015 and is representative of a steady increase in majors. Gallery and Museum Studies minors also increased steadily from none in the 2015-2016 academic year to a robust eight in the 2019-2020 academic year. It is unknown how the 2020 retirement of Professor Michael Schwager, who taught most of the Museum and Gallery Studies minor courses, will affect enrollment and the ability of the department to offer courses in the minor. Anecdotally, spring semester 2021, at least two students have dropped the minor due to limited course availability.

Even though Art History program enrollment has grown, we are aware of the difficulties lower overall enrollment at the university can cause. The Art History program has taken steps to improve recruitment. Ms. Anne-Louise Dierkes who also teaches at Santa Rosa Junior College has worked with Ms. Jenny Braun, lecturer in the studio program, to recruit local junior college students. Dr. Letha Ch'ien will visit some of Ms. Anne-Louise Dierkes' classes this spring semester. Dr. Christine Renaudin participates in recruitment of incoming students for art history classes including the FLC (First-Year Learning Community).

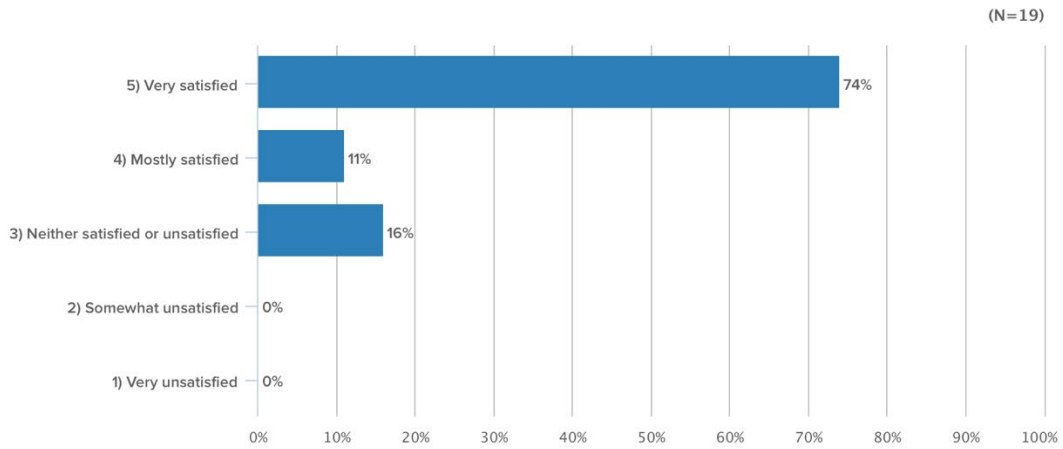
Student and alumni perceptions of the program

Student perceptions of the art history program at SSU are positive. In a voluntary survey of current art history majors conducted December 2020, 42% reported they were "very satisfied" and 47% reported they were "mostly satisfied." Only 11% reported being "somewhat unsatisfied." In an alumni survey conducted February 2021, 90% of respondents reported being either "somewhat satisfied" or "very satisfied" in equal measure.


One of the major factors for student satisfaction within the program is the quality of advising. Three quarters of respondents said they were "very satisfied" with advising within the art history program. No respondents were somewhat or very unsatisfied. Respondents also feel personally comfortable in the art history program. 95% of students feel either "very" or "mostly" comfortable in the art history program. However, because this information comes from a survey of students who already chose the major, we should be attentive to potentially unwelcoming program aspects to students who ultimately did not decide to join the art history program.

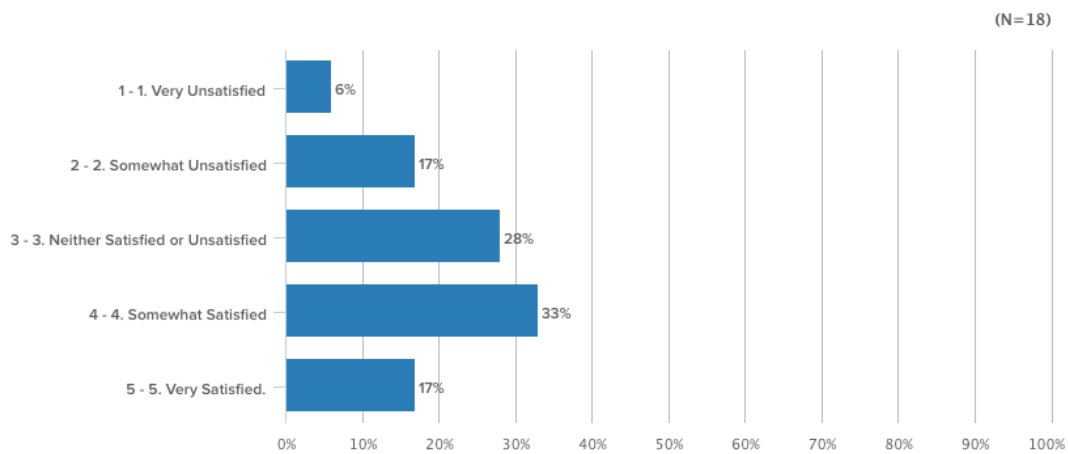
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3. On a scale of 1-5 how satisfied are you with advising within the art history program at SSU?



It does seem that there has been recent improvement with career advising because in a February 2021 survey of alumni, career advising satisfaction was much more mixed.

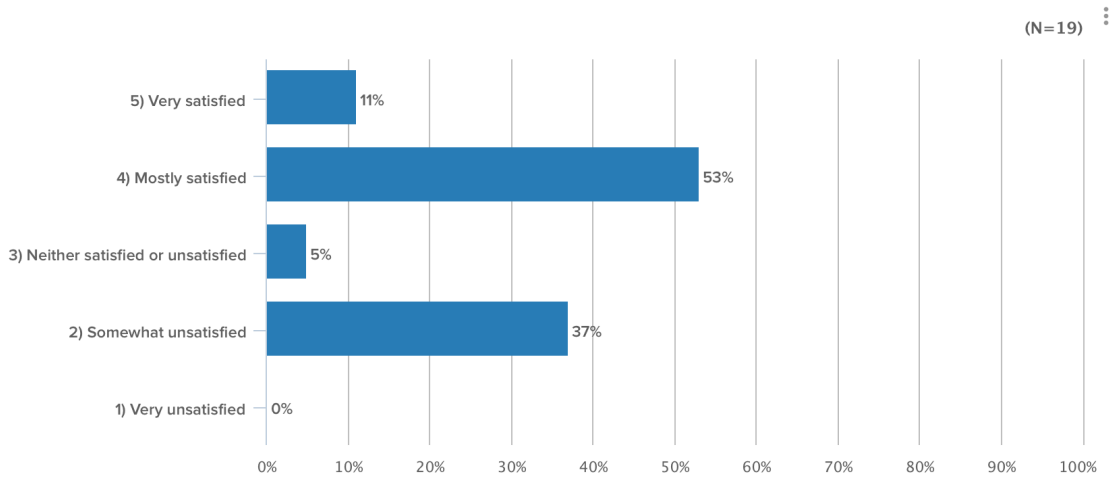
 6. How satisfied were you with the career advising you received from Art History Program faculty?



Current students are not as satisfied with course availability as they are with other aspects of the program. 11% of respondents were "very satisfied." Recent and anticipated retirements will likely exacerbate current staffing challenges made more difficult by budgetary constriction.

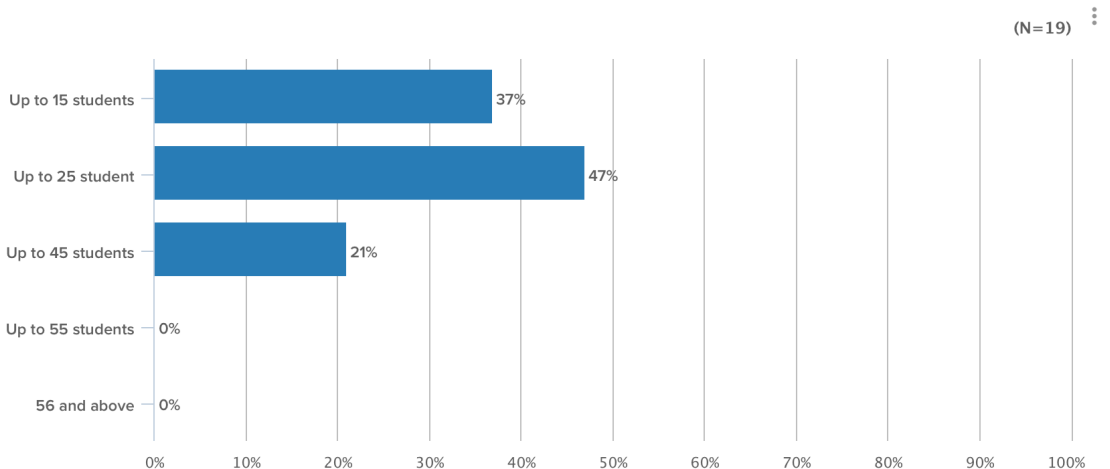
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4. On a scale of 1-5 how satisfied are you with course availability?



Respondents to the current student Dec. 2020 survey expressed a clear preference for smaller class sizes and in-person classes. All respondents preferred classes under 45 students and 37% preferred classes of 15 or fewer. Sonoma State is well known among CSU campuses for its small class sizes, and this may be a decisive factor for students who choose our art history program.

6. What is your preferred class size?



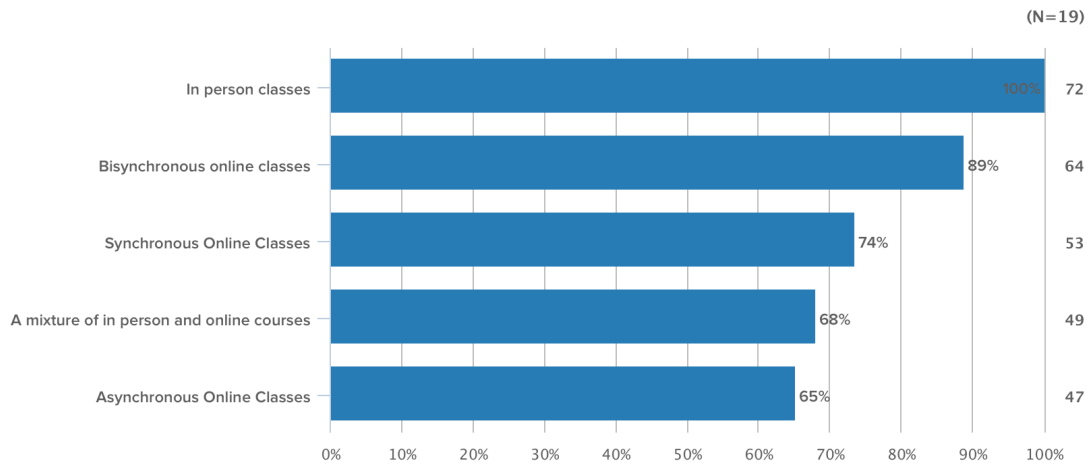
In-person classes were the preference for most students followed by bisynchronous online classes, synchronous online classes, a mixture of in-person and online courses. Asynchronous online classes were the least preferred option. One student replied to "what do you wish the art history program knew about your experience?" with "How much I wish we were all back on campus learning together." Nevertheless, students have commented that it is easier to balance work with school when classes are online and that they are able to take more classes than they would have been able to if courses were held entirely in-person. As we plan for a return to in-

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person instruction, we will need to assess how best to serve our students with a combination of in-person and online classes. Hitherto, the art history program has primarily offered online courses only during intersession and mostly lower-division GE survey courses.



7. Please rank your preference for



While students find the program overall satisfying and we are fortunate to boast an Islamic art specialist on the faculty, there is a clearly expressed desire for greater class availability and more variety especially beyond the European and American tradition. Students responded to "How can we improve?" with "more classes that aren't euro-centric," "more variety! more stability in class availability. Schedules that go along with a realistic graduation time," "Offer the necessary classes more regularly," "offer more courses in one semester," and straight to the point: "hire more teachers." Student responses to "Which classes not in the course catalog would you like to see offered at SSU" include museum studies (this is in addition to requests that the current catalog courses be offered more frequently), African Art, North and South America, more African art, and a range of other art histories including Environmental art history.

It is clear that the quality of faculty matter significantly to students in the art history program. Personal connections facilitate a healthy learning community, social bonds, and confidence for intellectual exploration. A student replied to the Dec. 2020 survey, "I have personally been able to connect with the professors which has made my interest in the program even stronger." In addition to satisfaction with advising and a desire for small classes, respondents to the Dec. 2020 art history major survey also frequently mentioned their appreciation of professors in response to the question "What do you appreciate about the art history program and your education at SSU?" Comments include "My professors are the best," "I really appreciate that the professors are experts and also have done some of their own research. It makes the classes more interesting to know that I can ask any question," "How concerned the professors are about your success in the class," "the professors and faculty are helpful and clearly are passionate about art history and teaching." "the professors," "close knit community, all the teachers are very passionate," "the professors and courses they teach," "the professors in art history are incredible," "The professors.

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Ch'ien, Roberson, Bethke, Shaw, and all the Jennifer's [sic] are amazing professors and make the experience. 100% the professors make the education worthwhile."

The art history program is small but able to facilitate the community cited in the survey response above. Class size and approachability aid the creation of community. One comment reads "I appreciate the availability of the professors and the smaller classes." Despite necessary pandemic restrictions on in-person instruction, we are still reaching students as evidenced by comments such as "I appreciate that it exists and that I am still able to go to school during COVID-19." Other student comments request "more events or stuff in general outside of classes like clubs or internship opportunities." I am pleased to serve as Faculty Advisor for the first Sonoma State Art History Club formed as of Fall 2020.

Profile of students who have completed the program

Unfortunately, this information has not been made available by the Office of Institutional Effectiveness.

Proposed Plan of Action

Program Strengths

Our strengths as a program are decidedly due to the efforts of faculty to put the human in the humanities. While small – and shrinking –, the art history program faculty have created a warm and rigorous program with a great deal of satisfaction among students.

- Academic rigor: students are challenged with assignments that ask them to generate their own ideas and form connections. Faculty emphasize critical thinking and independence while providing ample support and structure.
- Foundation for the Future: students feel their education in the art history program at SSU was relevant and provided them with skills and a solid foundation in the study of visual culture.
- Extracurricular enhancement: Students can supplement their major requirements with a variety of programs including study abroad in multiple countries, their choice of foreign language study, and museum and gallery internships.
- Advising: Art history faculty expend great effort to provide our majors and minors with personalized advising and abundant individual meetings. Student satisfaction with advising is high.

Program weaknesses

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Some of the program's weaknesses are due to historical perceptions of the field of art history and some are structural. Both can be corrected with university support.

- Eurocentrism in the curriculum
- Inadequate number of full-time faculty. Students have difficulty enrolling in desired and required courses, especially those in the Museum and Gallery Studies minor.
- Dangerous and inadequate building facilities

Notable Successes

- Majors express satisfaction with the major and advising even during a pandemic.
- Graduates have secured prestigious internships at Albright Knox Gallery, the Anglim-Gilbert Gallery, and the di Rosa Center for Contemporary Art in Napa.
- Students have been admitted to master's programs at SFSU, SFU, Syracuse University, California College of the Arts, American University, the Courtauld Institute, York University, UC Davis, UC Riverside (PhD), CSU East Bay, and UT Austin. All art history majors who applied for graduate study in 2020-2021 were accepted to a graduate program.
- Sonoma State's presenters at the annual Bay Area Undergraduate Art History Research Symposium at the de Young have been well received.
- Increase in students choosing to write a senior thesis

Opportunities for Growth

Over the next five years, the art history program intends to improve in the areas above noted as weaknesses. Other opportunities for growth include:

- Improve recruiting efforts with greater outreach to local high schools and community colleges
- Increase diversity of student body
- Increasing the diversity of faculty
- Increasing the number of full-time faculty to at least return to 2017-18 levels
- Strengthen collaboration with other art history programs in the area and introduce majors to students and faculty at graduate programs

Future collaborations

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In the future we could strengthen SSU's participation in Bay Area undergraduate research conferences such as the one hosted by SJSU. We could collaborate with other programs and bodies on campus such as the Anthropological Studies Center.

JENNIFER BETHKE

Art & Art History Department
Sonoma State University
bethke@sonoma.com

EDUCATION

- PhD History of Art, University of California at Berkeley, 2005**
- Doctoral Dissertation on modern Italian painting 1900-1925: “From Futurism to Neoclassicism: Temporality in Italian Modernism”
- MA Liberal Studies, New School for Social Research, 1995**
- Masters Thesis on philosophies of space in Italian Futurism: “Subjectivity and Futurist Space”
 - Masters Thesis Honors
- BA History of Art, University of California Santa Cruz, 1991**
- Highest Honors in major, Bachelors Thesis Honors, Senior Colloquium Honors, Cowell College Honors

AREAS OF SPECIALIZATION

European nineteenth and twentieth-century art history, with a particular specialty in Italian art 1880-1940; Art and politics in the early-twentieth century; Art and aesthetics; Museum studies.

TEACHING EXPERIENCE

Lecturer, Art Department, Sonoma State University, Fall 2012 – present

- Early Twentieth-Century Art
- Nineteenth-Century Art
- Introduction to Art History: Renaissance to Modern
- Introduction to Art History: Prehistoric to Medieval
- Humanities Learning Community: Cave Paintings to Picasso

Adjunct Faculty, Art Department, University of Nevada, Reno, 2006 – 2008

- Twentieth-Century Art
- Nineteenth-Century Art
- Contemporary Art

Graduate Student Instructor, History of Art, UC Berkeley, 2003 – 2005

- Writing seminar - Art, Modernization, and the Machine
- Writing seminar - Versions of the Real in Modern Art 1880-1940
- Writing seminar - Modern European Art 1880-1940

- Introduction to Art History: Renaissance to Modern

Teaching Assistant, History of Art, UC Berkeley and UC Santa Cruz, 1992 – 2005

- Classes include: Introduction to Art History Renaissance to Present; Introduction to Art History Prehistoric to Medieval; Twentieth-Century Modernism; French Nineteenth-Century Art; Impressionism: Theory and Practice

CURATORIAL EXPERIENCE

Independent Curator, January 2013 – present

- Develop and execute art exhibitions on a freelance basis, including planning, researching, writing interpretive texts, developing educational materials and installing.
- Exhibitions: *Pairings: 16 Artists Creatively Combined*, Sonoma Valley Museum of Art (2016) / *Realism, Really? Today's Contemporary Realists*, Sonoma Valley Museum of Art (2014)

Curator of Art, Sonoma County Museum, April 2011 – November 2012

- Developed and executed art exhibitions, including planning, researching, writing interpretive texts, overseeing educational materials, and installing. Collaborated with staff and colleagues, oversaw volunteers.
- Selected exhibitions: *Chester Arnold: Trees* (2012) / *Christo and Jeanne-Claude: Wrapped Tree Projects* (2012) / *Enrique Chagoya: Death and Taxes in Fantasylandia* (2012) / *Inez Storer, Recent Work* (2012) / *Gertrud Parker, Artist and Collector* (2011) / *Collecting a Century* (2010) / *Javier Machado: Optic Fiber - Photographs of Cuba* (2010)

Curator of Education, Sonoma County Museum, January 2010 – April 2011

- Managed school tours and private tours program, and trained docents. Gave tours. Developed educational materials for exhibitions. Developed and implemented all public programs, including lectures, artist talks, and art workshops.
- Trained in Visual Thinking Strategies (VTS), an educational tool to introduce art to children and the general public.
- Taught art history classes for general public, 2010 – 2011 (Nineteenth-Century Art; Modern Art; Contemporary Art).

Docent Trainer, Museum School Instructor, Nevada Museum of Art, January 2007 – August 2008

- Trained docents in art history, in collaboration with museum education staff.
- Taught classes in Museum School for general public (History of Landscape Art; Contemporary Art).
- Gave gallery talks for general public.

PUBLICATIONS

- **Web Essay** – "Giacomo Balla, *Street Light*" in *Smarthistory.org* (<https://smarthistory.org/balla-light/>) (2017).
- **Essay** – "Portrait," in *Studio: 50 Sonoma County Artists, Photography by Bob Cornelis*, Bob Cornelis (Color Folio Press, 2013).
- **Editor and Essay** – "The Harold and Gertrud Parker Collection," *Gertrud Parker: Artist and Collector* ex. cat., Sonoma County Museum (2011).
- **Book Review** – "The Best New Books on Futurism," *Modern Painters* (February 2009).
- **Exhibition Review** – "The Art Exhibitions *Novecento: Arte e Storia* and *Italie 1880-1910*," *Journal of Modern Italian Studies* 6:3 (Fall 2001).
- **Book Review** – "Emily Braun, *Mario Sironi and Italian Modernism*," *Qui Parle: Literature, Philosophy, Visual Arts, History* 13:1 (Fall/Winter 2001).

SELECTED PAPERS AND PRESENTATIONS

Conferences

- Chair, "Italian Futurism, One Hundred Years Later." College Art Association (CAA) Conference, February 2009.
- "Carlo Carrà's Modernism and the Debate over Tradition." California Interdisciplinary Consortium for Italian Studies (CICIS) Conference, March 2003.
- "Italian Interwar Painting." American Academy in Rome, March 2002.
- "Temporality in Italian Modernism: Boccioni, Carrà, Funi." American Academy in Rome, December 2000.

Invited Lectures

- "Building Exhibitions Around Audience Engagement." Petaluma Arts Association, April 2017.
- "Pop Artists & Iconic Imagery." Art Museum of Sonoma County, April 2015.
- "Realism Now & Then." Curator's talk. Sonoma Valley Museum of Art, September 2014.
- "Realism, Really?" Jennifer Bethke & artist Chester Arnold in conversation. Sonoma Valley Museum of Art, August 2014.
- "Studio: 50 Sonoma County Artists." Panel Discussion. Sonoma County Museum, January 2014.
- "Abstract Art 1910-1940." San Francisco State University, History Department, March 2010.
- "Futurism and the Avant-Garde." San Francisco State University, History Department, April 2009.
- "The Centennial of Italian Futurism." Round Table Discussion, Italian Institute of Culture, Los Angeles, February 2009.
- "Looking at Contemporary Art." Nevada Museum of Art, April 2007.
- "Andy Warhol and the Factory." Nevada Museum of Art, April 2007.
- "Cubism." UC Berkeley, Introduction to Art History, April 2005.

- “Subjectivity and the Body in Futurism.” UC Berkeley, Modern European Art 1860-1930, July 2000.
- “Picasso and Primitivism.” UC Berkeley, Art and Colonialism: French Nineteenth-Century Art, November 1997.

SELECTED AWARDS AND HONORS

- Rome Prize Fellow, American Academy in Rome, 2000-2002
- Regents’ Intern Fellowship, UC Berkeley, Fall 2002
- Kress Travel Fellowship, Samuel H. Kress Foundation, 2000
- Humanities Research Grant, UC Berkeley, Summer 2000
- Getty Library Research Grant, J. Paul Getty Institute, 2000
- Foreign Language and Area Studies Fellowship (FLAS), U.S. Govt., Summer 1999
- Mellon Semester Grant, UC Berkeley, Fall 1998
- Modern Research Fellowship, UC Berkeley, Spring 1998
- Art History Department Travel Grant, UC Berkeley, Summer 1997
- Regents’ Intern Fellowship, UC Berkeley, 1996-2000
- Dean’s Fellowship, New School for Social Research, 1993-1995

OTHER ACTIVITIES

Juror, MarinMOCA Artist Members Exhibition, Spring 2012

Jury Committee, Sonoma County Emerging Visual Artist Awards, Winter 2012

Jury Committee, National Arts Program Exhibition, City of Santa Rosa, Fall 2011

Trained in Visual Thinking Strategies (VTS), a tool for introducing art to students and the general public, San Francisco, Summer 2011

Public Art Committee, City of Petaluma, Fall 2010 – Summer 2012

Curatorial Intern, conducted research for the exhibition *From Canvas to Steel: The Architecture of Ed Crittenden and Alaska*, Anchorage Museum, Fall 2005 - Spring 2006

Private Guide, San Francisco Museum of Modern Art, April 2004 – June 2005

Co-Organizer, Italian Neorealist Film Series, American Academy in Rome, Winter 2001

Editorial Board, *Qui Parle: Literature, Philosophy, Visual Arts, History*, UC Berkeley, Fall 1997 – Fall 1999

Organizing Committee Member, Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, UC Berkeley, Fall 1996

Member, College Art Association, since 1994

LETHA CATHERINE CHUNG MING CH' IEN

Education	2005 – 2014	University of California, Berkeley , Ph.D. Dissertation: <i>Making Miracles at the Scuola Grande di San Marco from Bellini to Tintoretto</i> . Todd Olson, Elizabeth Honig, Albert Ascoli
	2001 – 2005	San José State Univ. , B.A. (<i>summa cum laude</i>)

Academic Appointments	2017 – present	Sonoma State University , Assistant Professor
	2015 – 2017	University of California, Davis , Lecturer

Professional Training	Summer 2016	NEH Summer Seminar , Washington, D.C. <i>Transcending Boundaries: The Ottoman Empire, Europe, and the Mediterranean World 1500-1800</i> Led by Betül Başaran
	Summer 2011	Mellon Summer Institute in Italian Paleography Newberry Library, Chicago Led by Maddalena Signorini
	Fall 2009	Paleography Seminar , Medici Archive Project, Florence. Led by Sheila Barker and Elena Brizio

Extramural Fellowships	2020 – 2021	Fellow, Arizona Center for Medieval and Renaissance Studies . Arizona State University
	2019	Short-Term Residency Fondazione Giorgio Cini, Venice (<i>unable to accept</i>)
	2013 – 2014	Mabelle McLeod Lewis Memorial Fellowship
	2010 – 2011	Gladys Kriebel Delmas Foundation (Full)
	2009 – 2010	Fulbright to Italy (Full)
2003 – 2004	CSU Sally Casanova Pre-Doctoral Fellowship	

Fellowships/ Awards	2019 – 2020	Research, Scholarship, and Creative Activity Award for <i>Polytopos: Venice, Empire, Art</i> , Sonoma State University
	2017 – 2018	Excellence in Teaching Award Nomination, Sonoma State University
	2017	EOP Service Recognition , University of California, Davis
	2013 – 2014	Dissertation Fellowship , Townsend Center for the Humanities, University of California,

	Berkeley
2012 – 2013	Dean’s Normative Time Fellowship , University of California, Berkeley
2005 – 2011	Chancellor’s Fellowship , University of California, Berkeley
2005	Outstanding Graduating Senior (valedictorian) San José, State University
2005	President’s Scholar , San José State University
2005	Catherine Urban Scholarship , San José State U.
2004; 2005	Dean’s Scholar , San José State University
2003	Violet Speddy Scholarship , San José State Univ.
2002	Certificate of Merit Honors , Advanced Level Piano Performance and Theory, California

Publications

Forthcoming 2021	“Finding, Stealing, Translating: the Subject(s) of Tintoretto’s Brera Scuola Grande di San Marco Istoria” in <i>Ekphrastic Image-making in the Early Modern Europe and the Americas</i> . Edited by Walter S. Melion, Arthur J. DiFuria, (Brill)
2020	"What can Bay Area museums do to avoid becoming unwitting vehicles of racism?," <i>San Francisco Chronicle</i> , October 1, 2020, https://datebook.sfchronicle.com/art-exhibits/what-can-bay-area-museums-do-to-avoid-becoming-unwitting-vehicles-of-racism
2020	"Bay Area professor confronts the racist aspects of European art history," <i>San Francisco Chronicle</i> , October 1, 2020, https://datebook.sfchronicle.com/art-exhibits/sonoma-art-professor-tackles-race
2020	“Polytopos: Multi-ethnic Practice in Venetian Imagery,” in <i>Cultures and Practices of Coexistence in the Multi-ethnic Cities of the Mediterranean World, 13th – 18th Centuries Volume I</i> , Multi-Ethnic Cities of the Mediterranean World. Edited by Marco Folin, Antonio Musarra. New York: Routledge, 2020.
2020	"There for Us" in <i>50x50: Face to Face</i> . San José Museum of Art, Quire, Getty Publications.

Works in Progress

Polytopos: Venice, Empire, Art (book project)

“The Caravaggism of Caravaggio's *Resurrection of Lazarus*” (article)

Conferences/Lectures

- Sep. 2021 "Moving Pieces, Permanent Parts" at "Animation in the Middle Ages" University of Bergen, Norway and University of Bialystok, Poland
* *postponed from September 2020 due to Covid-19*
- Mar. 2021 [Invited] "Upstream: A Conversation Between Two Early Career Scholars of Color" with Mira Kafantaris. Arizona Center for Medieval and Renaissance Studies. Arizona State University, Tempe, Arizona
- Feb. 2021 [Invited] "Polytopos" at "Heretics, Prostitutes, and Merchants: The Venetian Empire," History 332B/Italian 332B Paula Findlen, Stanford University, Palo Alto, CA
- Jan. 2021 [Invited] "The Beautiful and – the Damned? Managing Art's Racial Legacies" Fromm Institute, San Francisco
- Oct. 2020 "Married to the Sea: An Ecological Approach to Venetian Architecture" at the Sixteenth Century Society Conference. Baltimore, Maryland.
* *Covid-19 cancellation*
- Nov. 2019 [Invited] "Venetian Renaissance Time Travel," Sacramento State University, California.
- Oct. 2019 "Dusting off the Medieval Art History Class and Putting it in Student Hands" at SECAC (formerly Southeastern College Art Conference), Chattanooga, Tennessee.
- Apr. 2019 "Renaissance Medievalism" at "Remembering the Middle Ages? Reception, Identity, Politics," University of Notre Dame London and King's College London.
- Nov. 2018 "Modes of Inclusion: Polytopos in Early Modern Venetian Painting" at the Sixteenth Century Society Conference, Albuquerque, New Mexico.
- Oct. 2018 [Invited] *Old Masters in a New Light* curated by Lawrence Rinder and Alan Templeton, Berkeley Art Museum, University of California, Berkeley.
- Jun. 2018 "Polytopos: Multi-ethnic Practice in Venetian Imagery" at "Multi-Ethnic Cities in the Mediterranean World: History, Culture, Heritage," Associazione Italiana di Storia Urbana, Genoa.
- Feb. 2018 "Cultural Memory in Venice: Place, Space, Painting" at "The Uses of Memory in the Pre-Modern Mediterranean" at The Mediterranean Seminar Workshop. Sponsored by the Medieval Institute of Notre Dame, South Bend, Indiana.
- Oct. 2017 "Pictures Without Borders," "Renaissance Border Crossings" Pacific Northwest Renaissance Conference, Portland State University, Oregon.
- Feb. 2017 "A Foreign Local: Forming Early Modern Venetian Identity via Saint Mark," at College Art Association, Italian Art Society, New York City.
- Nov. 2016 [Invited] Keynote Address, Prytanean Women's Honor Society, University of California, Davis.
- Apr. 2016 [Invited] "Land of Thieves: Sacred Theft to Local Identity," Medieval Cities in Temporal and Spatial Crossroads, at the Medieval Association of the Pacific, 50th Anniversary Conference, Davis, California.
- Oct. 2015 "Miraculous Assimilation: The Saracen in Venice," at the Sixteenth Century Society Conference, Vancouver.
- Jun. 2015 "Tintoretto's *Rescue of a Saracen*: Processes of Naturalization," at the Renaissance Conference of Southern California, The Huntington Library

May 2015	[Invited] "Immigration by Translation: the Journey of a Pork-Wrapped Saint," University of California, Davis.
Sep. 2014	[Guest Lecture] "Caravaggio Down South," History of Art, University of California, Berkeley.
Oct. 2013	"The Frustrated Ongoing Saga of the Decorations at the Scuola Grande di San Marco," Works in Progress Conference, Courtauld Institute of Art, London.
Apr. 2012	"Tintoretto's Aesthetics of the Non-Finito," at the Renaissance Society of America, San Diego.
May 2009	"Uncovering the Origins of the Venetian Art Historical Model," at the Northern California Renaissance Conference, San José.
Mar. 2007	"The Human Faces the Divine: Tintoretto on Corporeal Disintegration," at the Renaissance Conference of Southern California, The Huntington Library.

Chaired and Organized Panels

Apr. 2021	[Chair & Organizer] "Transformative Objects: Foreign Artifacts and Local Identities I & II," at the Renaissance Society of America, Philadelphia.
Oct. 2020	[Chair] "Michelangelo and Raphael," at the Sixteenth Century Society Conference. Baltimore, Maryland. * <i>Covid-19 cancellation</i>
Apr. 2020	[Chair & Organizer] "Transformative Objects: Foreign Artifacts and Local Identities I & II," at the Renaissance Society of America, Philadelphia. * <i>Covid-19 cancellation</i>
Mar. 2019	[Chair & Organizer] "On Motion and Mobility: Mimesis, Kinesis, and the Liveliness of Things," Session sponsored by the Renaissance Conference of Southern California. ----[Chair] "Venice and the Mediterranean: Contestation, Adaptation, Mobility, and Cultural Fusion" ----[Chair] "Picturing Otherness: Islam, Turks, Byzantium" at the Renaissance Society of America, Toronto.
Feb. 2019	[Chair & Organizer] "Troubling Inheritances: Reworking Cultural Mythologies," at the College Art Association, New York City.
Nov. 2018	[Chair & Organizer] "Moving Parts: Objects that Contain Mobility," ----[Chair, Invited] "Art and Natural History 4: Rock" at the Sixteenth Century Society Conference, Albuquerque, New Mexico.
Mar. 2018	[Chair] Venice and Genoa: Slaves, Land, Coasts at the Renaissance Society of America, New Orleans.
Oct. 2017	[Moderator] Displaced and Dispossessed at "Renaissance Border Crossings" Pacific Northwest Renaissance Conference, Portland State University, Oregon.
Oct. 2015	[Moderator] International Workshop: "The Other and the Others: The Reception of Antiquity in Early Modern Europe," University of California, Berkeley.

Mar. 2015 [Chair] “Artists on the Move,” Renaissance Society of America, Berlin.
 Mar. 2014 [Chair & Organizer] “Lenses of Comparison: Rome and Venice,” at the Renaissance Society of America, New York.

Courses

Sonoma State University

Art History 160A/B: Art Here, There, Then, Now
Humanities Learning Community, First-Year Students
 Art History 211: Intro to Art History Global Ren - Modern
 Art History 300: Graded Assistant Projects
 Art History 432: Post-Millennial Issues in Medieval Art
 Art History 442: The Self-Conscious Italian Renaissance
Also taught as a WIC (Writing Intensive Course)
 Art History 450: Baroque: Object to Artwork
Also taught as a WIC (Writing Intensive Course)
 Art History 480: Race and European Art
 Art History 490: Proseminar
WIC (Writing Intensive Course)
 Art History 492: Senior Thesis

University of California, Davis

Art History 1A Intro Survey: Ancient Mediterranean Art
 Art History 1B Intro Survey: Medieval & Renaissance Art
 Art History 176C Gothic
 Art History 178C Italian Renaissance
 Art History 179B Baroque Art
 Art History 190B/290B Seminar on Relics
 Art History 199 Independent Study
 Art History 200A Visual Theory and Interpretive Methods

Service

University	2020 – present	Chair , Structure & Functions
	2020 – 2023	Scholarship Subcommittee
	2021	Campus Art Committee
	2019 – 2022	Senate Committee: Structure & Functions
	2019 – 2020	President’s Advisory Council on Diversity
	2020	Campus Climate Subcommittee, President's Advisory Council on Diversity
	2019	Educational Policies Committee (interim)
School	2018	Arts and Humanities Curriculum Committee
	2017	Arts and Humanities Curriculum Committee
Department	2020 - 2021	Writer and Lead , Self-Study Program Review for Art History
	2020 -	Faculty Advisor , Art History Club

	2020	Promotional Video production for department
	2020 - 2021	Steering Committee , NASAD Accreditation * <i>Postponed due to Covid-19</i>
	2019 – 2020	Member , Search Committee for Digital Media & Design
	2020	Faculty Mentor , Edra Colbeck, "Kent Monkman: <i>Reconstructing Residential Canada</i> " Bay Area Undergraduate Art History Research Symposium, De Young Museum, San Francisco * <i>Covid-19 cancellation</i>
	2019	Faculty Mentor , Darcy Spencer, "Arte Povera's <i>Appropriation of Classicism and the Resonance of Italy's Fascist Past</i> " Bay Area Undergraduate Art History Research Symposium, De Young Museum, San Francisco
	2018 - Present	Library Liaison , Art History Program
	2018	Faculty Mentor , Katelyn Huss, "18 th <i>Century England: Ripping the Threads from Scottish Identity</i> ," Bay Area Undergraduate Art History Research Symposium, De Young Museum, San Francisco
	2017	Lead , Art History Curriculum Revisions
Discipline	2019 – present	President , Northern California Art Historians
	2020	External Juror , Art History Writing Prize Sacramento State University
	2008 – 2009	Coordinator , Early Modern Studies Working Group University of California, Berkeley
	2003 – 2005	VP; Secretary , Art History Association San José State University
Community	2020	Volunteer , Elect Jon Ossoff U.S. Senate
	2020	Volunteer , Call Crew Democratic Party
	2020	Presenter , Ticket to Education, College, and Career Readiness Information Day for high school students who are in fostercare. Co-hosted by Sonoma State University, Santa Rosa Junior College, and the Sonoma County Office of Education * <i>Covid-19 cancellation</i>
	2019	Author , FY20 Year-End Appeal (fundraising) San José Museum of Art
	2019	[Invited Speaker] 50th Anniversary Film(s) San José Museum of Art https://youtu.be/LbqMDIhUcxk
	2015 – 2019	Tutor , B2B (Beyond Emancipation) Laney College, Oakland, California
	2015 – 2019	Mentor , Guardian Scholars University of California, Davis

	2018	Volunteer, Get Out the Vote ACLU of Northern California
Guest Appearances	2021	ARTH787C Renaissance Darkness University of Maryland
	2019	HA 192E Venice in the Early Modern World University of California, Berkeley
	2019	ENGL 584 <i>Medieval Literature</i> Sonoma State University
	2019	Women of Color Collective (WOCC) Sonoma State University
	2019; 2018; 2017	ARTH 490 <i>Proseminar</i> Sonoma State University
	2014	<i>Not Actually Happening</i> podcast, April 4, 2014

Advising

McNair Scholars	2020	Jennifer Ingram, <i>Visionary Art</i> , Sonoma State University
M.A. Theses	2018	Mariah Briel, “ <i>The Known Unknown: Mapping Ignorance in the Age of Discovery</i> ,” University of California, Davis
	2017	Virginia Van Dine, “ <i>Monument and Magic: Bernini’s Fountain of the Four Rivers: Obelisk as Relic</i> ,” University of California, Davis
	2016	Cristina Urrutia, “ <i>Exhuming the Ancient Body: A Re-Examination of the Classical Nude in Carracci’s Farnese Gallery</i> ,” University of California, Davis
Honors Theses	2021	Sophie Eisman, <i>Fêtes Galantes: Anxiety in the Trees</i> , Sonoma State University
	2021	Tracey Shankweiler, <i>Neue Sachlichkeit</i> , Sonoma State University
	2021	Jennifer Ingram, <i>Visionary Art</i> , Sonoma State University
	2021	Noah Kriegler Allen, <i>Changing Impressions</i> , Sonoma State University
	2016	Harley Wong, “ <i>Chartres Cathedral (2009): A Twenty-First Century Construction in Authorship and Authenticity</i> ,” University of California, Davis
	2015	Carmel Dor, “ <i>Is God Really There?</i> ” (Byzantine Icons), University of California, Davis

Affiliations

College Art Association; Mediterranean Seminar; Renaissance Society of America, Sixteenth-Century Society, Renaissance Conference of Southern California, Northern California Art Historians

Languages

- Italian excellent reading, speaking, and writing: modern, sixteenth-century
- Latin reading knowledge: Classical, Medieval, Renaissance
- German good reading and speaking
- French good reading and speaking

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Jennifer Anne Roberson

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Education

University of Minnesota, Minneapolis, MN. Ph.D. Islamic Art History with secondary concentration in Asian Art. Dissertation title: *The Mosque: Community and Identity in 20th-Century Morocco and Spain*. November, 2004.

University of Minnesota, Minneapolis, MN. Master of Arts degree with concentrations in Islamic Art and Ancient Art. June, 1998.

Bowdoin College, Brunswick, ME. Bachelor of Arts degree with concentration in Art History and Archaeology, *magna cum laude*. 1993.

Programa de Estudios Hispánicos en Córdoba, Cordoba, Spain. 1991-92.

Teaching Experience

Sonoma State University, Rohnert Park, CA. Associate Professor. Courses taught: Toledo: Multicultural Challenges of Medieval Spain, Islamic Art: The Art of Al-Andalus (Islamic Spain), The Legacy of Genghis Khan, Islamic Art, Islamic Art: The Age of Empire, The Medieval Mediterranean, Introduction to Art History (Prehistoric to Medieval), Introduction to Art History (Renaissance to Contemporary), Crete: Dawn of European Civilization, Art Beyond the European Tradition, Asian Art: South & Southeast Asia, Asian Art: China & Japan, Seminar on Asian Art, Power & Glory of China's Ming Dynasty, Greek Art, Roman Art, Terracotta Warriors of the Qin Dynasty, Humanities Freshman Learning Community in Art History, Baghdad in Its Golden Age, Constantinople and the Byzantine Millennium, Roman Republic, Charlemagne, Norman Sicily: Art and Power in Palermo, Wanderlust: Viking Raiders, Traders, Neighbors, Vienna on the Verge 1890-1918, The Celts: History, Art and Legend, Dawn of the Italian Renaissance (1275-1400), Norman Sicily, Renaissance Borgia Dynasty, Bronze Age Greece. August 2007 – present.

Minnesota State University Moorhead, Moorhead, MN. Assistant Professor. Courses taught: History of Art I, History of Art II, Islamic Art, Islamic art & the Mediterranean World, Islamic art of Asia: Age of Empire, Ancient art, and Asian art. August 2004 – May 2007.

Carleton College, Northfield, MN. Visiting Instructor. Courses taught: Arts of Islam and Introduction to Art History II. Winter 2003.

Publications

“From Dictatorship to Democracy: Cordoba’s Islamic Monuments in the Twentieth Century.” In *Rethinking Place in South Asian and Islamic Art, 1500–present*. Eds. Deborah S. Hutton and Rebecca M. Brown. New York: Routledge, 2017.

Precis, “Northern California Art Historians ‘Old Spaces, New Narratives: Islamic Architecture in the 20th and 21st Centuries,’ College Art Association 103rd Annual Conference, New York, NY, Feb. 11-14, 2015.” *International Journal of Islamic Architecture* 5/2 (2016), 429-432.

“The Changing Face of Morocco Under King Hassan II.” *Mediterranean Studies* 22/1 (2014): 57-87.

“Visions of al-Andalus in 20th-Century Spanish Mosque Architecture,” in *Revisiting al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond*, edited by Glaire D. Anderson and Mariam Rosser-Owen (Leiden: Brill, Medieval and Early Modern Iberian World series, 2007).

Works in Progress

“Mosques in Nationalist zones during the Spanish Civil War.” Essay examining mosque construction in Spain during the Spanish Civil War (1936-1939).

“Francisco Franco and Spain’s Islamic Legacy.” Project examining the ways Spain’s dictator, Francisco Franco, utilized Spain’s Islamic monuments, such as the Great Mosque of Cordoba and the Alhambra, as well as staging events that highlighted the connections between Spain and Arab-Islamic world, to gain political support while simultaneously promoting a Catholic national identity for the Spanish people.

Conference Papers and Other Presentations

“Mosque Construction During the Spanish Civil War.” The Mediterranean Studies Association's 23rd Annual International Congress in Gibraltar, accepted for May, 2021.

“Mosques in Nationalist zones during the Spanish Civil War” Poster for Sonoma State University Faculty Research Symposium, Rohnert Park, CA. May 2019.

“Old Spaces, New Narratives: Islamic Monuments in 20th / 21st Century Cordoba, Spain.” Art History Art Enrichment Residency in the MnSCU Department of Art, Enrichment and Andreas Endowment Residency Series. Minnesota State University Mankato, Mankato, MN. March 2016.

“Old Spaces, New Narratives: Islamic Architecture in the Twentieth and Twenty-First Centuries.” Organizer and Chair of Panel, which focused on the ways historic Islamic monuments have been used in the past century to further specific political, cultural or religious agendas. College Art Association Conference, Feb. 2015.

“Contested Spaces: Islamic Monuments in 20th Century Cordoba, Spain.” Poster at Sonoma State University Faculty Expo, Rohnert Park, CA. March 2014.

“From Dictatorship to Democracy: Cordoba’s Islamic Monuments in the 20th century.” The Bodhi Tree and The Orchid: A Symposium in Honor of Catherine B. Asher and Frederick M. Asher held in conjunction with the College Art Association Conference. Feb. 2014.

“An Uneasy Coexistence: The Islamic Monuments of Cordoba in the 20th century.” The Mediterranean Studies Association's 16th Annual International Congress in Terceira, Portugal. May, 2013.

“On the Way to Santiago de Compostela.” Arts & Humanities Forum, Sonoma State University, Rohnert Park, CA. March, 2011.

“Multicultural Toledo.” Presenter and moderator at lunch discussion for the K-12 teachers' outreach program, ORIAS, at UC Berkeley. Organized in conjunction with the Humanities West Symposium, Toledo: The Multicultural Challenges of Medieval Spain. February, 2011.

“Developing a National Style: The Architecture of Hassan II of Morocco.” Research Cluster in Urban Studies, University of California Davis. Invited 2011, unable to attend due to illness.

“Building Authenticity: King Hassan II of Morocco.” The Mediterranean Studies Association's 13th Annual International Congress in Salamanca, Spain. May, 2010.

“Crafting Moroccan Identity.” 2010 Festival of the Arts Art History Symposium, Revisiting the Art & Crafts Divide at CSU, Sacramento. March, 2010.

“Building Authenticity: King Hassan II of Morocco.” The Mediterranean Studies Association's 12th Annual International Congress in Sardinia, Italy. Accepted for May, 2009. Unable to attend.

“Mosque Architecture & King Mohamed VI of Morocco.” Sonoma State University Faculty Expo, Rohnert Park, CA. March, 2009.

“Architecture and Identity under King Hassan II of Morocco.” Arts & Humanities Forum, Sonoma State University, Rohnert Park, CA. October, 2008.

“Tales of the Great Mosque of Cordoba.” The Mediterranean Studies Association's 10th Annual International Congress in Evora, Portugal. May 2007.

“Memories of Islamic Spain: The Alhambra and the Great Mosque of Cordoba.” Minnesota State University Moorhead, Moorhead, MN. October, 2005.

“Visions of al-Andalus in 20th-Century Spanish Mosque Architecture.” Middle Eastern Studies Association 36th Annual Meeting. Washington, D.C. November, 2002.

“Constructing Identity: The Patronage of King Hassan II of Morocco.” 36th International Congress of Asian and North African Studies. Montreal, Canada. August, 2000.

"The Hassan II Mosque and the Revival of Traditional Moroccan Craft." Art Institute of Chicago. Chicago, IL. October, 1999.

“Topographic Survey and Digitized Elevation Model of the Epano Englianos Ridge.” Poster session. Joint meeting of the American Institute of Archaeology and the American Philological Association. Dallas, TX. December, 1999.

Professional Development

CTET Canvas, Yuja, Zoom, and Online teaching workshops, March, 2020-January, 2021.
Faculty Retreat, Sonoma State University. January, 2021.

CTET Summer Institute Design Program, Sonoma State University, Summer 2020.

National Association of Schools of Art & Design, Annual Meeting, October, 2019.

“Bronze Age Greece: Myceneans and the Origins of Western Civilization,” Humanities West Symposium, San Francisco, CA, May, 2019.

Training for Department Chairs, CSU East Bay, April, 2019.

“Lucrezia’s Family: The Renaissance Borgia Dynasty,” Humanities West Symposium, San Francisco, CA, May, 2018.

Conference of the College Art Association, Los Angeles, CA. February, 2018.

“Norman Sicily: Art and Power in Palermo,” Humanities West Symposium, San Francisco, CA. Nov, 2017.

Conference of the College Art Association, New York, NY. February, 2017.

“Wanderlust: Viking Traders, Raiders, Neighbors,” Humanities West Symposium, San Francisco, CA. Feb. 2017.

“Vienna on the Verge,” Humanities West Symposium, San Francisco, CA, Nov. 2016.

“The Celts: History, Art and Legend,” Humanities West Symposium, San Francisco, CA. May, 2016.

Safe Zone workshop. Sonoma State University. 2016.

Presentations of the 2nd Digital/Critical Cohort, SSU. March, 2016.

“Dawn of the Italian Renaissance,” Humanities West Symposium, San Francisco, CA. October 2015”

Conference of the College Art Association, New York, NY. February, 2015.

“Charlemagne, Father of Western Europe,” Humanities West Symposium, San Francisco, CA. February, 2015.

Historians of Islamic Art Symposium, Toronto, Canada. October, 2014.

“The Roman Republic (509-27BCE),” Humanities West Symposium, San Francisco, CA. October, 2014.

FLC Faculty Workshop on teaching writing, SSU, April, 2014.

“Baghdad in Its Golden Age (762-1300),” Humanities West Symposium, San

Francisco, CA. April, 2014.
“Constantinople and the Byzantine Millennium (330-1453),” Humanities West Symposium, San Francisco, CA. February, 2014.
Conference of the College Art Association, Chicago, IL. February, 2014.
RTP Workshop. September, 2012, 2013.
The Mediterranean Studies Association's 16th Annual International Congress in Terceira, Portugal. May, 2013.
Suicide Prevention Workshop, SSU, April, 2013.
Historians of Islamic Art Symposium, New York, NY. October, 2012.
Conference of the College Art Association, Los Angeles, CA. February, 2012.
“The Power & Glory of China’s Ming Dynasty,” Humanities West Symposium, San Francisco, CA. February, 2012.
Faculty Retreat: SSU Collaborating to Create Tomorrow. January, 2012.
“Minoan Crete: The Dawn on European Civilization,” Humanities West Symposium, San Francisco, CA. April, 2011.
“Toledo: The Multicultural Challenges of Medieval Spain,” Humanities West Symposium, San Francisco, CA. February, 2011.
Faculty Retreat: Community Engagement. January, 2011.
Introduction to Moodle Workshop. December, 2010.
Art & Art History Department Faculty Retreat. August, 2010.
Conference of the Mediterranean Studies Association, Spain. May, 2010.
2010 Festival of the Arts Art History Symposium, Revisiting the Art & Crafts Divide at CSU, Sacramento. March, 2010.
Faculty Retreat: Strategizing for Effectiveness. January, 2010.
Conference of the College Art Association, Los Angeles, CA. February, 2009.
Symposium “Seville’s Artistic Golden Age and Economic Dark Age: 1652-1706,” Getty Art Museum, Los Angeles, CA. February, 2009.
Creating Accessible Word Documents Workshop. February, 2009.
Faculty Retreat on Diversity. January, 2009.
Historians of Islamic Art Symposium, Philadelphia, PA. October, 2008.
PowerPoint Workshop. September, 2008.
Workshop on new RTP requirements. September, 2008
Workshop “Towards a Civil Classroom.” March, 2008.
“Empire on Horseback: Genghis Khan and the Mongols,” Humanities West Symposium, San Francisco, CA. February, 2008.

SSU Professional Service

University Service

SEIE Curriculum Committee, Jan. 2019 – present.

Chair, Department of Art & Art History, August 2019 – May 2020

A&H Council of Chairs , August 2019 – May 2020

Arts and Humanities Curriculum Committee Aug 2019 – May 2020

Faculty Representative, Arts and Humanities Task Force for GE revision. Oct. 2017 – May 2018.

Faculty Mentor. Mentor to new instructors of Humanities Learning Community “Cave

paintings to Picasso.” Sonoma State University, Aug 2017 – May 2018.
Faculty Representative on evaluation committee, California State University International Programs. 2010, 2012-2016.
Senator, Academic Senate. September 2012- May 2015.
General Marshal. Commencement, 2008, 2014-15.
Guest Lecturer. “Problems in Islamic and Asian Art.” Presented in Pro-Seminar in Art History Methods, Sonoma State University. Fall 2011- 2017.
Grievance Committee. September 2007- May 2014.
A & H Learning Community Workshops. Jan., May, Aug., 2012. Jan., May, Oct. 2013. April, 2014.
Arts & Humanities Curriculum Committee. Sept.-Dec. 2008, Jan. 2011-Dec. 2012.
Academic Advising Subcommittee. September 2008-May 2012.
Advising Summit. Attended discussion of advising issues on campus. April 2012.
Guest Lecturer. “Islam and Medieval Spain.” Presented in Medieval Art, Sonoma State University. October, 2011.
Chair, MA committee for ITDS student. August 2008- May 2010.
Guest Lecturer. “Art of the 18th Century in Europe and the US.” Presented in Introduction to Art History, Sonoma State University. May, 2010.
FSSP Committee. Proxy for Robert Train. Reviewed IRA Grant applications. February 2010.
Art History Representative. Attended meetings of GE Subcommittee to help write learning objectives for area C1. October 2008.
Ad Hoc Committee for Singapore Program, Art History Representative. October 2007- February 2008.

Department Service

Art History Program Coordinator. September 2016 – present.
Chair, Department of Art & Art History, Aug. 2019-May 2020.
Art Department Safety Committee – Aug. 2019 – May 2020
Search Committee. Department of Art & Art History. Sept. 2008-April 2009, Oct. 2017– May 2018.
Search Committee, Chair. Department of Art & Art History. Sept. 2016- May 2017.
Library Liaison. October 2007- 2018.
Art History Advisor. Advise art history majors & minors. August 2008-present.
TA Supervisor. TAs lead discussion sections for ArtH 160A, ArtH 270A, ArtH 270B, ArtH 470B, ArtH 210, Art H 211, and ArtH 474. Fall 2007- Spring 2018.
Department Curriculum Committee. August 2010 – May 2011.
Department PR Committee. August 2010 – May 2011.
Seawolf Days. Art History coordinator of Seawolf Days event in the department of Art & Art History. March 2010.
Art History Scheduling Coordinator. September, 2008.

Community Service

Presentation, Islam and the Art of the Mosque. Hillcrest Middle School, Sebastopol, CA. Grade 7 (4 different sections). Jan, 2020, Dec. 2020.

Girls of the Run Coach, Gravenstein Elementary School Team, Spring 2018, 2019.

Guest lecture, “Nasrids: Last Islamic Dynasty of Spain.” Art History Art Enrichment Residency in the MnSCU Department of Art, Enrichment and Andreas Endowment Residency Series. Minnesota State University Mankato, Mankato, MN. March 2016.

Presentation, worm composting. Gravenstein Elementary School, Sebastopol, CA. Kindergarten (Mrs. Hanchey, Ms. Briggs). May 2015, 2016.

Presentation, Islamic art and Morocco. Hillcrest Middle School, Sebastopol, CA. Grades 7 & 8. April 2009, Oct. 2009, Jan. 2011, May 2012, January, 2016.

Reviewer. Served as reviewer for: North Africa-themed book and *Mediterranean Studies*.

Presentation, Roman Pompeii. Hillcrest Middle School, Sebastopol, CA. Grade 6. May, 2012 and May, 2013.

Presentation, Roman Pompeii. Bellevue Elementary School, Santa Rosa, CA. Grade 6 (Ms. Ashley Paul and Ms. Kimberly Palmer). May, 2013.

Volunteer, Friends of the Urban Forest Tree & Bowdoin’s Common Good Tree Planting Day. San Francisco, CA, September, 2012.

Juror, 2011 Witt Art History Essay Competition. Sacramento State University, 2011.

Presenter and moderator, “Multicultural Toledo,” lunch discussion for the K-12 teachers' outreach program, ORIAS, at UC Berkeley. Organized in conjunction with the Humanities West Symposium. February, 2011.

Panelist, for National Geographic's Destination Stewardship Survey. 2009, 2010.

Volunteer, Stewards of the Coast and Redwoods, 2010.

Guest Lecturer, “The Contemporary Mosque.” Art History class at Dominican University, Feb. 15, 2008.

Fellowships and Awards

Mini Grant (RSCAP), “Mosques in Nationalist zones during the Spanish Civil War,” Sonoma State University. 2018-19.

Sabbatical, “Mosques in Nationalist zones during the Spanish Civil War,” Sonoma State University, Fall 2018.

Excellence in Teaching Award Nomination, Sonoma State University. 2018.

Faculty Travel Award, SSU School of Arts & Humanities, 2008, 2011-15. 2018.

Summer Fellowship (RSCAP), “Mosque Architecture & King Mohamed VI of Morocco,” Sonoma State University, 2008.

Faculty Travel Award, SSU Department of Art & Art History, 2008.

Teaching Assistantship & Tuition Award, University of Minnesota, 1996-2004.

Art History Block Grant, University of Minnesota, 1998-2004.

Historians of Islamic Art, H.I.A. Fellow, 2002-2003.

Doctoral Dissertation Fellowship, University of Minnesota, 2001-02.

American Institute of Maghrib Studies, Research Fellowship, 2001.

Grants for Research Abroad, University of Minnesota. 2000-2001.

Walter B. Cline Fellowship, University of Minnesota, 1999-2000.

Art Institute of Chicago Graduate Student Seminar. “The Hassan II Mosque and the Revival of Traditional Moroccan Craft.” Best paper award. April 1999.

Excavation Experience

Cuidad Hispano-Musulmana de Vascos, Spain. Universidad de Castilla-La Mancha, Spain. Dr. Ricardo Izquierdo Benito, director. August 1999.

The Palace of Nestor, Chora, Greece. Minnesota Archaeological Research in the Western Peloponnesos. Dr. Frederick Cooper, director. July-August 1997/1998. Responsible for topographic survey using Global Positioning System and altimeter, post-processing, and creation of maps.

Historic Fairbault House, Mendota Heights, MN. Minnesota Historical Society, Field School. Dr. R. Clouse and Dr. Frederick Cooper, directors. April-June 1997.

Abbey Church, Stavelot, Belgium. Centre Stavelotain d'Archeologie. Marcel Otte, Universite de Liege, director. August-September 1994.

Castell Henllys Iron Age Fort, SW Wales, U.K. University of York, Field School. Dr. Harold Mytum, director. July 1994.

Language Skills

Fluent in Spanish. Reading knowledge of French, Arabic and Italian.

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JENNIFER LAURIE SHAW

Positions Held

- *Professor of Art History, Department of Art and Art History, Sonoma State University, 2009-present*
- *Chair, Department of Art and Art History, Sonoma State University, Jan. 2014-July 2017*
- *Associate Professor of Art History, Department of Art and Art History, Sonoma State University, September 2004-2009*
- *Assistant Professor of Art History, Department of Art and Art History, Sonoma State University, 2000-2004*
- *Affiliated Scholar, Beatrice Bain Center for the Study of Women and Gender, University of California, Berkeley, 1998-1999*
- *Visiting Lecturer, Department of History of Art, U. C. Berkeley, Fall 1998.*
- *Visiting Assistant Professor, Art Department, Stanford University. September 1995-September 1997*
- *Lecturer in the History of Art, California College of Arts and Crafts. January-May 1995.*
- *Visiting Lecturer, Department of Art History, U. C. Berkeley. May-December, 1994.*

Education

- *University of California, Berkeley Ph.D. History of Art. May 1994.*
Dissertation advisors: T. J. Clark (chair), Anne Wagner, Susanna Barrows (History)
- *Courtauld Institute of Art, University of London M. A. History of Art, 1989.*
Masters advisors: Tamar Garb, Caroline Arscott
- *University of California, Berkeley B. A., Humanities, December, 1986.*

Fellowships and Scholarships

- *Andrew W. Mellon Postdoctoral Fellowship in the Humanities at Stanford University, 1995-7*
- *Andrew W. Mellon Dissertation Fellowship for dissertation writing, 1993-4.*
- *Georges Lurcy Fellowship for research in France, 1992-3.*
- *Samuel H. Kress Travel Fellowship in the History of Art, 1992-3 (declined).*
- *Katz Graduate Fellowship for research travel, summer 1992.*
- *Andrew W. Mellon Dissertation-Year Fellowship for research in France, Fall 1991.*
- *Edward Maverick Scholarship Courtauld Institute of Art, 1988-89.*

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WRITER'S RESIDENCY

- ArtsIceland Writer Residency, for work on *Migrations*, Ísafjörður, Iceland, May 9-June 10, 2018

AWARDS

- Sonoma State University Award for Excellence in Research, Scholarship and Creative Activity, 2017-2018
- Arthur Kingsley Porter Prize for distinguished article published in *The Art Bulletin* by a young scholar, 1998.

SELECT PUBLICATIONS AND PRESENTATIONS

Books

- *Migrations*, novel represented by Sarah Bedingfield, Levine, Greenberg, Rostan Literary Agency, New York, NY
- *Exist Otherwise: The Life and Works of Claude Cahun*, Reaktion books, London, U.K., May 2017. (Reviewed in *Gay and Lesbian Review*, *Brooklyn Rail*, *The Cut*, *Choice*, [CAA Reviews](#), etc.)
- *Reading Claude Cahun's Disavowals*, Ashgate/Routledge, December, 2013. (Reviewed in *Contemporary French Civilization*, *French Studies*, *CAA Reviews*, *H-France*).
- *Paris and the Countryside: Modern Life in Late-19th-Century France*, (with Gabriel P. Weisberg) Portland Museum of Art, Portland ME, 2006.
- *Dream States: Puvis de Chavannes, Modernism and the Fantasy of France*, Yale University Press, March, 2002. (reviewed in *The Art Bulletin*, *Nineteenth Century Studies*, *Modern Painters*.)

Articles and Reviews

- "The Figure of Venus: Rhetoric of the Ideal from Cabanel to Claude Cahun," in *Venus as Muse from Lucretius to Michel Serres*, Rodopi, 2015.
- "Neonarcissism" in **Nierika** (Mexico City: Universidad Iberoamericana), "La Política Visual del Narcisismo: estudios de casos," Vol. 2, no. 2, May 31, 2013, 19-26.
- "Deconstructing Girlhood: Claude Cahun's 'Sophie la Symboliste,'" in *Working Girls: Women's Cultural Production During the Interwar Years*, ed. Paula Birnbaum and Edwin Mellen Press, 2009.
- "Narcissus and the Magic Mirror" in *Don't Kiss Me: The Art of Claude Cahun and Marcel Moore*, ed. Louise Downie, Tate Publishing, 2006.
- "Symbolism in Literature, the Visual Arts, and Music," in *New Dictionary of the History of Ideas*, ed. Maryanne Cline Horowitz, Charles Scribner Sons, 2005.
- Review of Roger Benjamin, *Orientalist Aesthetics: Art Colonialism and French North Africa, 1880-1930* *Oxford Art Journal*, March 2005, 129-131.
- "Frenchness, Memory, Abstraction: The Case of Pierre Puvis de Chavannes," in *Nationalism and Visual Culture, 1870-1914*, ed. June Hargrove and Neil McWilliam, part of the series *Studies in the History of Art*, National Gallery of Art, Washington, D.C., 2005.

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- "Singular Plural: Collaborative Self-Images in Claude Cahun's *Aveux non avenues*," in *The Modern Woman Revisited*, ed. Whitney Chadwick and Tirza Latimer, Rutgers University Press, 2003.
- "Imagining the Motherland: Puvis de Chavannes and the Fantasy of France," *Art Bulletin*, December, 1997.
- "The Wandering Gaze: Modernism, Subjectivity and the Art of Pierre Puvis de Chavannes," in *Moving Forward, Holding Fast: The Dynamics of Nineteenth Century France*, ed. Mary Donaldson Evans, Rodopi, 1997.
- Review of *Pierre Puvis de Chavannes*, ed. Aimée Brown-Price, Amsterdam: Van Gogh Museum, 1994, *Art Bulletin*, December 1995.
- Review of Steven Levine, *Monet, Narcissus and Self-Reflection: Modernist Myth of the Self*, Chicago: University of Chicago Press, 1994, *Art Journal*, Fall, 1995.
- "The Figure of Venus: Rhetoric of the Ideal and the Salon of 1863," *Art History*, vol. 14, no. 4, December, 1991.
- Anthologized in *Manifestations of Venus*, eds. Caroline Arscott and Katie Scott, Manchester University Press, 2000.

Presentations

- "Claude Cahun and Marcel Moore: Surrealism Otherwise," [Inside the Magnetic Fields: Surrealism at 100](#), City Lights Bookseller, San Francisco, Nov. 18, 2019
- "Exist Otherwise: Claude Cahun and Marcel Moore," [Contemporary Jewish Museum](#), San Francisco, May 9, 2019 in conjunction with exhibition *Show Me As I Want to Be Seen*
- Co-Chair of Panel, "Troubling Inheritances: Reworking Cultural Mythologies," College Art Association Annual Conference, New York, Feb. 14, 2019.
- "Performance, Poetry, Resistance: Claude Cahun's Anti-Fascism," on panel "Avant-Gardes and Varieties of Fascism," College Art Association Annual Conference, Los Angeles, Feb. 23, 2018
- Expert in French Art for Getty funded *Entangled Modernisms: Chinese Artists in Paris* "Impressionism and After", "Puvis de Chavannes's influence," "Ingres in the Louvre," "History of French Art in the Musée D'Orsay"
- "The Female Nude in Art," lecture to accompany *Exposure: The Female Nude in Photography*, exhibition at Art Museum of Sonoma County, September 15, 2016.
- "Cahun and Moore on the Isle of Jersey" at conference "Art and Politics in Europe in the Modern Era," Zagreb, Croatia, June 29-August 2, 2016.
- Invited Speaker, "From Cabanel to Claude Cahun: More Manifestations of Venus" at the conference "Venus as Muse: Figurations of the Creative," University of Cologne, Germany. Sponsored by The Center for Media Studies, and the Internationales Kolleg Morphomata, January 18-19, 2012.
- Keynote Speaker "Public Art in the Age of the Unconscious: Puvis de Chavannes and Edvard Munch," at the conference "Staging Culture: Public Art at the Fin-de-Siecle" celebrating the unveiling of Munch's restored Aula murals and the centenary of the University of Oslo, Oslo Norway, Nov 4-5, 2011.(cancelled due to death in the family)
- "Neonarcissism" on panel Narcissism (sponsored by Queer Caucus for the Arts, Tirza Latimer chair) College Art Association Annual Conference, New York, Feb 10, 2011.

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- “Modernity in Nineteenth Century Art,” invited speaker, Santa Barbara Museum of Art, Jan 7, 2010.
- “Imagining the Inter-Subjective Other: Claude Cahun and Marcel Moore,” *Conference of the Society of the Space Between*, Northwestern University, June 13, 2008.
- “Working Girls? Claude Cahun and Marcel Moore,” presented in *Working Girls: Women’s Cultural Production During the Interwar Years*,” University of San Francisco, invited speaker, Friday October 19, 2007.
- “French Landscape Painting and Modern Life,” presented at the Portland Museum of Art, Portland, ME, invited speaker, July 15, 2006.
- "Puvis de Chavannes as a National Painter," presented in *Nationalism and Visual Culture, 1870-1914*, invited participant at a symposium for senior scholars, National Gallery of Art, Washington, D.C., Center for the Advanced Study of the Visual Arts, February 1-2, 2002.
- “Modernism, Decoration and *Jouissance*,” presented on the panel “The Dialectics of Decoration,” College Art Association Annual Conference, Chicago, February 2001.
- "Revivals in 19th C. Painting," invited respondent for panel, Western Society of French History annual conference, Nov. 11, 2000.
- "Singular Plural: Collaborative Self-Images in Claude Cahun's *Aveux non avenues*," invited speaker at symposium: *The Modern Woman Revisited*, October 28, 2000 (Symposium sponsored jointly by U.C. Berkeley and Stanford University, on the occasion of the exhibition *Amazons in the Drawing Room: The Art of Romaine Brooks* at the University Art Museum, Berkeley.)
- “The Epistemology of Dream: Puvis de Chavannes’s Sorbonne mural,” Nineteenth Century Studies Association annual conference in Arlington Virginia, Mar. 23-25, 2000.

Languages

- French (fluent reading, translation and speaking)

Courses and Catalog Descriptions

Art History Course Descriptions

https://catalog.sonoma.edu/content.php?catoid=5&catoid=5&navoid=259&filter%5Bitem_type%5D=3&filter%5Bonly_active%5D=1&filter%5B3%5D=1&filter%5Bcpage%5D=2#acalog_template_course_filter

ARTH 160A - Humanities Learning Community

ARTH 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. Students taking this course can not get credit for ARTH 210.

ARTH160B - Humanities Learning Course

ARTH 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. Students taking this course can not get credit for ARTH 210.

ARTH 199 - Student Instructed Course

Please see current Schedule of Classes for details. May be repeated for credit.

ARTH 210 - Introduction to Art History

A survey course covering painting, sculpture, and architecture of prehistoric and primitive cultures, and ancient, classical, and medieval civilizations. Students who have taken ARTH 160A will not receive credit for taking ARTH 210.

ARTH 211 - Introduction to Art History

A survey course covering painting, sculpture and architecture from the Renaissance to the present with a global perspective. Students who have taken ARTH 160B will not receive credit for taking ARTH 211.

ARTH 270A - Survey of Islamic Art

This course examines the formation, establishment and variations of Islamic artistic culture from its beginnings in the 7th century through the 20th century.

ARTH 270B - Survey of Asian Art

Course examines artistic developments in Asia (including China, Japan and India) from prehistoric periods to the present.

ARTH 273 - Arts and Literature: Critical and Creative Readings and Renderings (SYRCE Second Year Research and Creative Experience)

This course explores the relationship between literature and art, paying attention to interrelationships between literary and artistic works and exploring different aspects of creativity, history and culture found in art and literature. Only one course numbered 273 in the Arts & Humanities will be considered for credit.

ARTH 300 - Graded Assistance Project

Designed for advanced students to gain practical experience in the functions of art studios, workshops, classroom, visual resources management, or exhibition projects. Work under supervision of faculty or staff. Each unit requires 3 hours of work per week. (See also ARTH 499.)

ARTH 301 - Assistance Projects

Designed for advanced students to gain practical experience in the functions of art studios, workshops, classrooms, or exhibition projects. Work under supervision of faculty or staff. Each unit requires 3 hours of work per week. Cr/NC only.

ARTH 312 - Principles of Arts Management

May be offered every three or four semesters. A seminar surveying the management of nonprofit visual arts institutions in the United States and the role of those institutions within society. Topics range from practical information, such as the structure of nonprofit organizations, the role of a board of trustees, fundraising, financial management, marketing, and the growing use of technology in the arts, to theoretical concepts being discussed within the field. Guest lecturers will be featured on a regular basis, and several field trips will be scheduled.

ARTH 399 - Student-Instructed Course

Please see current Schedule of Classes for details. May be repeated for credit.

ARTH 420 - Pre-Classical Art

A course exploring topics in the history of the arts and architecture of Egypt, Crete, and/or the Near East before the conquests of Alexander the Great.

ARTH 422 - Greek Art

This course explores topics in the history of Greek art and architecture from the Bronze Age through the Hellenistic periods (ca. 1000 B.C. - 100 A.D.)

ARTH 424 - Roman Art

A course exploring topics in Etruscan and Roman art and architecture from the early Republic through the age of Constantine, 4th century C.E.

ARTH 430 - Medieval Art In and Around the Mediterranean

This class examines fifteenth-century European modes of understanding the nature of art, representation, and viewing. Content emphasis may vary. May be repeated with consent of instructor.

ARTH 432 - Medieval Art: Post-Millennial Issues

A thematically organized course exploring contentious sixteenth-century issues: gender, race, politics, sacred space, and social organization. Local and global concerns are considered in tandem. The beginnings of art history and later notions of periodization are examined critically.

ARTH 440 - 15th c. Renaissance Art: Vision, Representation, Space

A course exploring topics in painting, printmaking, sculpture, and architecture of the 14th-16th centuries in Europe. Content emphasis may vary.

ARTH 442 - The Self-Conscious Italian Renaissance

A course exploring the fractious debates over the nature of art, the role of the artist, alterity, social class, and global explorations, especially the exchange of images between Europe and the Americas. Content emphasis may vary.

ARTH 444 - Northern Renaissance Art

A course exploring topics in printing, print making, sculpture, and architecture of the 14th-16th centuries in Europe. Content emphasis may vary. May be repeated with the consent of the instructor.

ARTH 450 - Baroque: Object to Artwork

A course exploring the fractious debates over the nature of art, the role of the artist, alterity, social class, and global explorations, especially the exchange of images between Europe and the Americas. Course content may vary.

ARTH 452 - Art in the Age of the Enlightenment

This course examines topics in the 18th c. art and may include examinations of painting, architecture, sculpture and printmaking. Themes include the relationship between art and social class, influences of enlightenment philosophy, women and the arts, art and revolution. Topics vary. May be repeated for credit with the consent of the instructor.

ARTH 454 - Art and the Emergence of Modernity

This course explores 19th century art movements such as Impressionism, Neo-impressionism, Symbolism in relation to the changes that marked the Nineteenth Century: the development of the democratic nation state, colonialism, the rise of social movements, the shift from private court patronage to a free market economy, the development of the dealer-critic system, the invention of photography, scientific advances in optics, and the discovery of the unconscious in psychology, shifts in gender roles.

ARTH 456 - The History and Theory of Photography

This course examines photography as a cultural object and a form of art from its invention to the digital age. Topics may include: photography as art, photography and the avant-gardes, photography and gender, photography and memory, photography as scientific or juridical proof, documentary and photojournalism, photography and the construction of identities, photography and place, the transformation of photography in the digital age.

ARTH 460 - History of American Art

A survey of the American experience from pre-Colonial times to the present, with insights into European, non-Western, and native influences.

ARTH 464 - Avant-Gardes of the Early 20th Century

This course explores topics in the history of art from approximately 1900-1945: Examines avant-garde movements such as Fauvism, Cubism, Expressionism, Primitivism, Constructivism, Dada and Surrealism with relation to the cultural upheavals of the early 20th Century including industrialization, revolution, WWI, shifts in gender roles and the rise of fascism.

ARTH 465 - Modern Art from 1945-1979

A course exploring European and American developments in late modern and early postmodern art with a focus on work made between 1945 and 1979. Movements such as Abstract Expressionism, Pop, Minimalism, Photo-Realism, Earth Art, and Feminist Art will be discussed in depth, along with the social, economic, and political context within which the work was created. Reading and writing assignments on designated topics will be required.

ARTH 466 - Contemporary Art

A course exploring international developments in post modern and current art with a focus on work made from 1980 and to the present. Movements and styles such as Neo-Expressionism, Appropriation, Graffiti, Body and Identity Art, and the use of new technology will be discussed in depth. In addition, we will examine the critical theories necessary for a thorough understanding of contemporary art and artists. Reading and writing assignments on designated topics will be required.

ARTH 467 - Museum Collections Management

A course on the principles and practices of managing and caring for today's museum collections. Classes will relate to different types of collections including art, history, and anthropology, as well as different models of museums: public, private, and corporate. Topics include accessioning, object handling and storage, preventative conservation, collections planning, exhibitions, and loans. Students will gain an overall understanding of the physical, ethical and legal care of museum collections. Guest speakers and off-campus field trips to tour behind the scenes collections at Bay Area museums will be planned.

ARTH 468 - Curatorial Practice

A lecture and activity seminar designed to explore the changing role of the curator in relation to contemporary art, both within and beyond traditional presenting institutions. In addition to a historical review of curatorial models, the course will address such subjects as curatorial theory; assessment and interpretation; writing for curators; public speaking; research methodology for curators; and exhibition theory and practice. Students will also participate in at least one exhibition project. Several guest speakers and field trips will be scheduled

ARTH 470A - Survey of Islamic Art

This course examines the formation, establishment and variations of Islamic artistic culture from its beginnings in the 7th century through the 20th century. Students who have taken ARTH 270A will not receive credit for taking ARTH 470A

[ARTH 470B - Asian Art](#)

Course examines artistic developments in Asia (including China, Japan and India) from prehistoric periods to the present.

[ARTH 474 - Topics of Islamic Art](#)

A course dealing with intensive study of a particular topic of Islamic Art. The topic will vary from semester to semester and may include the Age of Empire, Islamic Spain or other topics.

[ARTH 480 - Selected Topics in Art History](#)

A course dealing with intensive study of a particular art topic. The topic will vary from semester to semester. The course may be applicable to requirements for a major in art. Consult advisor and department chair.

[ARTH 490 - Seminar in Visual Art and Culture](#)

Students write a semester long research paper and learn research methods, writing strategies, application of critical theory to analysis of art and visual culture. Open to all majors. Required for art history majors. We recommend that non-art history majors have completed two papers in upper division art history courses or connected humanities or social sciences in order to be successful in this class.

[ARTH 492 - Senior Honors Thesis](#)

The honors student prepares an in-depth research paper under the guidance of members of the art history or film faculty. The student will utilize scholarly resources of the region and produce an original research paper of extended length. Participation by consent of the art history faculty. Must be taken with two separate advisors.

[ARTH 493 - Museum and Gallery Management](#)

A seminar surveying the management of nonprofit museums and other visual arts organizations in the United States and the role of these institutions within society. Topics range from practical information, such as the structure of nonprofit organizations, the role of a board of trustees, fundraising, financial management, marketing, and the growing use of technology in the arts, to theoretical concepts being discussed within the field. Guest lecturers and field trips will be scheduled throughout the semester.

[ARTH 494 - Museum Theory and Practice](#)

An advanced lecture and activity course in methods and techniques of nonprofit gallery and museum practice. Topics include history and philosophy of museums, their structure and purpose, exhibition development, and a museum's relationship to the public. Current issues such as accountability, management of cultural artifacts, censorship, and funding for the arts will also be discussed. Students participate in various functions of the University Art Gallery including exhibition installation and design, opening receptions, publicity, fundraising events, and administration. Two off-campus field trips will be planned.

ARTH 495 - Special Studies

For upper-division Art History and Film History majors only. Consult department faculty in your area of emphasis. The University contract form with required signatures of student, instructor, faculty advisor, and department chair must be completed before registering for special studies units.

ARTH 496 - Directed Field Research Experience

Travel to galleries and museums in various North American cities. Individual and group participation required. Destinations vary; consult semester schedule for specifics. Fee required at time of registration.

ARTH 497- Directed Field Research Experience

Travel to various destinations, which vary depending on type of field research being offered; consult semester schedule for specifics. Students will be responsible for a field research project(s), based on the trip. Fee required at time of registration.

ARTH 499 - Internships

Students in the internship program will have an opportunity to gain practical skills by working in a variety of capacities, including gallery and museum situations in the private and public sectors. Credit will be given for completion of 3 hours of work per week per unit, by prior arrangement with department coordinator. (See also ARTH 300.)

ARTH160A
Fall 2019

ARTH 160A: Art Here, There, Then, Now

Lecture: Thursday 1:00 – 2:50 Ives Hall 101

Discussion: Tuesday 1:00 – 2:50 Carson Hall 20

Tuesday 1:00 – 2:50 Art Building 108

Bethke Section 002

Ch'ien Section 004

Instructors: Dr. Jennifer Bethke and Dr. Letha Ch'ien

Email: bethke@sonoma.edu and letha.chien@sonoma.edu

Office Hours: Bethke: Thursday 9:00-10:00am and by appt., Art 110

Ch'ien: Monday 12:00 – 1:30pm, Thursday 11:30 – 12:30pm, Art 105

Peer Mentors: Carson Klemmer

klemmer@sonoma.edu

Section 002

Taylor Eddy

eddyt@sonoma.edu

Section 004

Course Description

Why do humans make art? What does art reveal to us about cultures both historical and contemporary? This learning community introduces students to art and architecture from societies throughout the world while also building important college and life skills. Over the course of the year, we move from the earliest prehistoric cave paintings to modern experiments in the twentieth century. Throughout, we will keep in mind that art is a fundamental component of human culture. We will study art that supports political power or undermines it, art active in ritual and religion, objects that express cultural aspirations and anxieties, and more. We consider gender, hierarchy, religion, death, and the power of representation over two semesters progressing roughly chronologically.

All Freshmen Learning Community courses address building academic skills, a sense of community, the transition to college, and developing personal, social, and academic independence. ARTH160A/B offers substantial GE credit with a grade of C- or better both semesters.

General Education (GE) at Sonoma State University (SSU) investigates the complexity of human experience in a diverse natural and social world, and promotes informed and ethical participation as citizens of the world. For more on the mission, goals, and objectives of General Education at Sonoma State University please see <https://senate.sonoma.edu/resolutions/statement-mission-goals-Objectives-general-education-sonoma-state-university>

Lectures on Thursday offer the opportunity to learn about the scope of a period of art history. Sections on Tuesday offer you the change to engage with art through visual analysis and discussion of texts. We will also review lecture material during Tuesday and try practice questions in advance of exams. College skills are covered throughout the course. Fall semester Dr. Ch'ien delivers the majority of Thursday lectures and teaches discussion section 004 while Dr. Bethke teaches discussion sections 002 and 006. Spring semester Dr. Bethke delivers the majority of Thursday lectures and teaches discussion section 004 while Dr. Ch'ien teaches discussion sections 002 and 006. You remain with your discussion section and peer mentor for the year.

Student Learning Outcomes

- Apply critical thinking and visual analysis to a complex world
- Understand the creative expressions of diverse cultures over time
- Identify, interpret, and apply art historical methodologies
- Communicate observations, argument, and integrated analyses through lucid speech and writing
- Information Literacy: Find and assess sources for reliable information;
- Assess and analyze argument and produce original argument
- Critical Reading: Actively analyze texts in a variety of forms, genres, and disciplines.
- Integration: Synthesize and apply theoretical and practical perspectives from multiple disciplines to develop an understanding of complex issues.
- Transition Learning Outcome 1: Practice active and responsible learning; explore ways to pursue academic passion
- Transition Learning Outcome 3: Develop a sense of belonging within a campus community; become familiar with campus resources

Course Requirements

Attendance	10%	
- Section Attendance		
- Lecture Attendance		
Participation	15%	
- Active engagement in section and lecture		
- Preparation for class (readings complete, etc.)		
- Leading in-Class Object Presentation Review		
- Peer Mentor One-on-One Meetings		
Architectural Analysis Paper	10%	9/12
Midterm	15%	10/10
Proposed Bibliography	10%	10/31
Annotated Bibliography	20%	11/21
Final	20%	12/12 2:00 –

3:50pm

Extra Credit: *up to two submissions per week due at the beginning of Thursday's lecture. See Assignments document or Canvas for more info.*

All undergraduates will participate in assessment of SSU's general education program. Assessment helps the university community understand how well students are learning and helps us change the curriculum to better meet student needs. All general education courses will include a signature assignment, a key assignment that is mapped to one or more of the learning outcomes listed above. Student work products for those signature assignments will be submitted (without identifying names or other information) to faculty groups who will evaluate student learning and make recommendations for curricular change. Student participation in these processes is as simple as turning in your course work—it is automatic and confidential.

Attendance and Participation

ARTH160A
Fall 2019

Art history classes, even more so than most, necessitate attendance for success. Once physical presence has been achieved, you need to pay attention, which means turning off the cell phone and using laptops for classwork. Distracting other students will result in being asked to leave the classroom. Lack of attention is lack of attendance: failure to engage with class material including but not limited to surfing the web, texting, doing homework for another class will negate attendance credit for the day. Participation means active engagement with the material. Discuss ideas with peers and listen actively. Participation is graded on effort, not on having the correct answer in the moment.

Course Materials

There is a course reader of this semester's readings available to you at Office Depot #2256 321 Rohnert Park Expressway, Rohnert Park, CA. You need to buy a copy and bring it to discussion every week we have reading to discuss. When you enter the store, turn right and continue straight to Business Services. Ask any associate for the file under the name Letha Ch'ien. The cost should be less than \$20.

Because of exorbitant cost, there is no required textbook for this course. *However*, it is highly recommended that you consult a general survey textbook for background, context, and review. A copy of Gardner's Art Through the Ages, 14th edition is on reserve at the library. <http://library.sonoma.edu/research/reserves> Used copies can be purchased online.

Grading:

Grades signify as follows:

A = Excellent	B = Good	
C = Average	D = Inadequate	F = Failing

If you believe you have received a grade in error, you may submit a request for review. Each request needs to be accompanied by a one-page essay explaining why you believe the original grade to be in error and citing evidence for your argument. Tardy papers will be penalized a full letter grade each day it is late – n.b. the end of lecture is late. *Extensions must be requested in advance of the due date.*

All work must cite sources appropriately using either MLA or Chicago style citation guidelines. Failure to credit others' ideas and research is plagiarism and will result in a failing grade on the assignment and a failing grade in the course. Plagiarism will be reported to the Office of Student Judicial Affairs. If you have questions regarding citation, please come and talk to me *before* the assignment is due. Significant grammar, citation, and/or spelling errors will result in an automatic 1/3 grade reduction e.g. an A becomes an A-.

Papers are due *at the beginning of class* and are otherwise marked late.

University Policies: Adds, Drops, Accommodations

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Fall 2019

Students are responsible for understanding add/drop policies and procedures. Registration information is available at <http://web.sonoma.edu/registration/>
Add/Drop policy information is available at <http://web.sonoma.edu/exed/geninfo/drop-refunds>

FAQs

- The library is great! It can be accessed online <http://library.sonoma.edu> and in person. I highly recommend contacting Mary Wegmann, our arts librarian for research help. You can begin with something as unformed as “I don’t know where to begin.” Librarians will help. Mary.Wegmann@sonoma.edu.
- Counseling and Psychological Services have drop-in appointments at Stevenson 1088 (707-664-2153) <http://web.sonoma.edu/counselingctr/>
- If you require classroom accommodations, please contact Disability Services in Schultz 1014A <http://web.sonoma.edu/dss/> and let me know so we can work together.
- The SSU Writing Center is located at Schulz 1103. You can make appointments for individual tutoring covering punctuation, citation formats, and even form a writing group. <http://web.sonoma.edu/writingcenter/>
- You may call us Dr. Bethke or Prof. Bethke and Dr. Ch’ien or Prof. Ch’ien and our pronouns are both she/hers. If we make a mistake with your pronouns or name pronunciation, please let us know.
- If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a Title IX office <https://web.sonoma.edu/hr/titleix/> with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273).
- Hungry? Lobo’s Pantry provides food in Zinfandel across from the Student Health Center. Hours can be found here: <https://web.sonoma.edu/studentaffairs/cocurriculum.html>
- If you experience a gap in childcare that could prevent you coming to class, please feel free to bring your child. Parenting students may sit near the door in case they need to exit; non-parenting students can leave those seats free for their classmates.
- When sending us an email, please identify the class and introduce your question, topic, issue, etc. We receive a lot of email and the information helps us respond.

Class Schedule

Modifications to the schedule will be announced via email and on Canvas.

Readings can be found on Canvas both under “Modules” and “Files”

READER – you must bring the reading with you when there is assigned reading for Tuesday discussion to receive attendance credit.

Week One

08/20 Section 1: Introductions, **College Basics**, Why Art History?
Sign up for Section Review Presentations

08/22 Lecture 01: Prehistoric Art Around the World
(Suggested Reading: Gardner Chapter One pp: 14-29)

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Week Two

08/27 Section: Historical Uses of the Past & **Setting Yourself Up for Academic Success**

Reading: • Arnold, Bettina, "The Past as Propaganda" *Archaeology* 45, No. 4 (July/August 1992): 30-37.

08/29 Lecture 02: The Middle East: Ancient Mesopotamia

(Suggested Reading: Gardner Chapter Two pp: 30-53)

Week Three

09/03 Section: Cultural Heritage, Loss, and Looting & **Maintaining Well-Being; Campus Resources**

Reading: • Bahrani, Zainab, "Iraq's Cultural Heritage Monuments, History, and Loss" *Art Journal* 62, No. 4 (Winter 2003): 10-17. • Russell, John Malcolm. "Why Should We Care?" *Art Journal* 62, No. 4 (Winter 2003): 22-29.

09/05 Lecture 03: African Art: Ancient Egypt

(Suggested Reading: Gardner Chapter Three pp. 54-83)

Week Four

09/10 Section: **Writing for College; Campus Resources**

Reading: • Purdue Online Writing Lab "Expository Essays"

https://owl.purdue.edu/owl/general_writing/academic_writing/essay_writing/expository_essays.html • Ashford University Writing Center "How to Write a Good Paragraph"

<https://awc.ashford.edu/essay-dev-good-paragraph.html> • Purdue Online Writing Lab

"Chicago Manual of Style 17th Edition" (n.b. we use Notes-Bibliography documentation in art history)

https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/chicago_manual_of_style_17th_edition.html

09/12 Lecture 04: European Art: Ancient Greece

(Suggested Reading: Gardner Chapter Five pp. 104-163)

Week Five

09/17 Section: Ancient Art and Its Present Tense Uses & **Reflection on First Writing Assignment**

Review Lecture

Reading: Bond, Sarah E. "Why We Need to Start Seeing the Classical World in Color," Hyperallergic. <https://hyperallergic.com/383776/why-we-need-to-start-seeing-the-classical-world-in-color/> Accessed June 7, 2017.

Viewing: Marble Helped Scholars Whitewash Ancient History

https://www.youtube.com/watch?v=86PD8o6xe_4&feature=youtu.be

** Architectural Analysis Paper Due**

09/19 Lecture 05: Mediterranean Art: New Visualizations of Power in Ancient Rome

(Suggested Reading: Gardner Chapter Seven pp. 178-231)

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Week Six

09/24 Section: Political Uses of Art History & **Ways and Practices of Studying**

Reading: • Wilkins, Ann Thomas, "Augustus, Mussolini, and the Parallel Imagery of Empire" in *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy*. Edited by Claudia Lazzaro and Roger J. Crum, Ithaca, NY: Cornell University Press, 2005: 53-65.

Sign up for bibliography & presentation topics in class

09/26 Lecture 06: Mediterranean Late Antique Art & Byzantium & **Self-Responsible Learning**

(Suggested Reading: Gardner Chapter Eight and Nine pp: 232-281)

Week Seven

10/01 Section: Iconoclasm

Reading: Harmanşah, Ömür. "Isis, Heritage, and the Spectacles of Destruction in the Global Media" *Near Eastern Archaeology*, 1 Sep. 2015 (Vol. 78, No. 3): 170-177.

10/03 Lecture 07: African, European, and Middle Eastern Islamic Art

Week Eight

10/08 Section: Midterm Review

10/10 **MIDTERM**

Week Nine

10/15 Section: Library ** we will meet at the library **

Section 02	Bethke	1:00pm	Schultz 2016
Section 04	Ch'ien	1:00pm	Schultz 3001

10/17 Lecture 08: Early Chinese Art [Dr. Bethke]

Week Ten

10/22 Section: Review & Work on Bibliographies (*bring laptops to class*) **College vs. High School**

Peer Mentors

10/24 Lecture 09: Ancient & Medieval African Art

Week Eleven

10/29 Section: Review & Bibliographies & **Managing Long-Term Projects**

10/31 Lecture 10: Medieval European Art

** Proposed Bibliographies Due **

Week Twelve

11/05 Medievalism

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Fall 2019

Reading: • Becky Little, “How Hate Groups are Hijacking Medieval Symbols While Ignoring the Facts Behind Them” Dec. 18, 2017 <https://www.history.com/news/how-hate-groups-are-hijacking-medieval-symbols-while-ignoring-the-facts-behind-them>
• Josephine Livingstone, “Racism, Medievalism, and the White Supremacists of Charlottesville,” *New Republic*, August 15, 2017.
<https://newrepublic.com/article/144320/racism-medievalism-white-supremacists-charlottesville>

11/07 Lecture 11: American Art: Olmec and Maya

Week Thirteen

11/12 Imagining the Past & **Managing End of the Semester Stress**

Reading: • David Webster, “The Uses and Abuses of the Ancient Maya” Prepared for the *Emergence of the Modern World* Conference. Otzenhausen, Germany. 2007.
Peer Mentors

11/14 Lecture 12: American Art: Aztecs & Inka
(Suggested Reading: Gardner Chapter Thirty-Five pp. 1022-1041)

Week Fourteen

11/19 Section: Review & Annotated Bibliographies & **Final Study Skills**

11/21 Lecture 13: European Renaissance Art in Italy
** Annotated Bibliographies Due **

Week Fifteen

11/26 Section: Final Review

11/28 **THANKSGIVING**

Week Sixteen

12/03 Section: Artistic Freedom: Veronese and the Tribunal & **Resiliency**
Reading: • Veronese Tribunal Trial Transcript

12/05 Lecture 14: European Art: Northern Renaissance
(Suggested Reading: Gardner Chapter Twenty-Three pp. 644-667)

FINAL Thursday, December 12 ** 2:00 – 3:50pm **

ARTH 160B
Spring Semester
Sonoma State Univ.

Art History 160B: Art Here, There, Then, Now

Lecture: Thurs, 1:00 - 2:50, Ives 101

Discussion: Sect. 2 - Bethke -- Tues, 1:00 - 2:50 - GMC 1058
Sect. 4 - Ch'ien -- Tues, 1:00 - 2:50 - Stevenson 3077

Instructors:

- Dr. Jennifer Bethke and Dr. Letha Ch'ien

Office Hours:

- Bethke -- Thurs, 11:00 - noon and by appointment, Art 110
- Ch'ien -- Mon, 11:00 - 1:00 and Thurs, 3:00 - 4:00, Art 105

Email:

- bethke@sonoma.edu
- lethachien@sonoma.edu

Peer Mentors:

Sect. 2 - Carson Klemmer, klemmer@sonoma.edu
Sect. 4 - Taylor Eddy, eddyt@sonoma.edu

Course Description:

Why do humans make art? What does art reveal to us about cultures both historical and contemporary? This learning community introduces students to art and architecture from societies throughout the world. Over the course of the year, we move from the earliest prehistoric cave paintings to modern artistic experiments in the twentieth century. Throughout, we will keep in mind that art is a fundamental component of human culture. We will study art supporting political power or undermining it, art active in ritual and religion, objects expressing cultural aspirations and anxieties, and more. We consider hierarchy, gender, religion, death, and the power of representation over two semesters, progressing roughly chronologically.

Lectures on Thursday offer the opportunity to learn about the scope of a period of art history. Sections on Tuesday offer you the chance to engage with art through visual analysis and discussion of texts. We will also review lecture material during Tuesday and try practice questions in advance of exams. We build on the college skills developed fall semester and expand and practice them spring semester. This spring semester, Dr. Bethke delivers the majority of Thursday lectures. You remain with your discussion section professor, discussion section colleagues, and peer mentor for the year.

All Freshmen Learning Community courses address building academic skills, a sense of community, the transition to college, and developing personal, social, and academic independence. ARTH160A/B offers substantial GE credit with a grade of C- or better both semesters.

Student Learning Outcomes

- Apply critical thinking and visual analysis to a complex world
- Understand the creative expressions of diverse cultures over time
- Identify, interpret, and apply art historical methodologies
- Communicate observations, argument, and integrated analyses through lucid speech and writing
- Information Literacy: Find and assess sources for reliable information;
- Assess and analyze argument and produce original argument
- Critical Reading: Actively analyze texts in a variety of forms, genres, and disciplines.
- Integration: Synthesize and apply theoretical and practical perspectives from multiple disciplines to develop an understanding of complex issues.
- Transition Learning Outcome 1: Practice active and responsible learning; explore ways to pursue academic passion
- Transition Learning Outcome 3: Develop a sense of belonging within a campus community; become familiar with campus resources

Reading Resources:

1) **Required:** The **course reader** of spring semester's readings is available for purchase at **Office Depot #2256** 321 Rohnert Park Expressway, Rohnert Park, CA. You need to buy a copy and bring it to discussion every week we have reading to discuss. When you enter the store, turn right and continue straight to Business Services. Ask any associate for the file under the name Jennifer Bethke. The cost should be less than \$20.

2) **Optional:** Because of high cost, there is no required textbook for this course. *However*, it is highly recommended that you consult the following general survey textbook for information and review: **Gardner's Art Through the Ages: A Global History, 14th edition (we will be using primarily Vol. 2 this semester)**. This text is on reserve at the library (<http://library.sonoma.edu/research/reserves>). Used copies can be purchased online. Suggested reading assignments in this textbook are in the class schedule below.

Course Requirements and Grades:

Your grade is based upon the requirements listed below. Assignments will be graded as follows:

Required:

Attendance

10%

- Section Attendance
- Lecture Attendance

Participation

15%

- Active engagement in section and lecture
- Preparation for class (readings complete, etc.)
- Leading in-Class Object Review
- Group response on oral presentations
- 2 Peer Mentor Meetings

Oral Presentation

20% due 2/11, 2/18, 2/25, 3/3

Essay (museum visit)	20%	on 4/16
Midterm exam	15%	due 3/12
Final exam	20%	on 5/14

All undergraduates will participate in assessment of SSU's general education program. Assessment helps the university community understand how well students are learning and helps us change the curriculum to better meet student needs. All general education courses will include a signature assignment, a key assignment that is mapped to one or more of the learning outcomes listed above. Student work products for those signature assignments will be submitted (without identifying names or other information) to faculty groups who will evaluate student learning and make recommendations for curricular change. Student participation in these processes is as simple as turning in your course work—it is automatic and confidential.

Optional extra credit:

- **Cultural event write-ups** - - up to 3 points each, points allocated to midterm or final
- **Professor office visit** - - 3 points for midterm or final

• **Attendance (10%)** You are required to attend lectures and sections. Art history classes, even more so than most, necessitate attendance for success. Attendance will be tracked via Canvas.

While in class, you are also expected to behave professionally at all times. Arriving late and leaving early disrupt and demoralize the class, as does falling asleep, eating in class, chatting, using your tech devices for texting or email, etc. If you cannot maintain a focused, phone-free, positive attitude during class, you will be marked absent.

• **Participation (15%)** Participating in section is key to your grade in class, and is part of your community responsibility to help generate a productive academic environment. Participation does not mean mastery or perfection - it means doing the readings before class, bringing your reader to class in order to engage in work, embracing in-class activities with good spirit, tossing ideas around, being willing to experiment and wonder, and asking questions.

Additional assignments that contribute to your participation grade are:

- A short, in-class review of an art object we have seen in lecture. This informal review will happen in Tuesday section; we will sign up for objects on the first day of section.
- Group presentation response: Groups will be assigned to respond to oral presentations in section. You and your group will be given a short amount of time to organize your response, and then will present in front of your section.
- Two required meetings with your peer mentor: the first will be one-on-one, and the second will be small-group format. Information on meeting times will be forthcoming.

• **Oral Presentation (20%)** An oral presentation in section is required this semester, building on the research work that you completed fall semester. The presentation will be 5-10 minutes long, supported by digital slides, on an artwork chosen from a set of possible works. A final bibliography, with the definitive list of all sources you consulted, will also be required.

• **Essay Assignment (20%)** The essay will be an assignment of 2-4 pages centered on a museum visit (a short list of possible museums will be supplied). You will choose an artwork at the museum, which you will analyze and compare to an artwork we have covered in class. The essay

will not involve research; you will instead use close observation of your chosen artwork in the museum setting, and your knowledge of art historical context, to craft your paper.

- **Midterm and Final Exams (15 and 20%)** The midterm and final exam will cover material from lectures and sections, including assigned readings. They will consist of artwork IDs (artist, title, and date), definitions of terms, short answer questions, and longer essays. IDs you are responsible for are marked with an asterisk on each week's image list.

You may not miss an exam - if you do, you are in danger of failing the class. Make-up exams will only be allowed if arrangements are made *in advance*, in consultation with me about dire extenuating circumstances.

- **Optional Extra Credit:**

- Cultural Event Visit/Essays (up to 3 points each / 2 can be turned in each week / points go toward the midterm or the final, depending on when they're turned in): Cultural events include museums, the on-campus art and library galleries, plays, dance performances, campus lectures, and some music concerts. Not all events and venues count as a 'cultural event' - consult with your professors to be sure you will receive credit. After attending, your written, 1-page critical response will be worth up to 3 extra credit points.

- Professor Office Visit (3 points for midterm or final): Visit the office hours of Drs. Bethke or Ch'ien. We're pretty friendly, and we definitely don't bite.

Grading:

Grades signify as follows:

A = Excellent	B = Good	
C = Average	D = Inadequate	F = Failing

Strategies for Success in this Course:

- **Attend class.** This is crucial to your success in this course! Much information given in class is not included in the optional textbook readings. Mastering class content requires both your attendance and your attentiveness.

- **Read the assigned readings before class, and take notes.** Understanding college-level texts requires that you to take notes as you read. Also, if you read without taking notes, you will have lost your thoughts by the time exams arrive.

- **Take notes during class.** Some questions to guide your note-taking:

- What big themes or ideas are framing the lecture?
- What defines different periods of art – how can you distinguish them?
- What new vocabulary has been introduced and how is it defined?
- Who are the main artists discussed in class, and how do they reflect themes/styles?
- How are particular artworks distinct, innovative, or characteristic of a specific period?

- **Exams:** For the exams, there are three main strategies to keep in mind:

- 1) Study the big themes and ideas that have been covered in lectures. These will be the

basis of your essays on the exams.

2) Make sure you can define and describe all the the periods of art we cover (e.g. Ottoman art, Impressionism, etc.) we discuss in class. It is helpful to make a 'bullet point' list of characteristics for each period. Know the main artists associated with each period. If you feel comfortable explaining a period and/or style verbally to someone, that's a good sign that you'll be able to answer related questions on the exam.

3) You will be required to identify (ID) certain artworks. IDs you are responsible for are marked with an asterisk on each week's image list. Flashcards are useful for memorizing these.

The basic structure of the exams will be posted on Canvas, and we will discuss exam content and strategy in class leading up to the exams.

• It's ok to ask for help! - of the academic sort:

- Professors hold office hours so they can help you out. Visit your ARTH 160 professors, and get extra credit! See above.
- If you require classroom accommodations, the staff in Student Disability Services in Schultz 1014A are here to get you set up. <http://web.sonoma.edu/dss/>
- The SSU Writing Center is located at Schulz 1103. You can make appointments for individual tutoring covering punctuation, citation formats, and even form a writing group. <http://web.sonoma.edu/writingcenter/>
- Our campus library and librarians are here to help you. The library can be accessed online <http://library.sonoma.edu> and in person. I highly recommend contacting Mary Wegman, our arts librarian, for research help. You can begin with something as loose as "I don't know where to begin." She will take it from there. mary.wegman@sonoma.edu

• It's ok to ask for help! - of the life sort:

- Counseling and Psychological Services have drop-in appointments at Stevenson 1088 (707-664-2153). <http://web.sonoma.edu/counselingctr/>
- Hungry? Lobo's Pantry provides food in Zinfandel across from the Student Health Center. Hours can be found here: <https://web.sonoma.edu/studentaffairs/cocurriculum.html>
- If you have a gap in childcare that could prevent you coming to class, please feel free to bring your child. Parenting students may sit near the door in case they need to exit during class time.
- If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a Title IX office <https://web.sonoma.edu/hr/titleix/> with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273).

Academic Integrity:

The University's Cheating and Plagiarism Policy is available online at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or

the use of another person's ideas without giving proper credit) can result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. Papers will be reviewed for plagiarism. If any assignment is found to have been plagiarized, its author risks failing the course and will face university penalties.

Technology Policy:

Put away your cell phones during class. Ringing or vibrating cell phones, texting, emailing, web surfing, etc. is distracting to you and your classmates, and disrespectful to me. You may be marked absent if you are on your phone.

If you use a computer for note-taking, stay on task and stay off the web, email, etc. etc. Multiple studies have now shown that so-called "multitasking" with technology is extremely deleterious to high-level thinking and concentration. My aim is to train your brain to be able to sustain long periods of concentration and analysis. Tech distractions in the classroom directly undermine this goal. You may be marked absent if you use your computer for activities other than note-taking in class.

No Recordings Policy:

Students may not record (audio or video) in this class except with my permission, and then only in accordance with DSS accommodations. Any recordings made in connection with a DSS accommodation are for the student's personal academic use only, and may not be distributed in any manner to any other individual.

Campus Policy on Disability Access for Students:

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Schulz 1014a, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

CLASS SCHEDULE

THEME I - Art and State Power

Week 1:

Tue, 1/21 --- Introductory section - Welcome back! Discuss syllabus, get ready for the semester
Grit and Resilience: Looking Back at Last Semester and Looking Forward

Thur, 1/23 --- Art in the Ottoman Empire - Court artists, Culture's porousness

- Reading: Smarthistory video - "Hagia Sophia as a Mosque"

<https://smarthistory.org/hagia-sophia-as-a-mosque-3/>

- (Suggested Reading: Gardner, Ch. 10 - p. 288 The Mosque; pp. 297-299 Ottoman art)

Week 2:

Tue, 1/28 --- Section - issues of appropriation

** reminder: when there is Tuesday reading assigned, you must bring the reader (or printed text) with you to section to receive attendance credit*

- Reading 1: Robert S. Nelson, "Appropriation" excerpts, from *Critical Terms for Art History*, 2nd edition, ed. Robert S. Nelson and Richard Schiff (U. of Chicago Press, 2003), 160-173.

- Reading 2: Kwame Anthony Appiah, excerpts from "Global Villages" and "In Praise of Contamination" from Chapter 7, "Cosmopolitan Contamination" in *Cosmopolitanism: Ethics in a World of Strangers* (NY: Norton, 2006), 101-103, 111-113.

Thur, 1/30 --- European Monarchies and Art - 17th-Century France

- (Suggested Reading: Gardner, Ch. 23 - pp. 656-658 France / Ch. 25 - pp. 714-718 intro on France, Louis XIV and Versailles; pp. 697-700 intro on Flanders, Rubens section)

Week 3:

Tue, 2/4 --- Section - oral presentations workshop // peer mentors [Topic Chosen by Mentors]

Thur, 2/6 --- Imperial China - Court Art and its Complications

- (Suggested Reading: Gardner, Ch. 33 - pp. 988-999 through all of Ming Dynasty)

Week 4:

**Tue, 2/11 --- ** PRESENTATIONS I ** - Group 1 presents, Group 4 responds
Campus Resources - How to Find Them, How to Use Them**

Thur, 2/13 --- African art (guest lecture by Professor Ch'ien)

- (Suggested Reading: Gardner, Ch. 19 - pp. 520-521; 531-532 / Ch. 37 - pp. 1061-1078)

THEME II - New voices, New viewers, New media

Week 5:

Tue, 2/18 --- ** PRESENTATIONS II ** - Group 2 presents, Group 1 responds
- Reading: • Farago, Jason "Artwork Taken From Africa, Returning to a Home Transformed," *New York Times* Jan. 3, 2019 <https://nyti.ms/2RmGpgn>
• Artnet article - "Benin's Looted Bronzes Are All Over the Western World"
<https://news.artnet.com/art-world/benin-bronzes-restitution-1322807>

Thur, 2/20 --- Rococo / Natural art / Neoclassicism - Art for the 1%, Art for the Citizen
- Reading: *The Oath of the Horatii* at the Louvre Museum, Paris
<https://www.louvre.fr/en/oeuvre-notices/oath-horatii>
- (Suggested Reading: Gardner, Ch. 26 - pp. 726-741 intro sections, Rococo, Enlightenment, 'Natural' art through Hogarth; pp. 745-748 Neoclassicism through David)

Week 6:

Tue, 2/25 --- ** PRESENTATIONS III ** - Group 3 presents, Group 2 responds
Different Social Identities

Thur, 2/27 --- Romanticism and Orientalism - Once more, with feeling!
- Reading: Sophia Rose Arjana, "Orientalism" in Ch. 4 *The Monsters of Orientalism Muslims in the Western Imagination*. Oxford University Press, 2015: 92-103. • Nochlin, Linda "The Imaginary Orient" in Nochlin, Linda, *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. Westview Press. 34-59
- (Suggested Reading: Gardner, Ch. 27 - pp. 754-769 intro sections, David's students, Romanticism; pp. 770-775 Landscape Painting)

Week 7:

Tue, 3/3 --- ** PRESENTATIONS IV ** - Group 4 presents, Group 3 responds
Engaging Ethically in Your Community

Thur, 3/5 --- Photography in the Nineteenth Century
- (Suggested Reading: Gardner, Ch. 27 - pp. 791-796 Photography)

Week 8:

Tue, 3/10 --- Section - midterm review - Study Skills

Thur, 3/12 --- ** MIDTERM **

Week 9:

Tue, 3/17 --- SPRING BREAK

Thur, 3/19 --- SPRING BREAK

Week 10:

**Tue, 3/24 --- Section - Thinking about museums (and the essay assignment) // peer mentors
[Topic Mentors' Choice]**

- Reading: Elizabeth Rodini, "Looking at Art Museums," Smarthistory, May 31, 2019.
Accessed Jan. 14, 2020, <https://smarthistory.org/looking-art-museums/>

Thur, 3/26 --- Japan - Ukiyo-e and the merchant class

- (Suggested Reading: Gardner, Ch. 34 - pp. 1004-1009 intro and all Muromachi sections;
pp. 1010-1017 Sen No Rikyu, Shino Ceramics, Edo / Ch. 28 - p. 808 Japonisme)

Week 11:

Tue, 3/31 --- HOLIDAY - Cesar Chavez Day

Thur, 4/2 --- Realism / Impressionism - Representing class in industrialized Europe

- (Suggested Reading: Gardner, Ch. 27 - pp. 775-782 Realism through Manet / Ch. 28 - pp.
798-809 intro sections and Impressionism)

THEME III - Modern Definitions of Art

Week 12:

**Tue, 4/7 --- Section - Impressionism and gender; Time Management Going into the End of
the Semester**

- Reading: Paul Smith, excerpts from "Impressionist Women and Women Impressionists"
from *Impressionism Beneath the Surface* (NY: Harry N. Abrams, 1995), 59-65, 70-74.

Thur, 4/9 --- Post-Impressionism / Cubism - Avant-Garde painting and primitivism

- (Suggested Reading: Gardner, Ch. 28 - pp. 811-817 Post-Impressionism through Gauguin
/ Ch. 29 - pp. 834-839 intro sections and Fauvism, pp.844-855 Cubism and other avant-
garde painting, pp.880-881 De Stijl)

Week 13:

Tue, 4/14 --- Section - Re-thinking museums (and Picasso)

- Reading 1: "Faith Ringgold, *American People Series #20: Die*," MoMA.org, accessed Jan. 9, 2020, <https://www.moma.org/collection/works/199915>
- Reading 2: Helen Molesworth, "The Kids are Always Right: Helen Molesworth on the Reinstallation of MoMA's Permanent Collection," *Artforum*, January 2020, vol. 58, no. 5, excerpts.

Thur, 4/16 --- ** ESSAY DUE ** // Avant-Garde new media / the American Scene

- (Suggested Reading: Gardner, Ch. 29 - p. 850 collage; pp. 856-858 Dada; pp. 862-869 and 888-890 United States; pp. 874-879 Surrealism)

Week 14:

Tue, 4/21 --- Section - Avant-Garde Manifestos: new definitions of art

- Reading 1: Marcel Duchamp, "The Richard Mutt Case" (1917) from *Art in Theory 1900-2000*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 252.
- Reading 2: Filippo Tommaso Marinetti, excerpts from "The Founding and Manifesto of Futurism" (1909) from *Art in Theory 1900-2000*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 146-49.
- Reading 3: Tristan Tzara, excerpts from "Dada Manifesto 1918" from *Art in Theory 1900-2000*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 252-54.

Thur, 4/23 --- Art and fascism

- Reading: Smarthistory essay - "Art in Nazi Germany" <https://smarthistory.org/art-in-nazi-germany/>
- (Suggested Reading: Gardner, Ch. 29 - p. 877 Degenerate Art)

Week 15:

Tue, 4/28 --- Section - Fascisms and modernisms

- Reading 1: Adolph Hitler, Speech inaugurating the 'Great Exhibition of German Art' from *Art in Theory 1900-2000*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 439-441.
- Reading 2: Mario Sironi, excerpts from "Manifesto of Mural Painting" from *Art in Theory 1900-2000*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 424-426.

Thur, 4/30 --- Mexican muralism, Art and resistance

- (Suggested Reading: Gardner, Ch. 29 - pp. 850-851 Picasso's *Guernica*; pp. 890-893 the Mexican Muralists: Orozco and Rivera)

Week 16:

Tue, 5/5 --- Section - Final review

Thur, 5/7 --- Art after World War II: the expanded field

- (Suggested Reading: Gardner, Ch. 30 - pp. 898-900 intro sections, pp. 913 - 917 Pop Art, pp. 932-938 Environmental Art through New Media / Ch. 31 - pp. 964-972 Environmental Art through New Media)

Week 17:

Thur, 5/14 --- ** FINAL EXAM **

- Our final exam is Thursday, May 14, 2:00 - 3:50 p.m. (*note start time!*)

**Arth 210: Intro to Art History (Prehistoric – Medieval)
Sonoma State University, Spring 2021
4 units, GE – category C1**

Instructor:	Dr. Jennifer Roberson
Office Location:	
Telephone:	
Email:	jennifer.roberson@sonoma.edu
Office Hours:	MW 3-4:30
Class Days/Time:	MW 1 – 2:50, TTH 3 – 4:50
Classroom:	Online

Course Description

This course is designed to introduce the major developments in art and architecture from the prehistoric through the late Medieval periods. It will focus primarily on artistic trends in Europe and the Mediterranean region but also will include sections on Asia and Africa. As the scope of the course is vast, the focus will be on objects that are representative of a specific style period or movement (religious, political, social), emphasizing the ways that art functions as aesthetic objects and as cultural artifacts.

Students who have taken ARTH 160A will not receive credit for taking ARTH 210.

Course Goals and Student Learning Objectives

- Hone description and observation skills
- Recognize and identify various style periods from the Prehistoric through the Medieval periods
- Recognize and identify individual works by title, date, style, and location
- Define and use art historical terminology
- Write essays addressing the significance of a work of art in terms of its historical and cultural context
- Appreciate and understand approaches to artistic expression used by peoples in different places and times
- Discuss issues related to the field of art history such as looting, antiquities trade, preservation, conservation and collecting art
- Develop ability to analyze unknown works of art to determine their function, place and date of creation, and significance to the cultures to which they pertain

Required Text

Kleiner, Fred. *Gardner's Art Through the Ages: A Global History*. Vol. 1. 14th edition. Boston: Thomson Wadsworth, 2013. ISBN: 978-1-111-77158-4 Available at the SSU bookstore and online at cengagebrain.com. Older editions of the text are acceptable but the images and chapter numbers may not be the same.

Course Requirements

Should we experience a major disruption during the semester, due dates and other requirements will be adjusted. I will communicate with you via email.

Weekly Modules

Each week we will meet at 1pm on Monday/Wednesday or 3 pm on Tuesday/Thursday for a combination of lecture and discussion. Also, each week you will have to complete a module. Each module includes assigned readings, other materials such as lists of vocabulary and works of art, and assignments.

Attendance

This class is designed to be synchronous, meaning we will meet in real time every MW or TTH. The lectures will regularly introduce additional material *not* covered in your readings so it is important to be present and take notes and ask questions. Come to class having done the readings. Ask questions! Talk to your classmates! Engage with the material.

Also, please turn off devices and close windows you don't need open while in class. If you miss class, you are still responsible for the material presented that day. Also, assignments due on the day you missed class are still due that day. Late assignments will lose 5% of the available points per day late, unless an extension has been given (you must contact me before the assignment is due with a serious reason for needing an extension).

Readings: It is helpful if you complete the readings before class. On the [Syllabus](#), there is a schedule of lecture topics and readings which will serve as an outline for the course. As the course proceeds, adjustments to this schedule may be made.

Exams: There will be four exams during the semester. The exams will include multiple choice questions, unknown works of art, short answers and essays. Make-up exams are only available with verification of illness or emergency. If you miss an exam, you will receive a "0" for that exam. To make up an exam, you **must** contact me within 24 hours with a **valid** excuse. Failure to do so will result in a zero. Exams will cover information from the textbook, outside readings, and lectures. All work must be your own and in your own words. Your answers should be based on the material presented in class. Information copied from online sources (unless assigned) will not be accepted. Cheating or plagiarism will result in a 0 on the assignment and possible failure of the class.

Discussions: Discussion assignments ask you to respond to a question, a work of art, or some other issue relating to the class. Often discussions will include both an Initial Post and a Response Post, and there will be 2 different due dates. When a discussion assignment includes an Initial and Response post, both posts must be completed by their due dates to receive full credit.

Paper: A short paper (2-3 pages single-spaced) is due between March 3-9. Instructions for the paper are posted on the course homepage. It is your responsibility to make sure your assignment has properly posted. Missing papers will receive a "0." Late papers

(after March 9) will be downgraded (5 points per day with minimum of grade of 50 if assignment would originally have received at least a grade of 50).

Grading Policy

Exams (4 total)	17.5 % each = 70%	A (100-90) = excellent work
Discussions/Homework	17.5%	B (89-80) = good work
Paper	12.5%	C (79-70) = satisfactory work
		D (69-60) = unsatisfactory work
		F (59-0) = unacceptable, failing

Note on Grades:

- There are no extra credit opportunities, so please put your best effort into the discussions, exams, and papers.
- All work must be your own and in your own words. Your answers should be based on the material presented in class. Information copied from online sources (unless assigned) will not be accepted. Cheating or plagiarism will result in a 0 on the assignment and possible failure of the class.

Course Schedule

The course schedule is subject to change. Additional readings, assignments, etc may be assigned and will be posted in Canvas. If, for any reason, classes are temporarily suspended (for example, due to a power shut off), I will adjust the schedule. I will email you and update the Canvas page as soon as possible to reflect the changes.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. - [SSU University Policies](#)Links to an external site.

Academic Integrity (Cheating and Plagiarism)

Students should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

If you are unsure what constitutes plagiarism, please contact me.

Title IX

If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a [Title IX office](https://web.sonoma.edu/hr/titleix/)[Links to an external site.](#) (<https://web.sonoma.edu/hr/titleix/>)[Links to an external site.](#) with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273).

DSS

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS) located in Schulz 1014A. Please contact DSS as early as possible in order to avoid a delay in receiving accommodation services. The use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on [Disability Access for Students](#)[Links to an external site.](#).

- Phone: (707) 664-2677
- Phone TTY/TDD: (707) 664-2958
- [DSS Website](#)[Links to an external site.](#)

Counseling and Psychological Services (CAPS)

- Phone: (707) 664-2153
- [CAPS Website](#) [Links to an external site.](#)

Strategies for Success in This Course

1. Learning art history has some features in common with learning a language. Regular study and review are very important as you will not be able to absorb and understand the material just before the exam.
2. Attendance is crucial to your understanding - much information given in class is not included in the textbook. Grasping the bigger picture requires both your attendance and attentiveness.
3. One of the major mistakes students make is coming to class without having read the material. Read the assigned readings BEFORE class. This way, you will already be familiar with the subject matter that will be discussed and more able to contribute to discussion. Listening to the lecture and other people's questions is NOT enough. Also, if there are any aspects of the reading that are unclear to you, you can clarify them in class.
4. Take notes during class. Some questions to keep in mind include: What makes a particular work distinct, innovative, or characteristic of a specific period? What defines different style periods – how can you distinguish them? How would you characterize them? What new vocabulary has been introduced and how is it defined?

5. Preparing for Exams: On the exams, you will be required to identify works on the slide lists in terms of the period during which they were made and explain what is significant about them. You may also be asked to define art historical terms and discuss the characteristics of the periods. Make sure you can do this. Flashcards may be helpful. Also, it may be helpful to make a list of characteristics for each period. Or, try to explain what is typical of the various periods to a classmate. If you feel comfortable explaining a style (i.e. Greek) verbally to a friend or family member, that's a good sign that you'll be able to answer related questions on the exam. Studying in groups also may be helpful.

Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 25 – 28	Introduction and Overview (Introduction) Prehistoric Europe and West Asia (Chap. 1) Discussion: What is your favorite work of art? – Due Jan. 29/31
		Unit 1: Prehistoric and Ancient Peoples
2	Feb. 1 – 4	Ancient Near East (Chap. 2) and Ancient Egypt (Chap. 3) Discussion: Royal Burial at Ur
3	Feb. 8 – 11	Ancient Egypt (Chap. 3) and Prehistoric Aegean (Chap. 4) → Describing a work of art (in class in groups on Mon/Tues) Discussion: Analyzing a work of art (due Wed/Th)
4	Feb. 15 – 18	Ancient Greece (Chap. 5) Discussion: The Parthenon Marbles, Where do They Belong?
5	Feb. 22 – 25	Exam #1? 22/23 Ancient Art of Africa (Chap. 19, 521 – 525)
6	March 1 – 4	Paper Due (March 3/4 or March 8/9) Ancient Art of South Asia (Chap. 15, 422 - 434)
7	March 8 – 11	Ancient Art of China (Chap. 16, 448 – 459) https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/v/working-jade (very short video on working jade)
8	March 15 – 18	Ancient Art of Japan (Chap. 17, 474 – 480) Exam #2 (17/18)
		Unit 2: From Ancient to Medieval
9	March 22 – 25	SPRING BREAK

Week	Date	Topics, Readings, Assignments, Deadlines
10	March 29 – April 1 March 31 – NO CLASS	Italy Before the Romans: The Etruscans (Chap. 6)
11	April 5 - 8	Ancient Rome (Chap. 7) and Late Antiquity (Chap. 8) Discussion: Augustus and his achievements
12	April 12 – 15 NO CLASS 15 th HIAA Biennial	Rome in the East: The Art of Byzantium (Chap. 9) and Art of the Traditional Islamic World (Chap. 10, 282-294) Discussion: Sound and Water in Islamic Architecture
13	April 19 – 22	Medieval Art of West Africa (Chap. 19, 525 – 529) EXAM 3 (21/22)
14	April 26 – 29	Hindu Art and Architecture (Chap. 15, 434-441)
15	May 3 - 6	Tang and Song China (Chap. 16, 461-468) and Asuka, Nara, and Heian Japan (Chap. 17, 480 – 486)
16	May 10 - 13	Medieval Europe (Early, Romanesque and Gothic) (Chap. 11-13), Discussion: Manuscript illumination
FINA L	May 17/18	1- 3/3:30 – 5:30

Slide Outline

Prehistoric Europe and West Asia

Nude Woman (Venus of Willendorf), 28000-25000 BCE
Hall of the Bulls, Lascaux, France, 15000-13000 BCE
Rhinoceros, Wounded Man, and Bison, Lascaux Cave, France, 15000-13000 BCE
Catal Hoyuk, restored view, Turkey, 6000-5900 BCE
Landscape with Volcanic Eruption (?), Catal Hoyuk, 6150 BCE

Ancient Near Eastern

White Temple and Ziggurat, Uruk, 3200-3000 BCE
Female Head from Uruk, 3200-3000 BCE
Presentation of Offerings to Inanna (Warka Vase), from Uruk, Iraq, ca. 3200–3000 BCE
Statuettes of Worshipers, 2700 BCE
War side of the Standard of Ur, 2600 BCE

Ancient Egyptian

Palette of Narmer, 3000-2900 BCE
Great Pyramids of Giza, 2551-2528, 2520-2494, 2490-2472 BCE

Khafre Enthroned, 2520-2494 BCE
Seated Scribe, 2450-2350 BCE
Mortuary Temple of Hatshepsut, 1473-1458 BCE
Hatshepsut with offering jars, ca. 1473–1458 BCE
Fowling Scene, Tomb of Nebamun, 1400-1350 BCE
Death mask of Tutankhamen, from the innermost coffin in his tomb at Thebes, Egypt, Dynasty XVIII, ca. 1323 BCE

Ancient Aegean

Palace at Knossos, Crete, 1700-1400 BCE
Bull-Leaping, Knossos, Crete, 1450-1400 BCE
Sarcophagus, Hagia Triada (Crete), ca. 1450–1400 BCE
Marine style Octopus Jar, Crete, 1500 BCE
Lion Gate, Mycenae, 1300-1250 BCE
Treasury of Atreus, Mycenae, 1300-1250 BCE

Ancient Greek

Kroisos, from Anavysos, Greece, ca. 530 BCE
Peplos Kore, c. 530 BCE
ANDOKIDES PAINTER, Achilles and Ajax playing dice, c. 525-520 BCE
Kritios Boy, c. 480 BCE
Doryphoros (Spear Bearer), POLYKLEITOS, c. 450-440 BCE
Parthenon, IKTINOS and KALLIKRATES, 447-438 BCE

Ancient Art of Africa

Running Woman, rock painting from Algeria, c. 6000 – 4000 BCE
Nok Head, from Nigeria, c. 500 BCE – 200 CE
Head, from Lydenburg, South Africa, c. 500 CE

Ancient South Asian

Great Bath, Mohenjo-daro, Pakistan, ca. 2600–1900 BCE
Robed male figure, ca. 2600–1900 BCE
Nude Male Torso, ca. 2000-1900 BCE
Seal with seated figure in yogic posture, ca. 2600–1900 BCE
Great Stupa, Sanchi, India, 3rd c BCE – 1st c CE
Elephants and yakshi, east torana, Great Stupa, Sanchi, India 1st c BCE – 1st c CE
Life and Death of the Buddha, frieze from Gandhara, Pakistan, 2nd c CE
Seated Buddha preaching first sermon, from Sarnath, India, c.450-500 CE

Ancient Chinese

Yangshao Culture Vases, c. 3000 BCE
Guang, probably from Anyang, China, Shang dynasty, c. 1200-1000 BCE
Standing figure, from Sanxingdui, China, ca. 1200–1050 BCE
Bi Disk with Dragons, China, c. 300 BCE
Army of the First Emperor of Qin, Lintong, China, c. 210 BCE
Funeral Banner (Tomb of Marquise of Dai), c. 168 BCE
Model of a House, 1st century CE
Shakyamuni Buddha, Zhao Dynasty, China, 338 CE

Ancient Japanese (Jomon, Yayoi and Kofun Periods)

Vessel, from Miyanomae, c. 2500 – 1500 BCE

Dotaku with incised Figural Motifs, c. 100 – 300 CE

Tomb of Emperor Nintoku, c. 375 – 425 BCE

Haniwa warrior, c. 400 – 550 CE

Main Hall of Ise Jingu, Ise, 4th c. and later

Etruscan

Model of a Typical Etruscan Temple, 6th century BCE

Apulu (Apollo), c. 510-500 BCE

Sarcophagus with reclining couple, c. 520 BCE

Interior of the Tomb of Reliefs, 3rd century BCE

Roman

Temple of Portunus, Rome, c. 75 BCE

Head of an Old Man, c. 50 BCE

Atrium of the House of the Vettii, Pompeii, c. 150 BCE

Portrait of Augustus as general, Prima Porta, c. 20 BCE

Ara Pacis and details, Rome, 13-9 BCE

Colosseum (Flavian Amphitheater), Rome, c. 70-80 CE

Column of Trajan, Forum of Trajan, Rome, 112 CE

Mummy Portrait of a Priest of Serapis, Hawara, Egypt, c. 140-160 CE

Late Antique

Good Shepherd, ceiling painting, Catacomb of Sts. Peter and Marcellinus, Rome, 4th c

Sarcophagus of Junius Bassus, Rome, c. 359

Old St Peter's, Rome, c. 320

Good Shepherd Mosaic, Mausoleum of Galla Placidia, Ravenna, c 425

Suicide of Judas and Crucifixion of Christ, ivory, c. 420

Byzantine

ANTHEMIUS of TRALLES and ISODORUS of MILETUS, Hagia Sophia, interior, exterior, Constantinople (Istanbul), 532-37 CE

Justinian and Attendants, mosaic, San Vitale, Ravenna, c. 547 CE

Virgin (Theotokos) and Child between Saints Theodore and George, icon, c. 600 CE

Christ as Pantokrator, Church of Dormition, Daphni, Greece, c. 1090-1100 CE

Crucifixion, mosaic in the Church of the Dormition, Daphni, Greece, c. 1090–1100 CE

Early Islamic Art

Dome of the Rock (interior and exterior), Jerusalem, 687–692 CE

Great Mosque (aerial and mosaic), Damascus, Syria, 706–715 CE

Koran page, 9th or early 10th century

Great Mosque, Córdoba, Spain, c. 750-965 CE

Medieval Art of West Africa

Roped Water Basin, Igbo Ukwu, Nigeria, 9th – 10th c CE

Equestrian Figure on Fly-Whisk Hilt, Igbo Ukwu, Nigeria, 9th – 10th c CE

King, from Ita Yemoo (Ife), Nigeria, 11th – 12th c CE
Great Mosque, Djenne, Mali, 13th c CE

Medieval Hindu Art and Architecture

Boar Avatar of Vishnu Rescuing the earth, Udayagiri, India, c. 425 CE
Shiva as Mahadeva, Elephanta, India, c. 550-575 CE
Vishnu asleep on the Serpent Ananta, Vishnu Temple, Deogarh, India, c. 525 CE
Rajarajeshvara Temple, Thanjavur, India, c. 1010
Vishvanatha Temple, Khajuraho, India, c. 1000
Shiva as Nataraja, India, c. 1000 CE

Tang and Song China

Vairocana Buddha, Longmen Caves, Luoyang, China, completed 675 CE
Paradise of Amitabha, wall painting, Dunhuang, China, c. 750 CE
YAN LIBEN, Emperor Xuan and Attendants, detail of Thirteen Emperors, c. 650 CE
Neighing Horse, 8th – 9th century CE
FAN KUAN, Travelers Among Mountains and Streams, 11th century CE
MA YUAN, On a Mountain Path in Spring, 13th century CE

Asuka, Nara and Heian Japan

TORI BUSSHI, Shaka Triad, 623 CE
Kondo, Horyuji, c. 680 CE
Phoenix Hall, 1053 CE
Genji Visits Murasaki, Tale of Genji, c. 1100 – 1150 CE
The Flying Storehouse, Legends of Mount Shigi, c. 1175 CE

Early Medieval Art of Europe

Purse cover from Sutton Hoo, England, c. 625 CE
Wooden Portal of the Stave Church at Urnes, Norway, c. 1050-1070 CE
Chi-Rho-Iota Page, Book of Kells, c. 800 CE

Romanesque Art

Saint-Sernin, Toulouse, France, c. 1070-1120 (aerial, interior, plan)
GISLEBERTUS, Last Judgement, tympanum, Saint-Lazare, Autun, France, c. 1120-1135
Virgin and Child (Morgan Madonna), 12th century CE
The vision of Hildegard of Bingen, from Trier or Bingen, Germany, ca. 1050–1079 CE
Funeral Procession, detail of the Bayeux Tapestry, c. 1070-80 CE

Gothic Art

Chartres Cathedral, Chartres, France
Old Testament Kings and Queens, Jamb statues, Chartres, c 1145-55 CE
Rose window and lancets, Chartres Cathedral, c 1220 CE
Annunciation and Visitation jamb statues, Reims Cathedral, Reims, France, c 1230 CE
Virgin of Jeanne d'Evreux, Saint-Denis, France, 1339 CE

ARTH211 – Ch'ien
Spring 2020

ARTH 211 Introduction to Art History: 14th Century – Modern

Tuesday and Thursday 10:00 – 11:50, Art 108

Dr. Letha Ch'ien

chienl@sonoma.edu

Office Hours: Mon. 12:00 - 1:30pm; Thur. 11:30 - 12:30pm, Art 105

Course Description

A survey course covering painting, sculpture and architecture from the Renaissance to the present with a global perspective. Satisfies GE Area C1 (Fine Arts). Students who have taken ARTH 160B will not receive credit for taking ARTH 211. This class will blow your mind.

Learning Objectives

- Develop visual literacy with a diverse range of cultural artifacts and visual systems
- Understand the relationship between the arts and their particular social, historical and cultural contexts paying attention to cross cultural similarities and differences.
- Understand the significance of works of art and develop a language and appropriate vocabulary to communicate about them.
- Develop skills in seeing, describing and analyzing works of art and their relationships to historical and cultural contexts and express that knowledge both orally and in writing.

Assignments

Attendance & Participation	15%	
Midterm	20%	03/05
Museum Paper	25%	03/24
Final	25%	05/12

Extra Credit: *up to 3 points each on the midterm or final. You may turn in one assignment per week.*

- Attend a cultural event (GMC, campus lecture, theater, concert, etc. *ask me if you're not sure*) and write a 1-2 page report
- Read a scholarly art history article and write a 1-2 page report
- Go to a museum or gallery and write a 1-2 page report on a work of art and/or exhibit

Grading:

Grades signify as follows:

A = Excellent B = Good
C = Average D = Inadequate F = Failing

If you believe you have received a grade in error, you may submit a request for review. Each request needs to be accompanied by a one-page essay explaining why you believe the original grade to be in error and citing evidence for your argument. Tardy papers will be penalized a full letter grade each day it is late – n.b. the end of lecture is late. Extensions must be requested in advance of the due date.

All work must cite sources appropriately using either MLA or Chicago style citation guidelines. Failure to credit others' ideas and research is plagiarism and will result in a failing grade on the

assignment and a failing grade in the course. You will be reported to the Office of Student Judicial Affairs. If you have questions regarding citation, please come and talk to me *before* the assignment is due. Significant grammar, citation, and/or spelling errors will result in an automatic 1/3 grade reduction.

Papers and assignments are due *at the beginning of class* and are otherwise marked late.

Please print the reading before coming to class.

Dropping and Adding

Students are responsible for understanding add/drop policies and procedures. Registration information is available at <http://web.sonoma.edu/registration/>

Add/Drop policy information is available at <http://web.sonoma.edu/exed/geninfo/drop-refunds>.

Textbook

A textbook is not required, but it is recommended. Art history survey courses cover a lot of history and many different cultures. Textbooks help organize and make sense of what can become a swirl of information. Marilyn Stokstad, *Art History*, any edition is fine, though newer is better.

SSU Writing Center 1103 Schultz

The SSU Writing Center is available to provide tutoring support as you work on the writing for this course. The Center is open during regular business hours each weekday. To work with a tutor, you can make an appointment by calling the Center at 664-4401.

Recording

Recording (audio or video) of this course is prohibited unless explicitly permitted by instructor consent in accordance with disability accommodations. Any recordings made in connection with DSS accommodations are for the student's personal academic use only and may not be distributed in any manner.

FAQs

- The library is great! It can be accessed online <http://library.sonoma.edu> and in person. I highly recommend contacting Mary Wegmann, our arts librarian for research help. You can begin with something as unformed as “I don’t know where to begin.” Mary.Wegmann@sonoma.edu.
- Counseling and Psychological Services have drop-in appointments at Stevenson 1088 (707-664-2153) <http://web.sonoma.edu/counselingctr/>
- If you require classroom accommodations, please contact Disability Services <http://web.sonoma.edu/dss/> and let me know so we can work together.
- The SSU Writing Center is located at Schulz 1103. You can make appointments for individual tutoring covering punctuation, citation formats, and even form a writing group. <http://web.sonoma.edu/writingcenter/>
- You may call me Dr. Ch'ien or Prof. Ch'ien and my pronouns are she/hers. If I make a mistake with your pronouns or name pronunciation, please let me know.

ARTH211 – Ch'ien
Spring 2020

- If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a Title IX office <https://web.sonoma.edu/hr/titleix/> with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273)
- Hungry? Lobo's Pantry provides food in Zinfandel across from the Student Health Center. Hours can be found here: <https://web.sonoma.edu/studentaffairs/cocurriculum.html>
- If you experience a gap in childcare that could prevent you coming to class, please feel free to bring your child. Parenting students may sit near the door in case they need to exit; non-parenting students can leave those seats free for their classmates.
- When sending me an email, please identify the class and introduce your question, topic, issue, etc. I receive a lot of email and the information helps me respond.

Class Schedule *subject to change*

Please print the reading before coming to class.

01/21 Lecture 01 Introduction Late Medieval Europe

01/23 Lecture 02 Northern Renaissance I

01/28 Lecture 03 Quattrocento Italy I

01/30 Discussion 01 Period Eye

Reading • Sections I and II in Baxandall, Michael, *Painting and Experience in Fifteenth-Century Italy*, (Oxford, Oxford University Press), 1972 pp 1-50.

02/04 Lecture 04 Quattrocento II

02/06 Lecture 05: Yuan & Ming Dynasty China

02/11 Discussion 02: Things vs. Art

Reading • Clunas, Craig, "Introduction" *Superfluous Things: Material Culture and Social Status in Early Modern China* (Honolulu, University of Hawai'i Press, 2004): 1-8.

02/13 **AI WEIWEI NEVER SAY SORRY**

02/18 Lecture 06: Cinquecento Italy

02/20 Discussion 03: Artistic Freedom

Reading: • Selections from the Council of Trent 1563 and Veronese's Trial Before the Holy Tribunal pp. 62-70. (Holt Documentary History of Art)

02/25 Lecture 08: Aztec & Inka Empires

02/27 Lecture 09: Northern Renaissance II

03/03 **MIDTERM REVIEW**

ARTH211 – Ch'ien
Spring 2020

03/05 MIDTERM

03/10 Lecture 10: Italian Baroque

03/12 Lecture 11: Northern Baroque Art

SPRING BREAK March 16 – 20

03/24 Lecture 12: Early Modern African Kingdoms: Igbo, Benin

03/26 Discussion 04: Restitution

Reading: • Farago, Jason "Artwork Taken From Africa, Returning to a Home Transformed," *New York Times* Jan. 3, 2019 <https://nyti.ms/2RmGpgn>

• Artnet article - "Benin's Looted Bronzes Are All Over the Western World"
<https://news.artnet.com/art-world/benin-bronzes-restitution-1322807>

03/31 **Cesar Chavez Holiday**

04/02 **NO CLASS**

Go to a museum for the paper assignment.

04/07 Lecture 13: Rococo and Neoclassicism

04/09 Lecture 14: Romanticism & Orientalism

04/14 Discussion 05: Orientalism

Reading: • Nochlin, Linda "The Imaginary Orient" in Nochlin, Linda, *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. Westview Press. 34-59 • Meagher, Jennifer. "Orientalism in Nineteenth-Century Art" Heilbrunn Timeline of Art History, *Metropolitan Museum of Art*. https://www.metmuseum.org/toah/hd/euor/hd_euor.htm

04/16 **Annabelle Lopez Ochoa Lecture at 4:30pm**

** No class at 10:00am **

04/21 Lecture 15: Realism and Impressionism

04/23

04/28 Lecture 16: 19 - 20th c. Indigenous North American Art

** Annabelle Lopez Ochoa Essay Due **

04/30 Lecture 17: Early 20th c. Art in Europe & America

Reading: Helen Molesworth, "Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades" *Art Journal* 57, No. 4. (Winter, 1998), pp. 50-61.

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05/05 Lecture 18: Post-War Modernism

Reading: • Lin, Maya. "Making the War Memorial," *New York Review of Books*, Nov. 2, 2000. (9 pages, unnumbered)

05/07 **FINAL REVIEW**

Final Exam: **Tuesday, May 12 11:00 - 12:50 **

ARTH 211-002
Spring 2020
Sonoma State Univ.
4 units, GE - cat. C1

Introduction to Art History: Renaissance to Modern Art

Location: Art 108
Time: Wed, 8:00 - 11:40 a.m.

Instructor: Dr. Jennifer Bethke
Office Hours: Thursdays, 11:00 a.m. - noon, and by appt., Art 110
Email: bethke@sonoma.edu
Mailbox: Art Dept Office, Art 128

Course Description:

This course introduces the major developments in art and architecture from the Renaissance through the Modern periods. It will focus on artistic trends in Europe, and will also include sections on Islamic art, China, Japan, and Africa. Since the scope of the course is quite broad, our focus will be on selected artists and art objects that are representative of their socio-historical moment, and which present the political, religious and cultural dynamics of their time. We will also study the artistic styles of different periods, and consider art's aesthetic functions.

Student Learning Outcomes:

At the end of this course, you should be able to:

- Demonstrate literacy in the art history of early modern through modern European and selected other societies, by showing knowledge of representative works.
- Explain examples of the relationship between the arts and their social, historical and cultural contexts.
- Know about a variety of materials and artistic techniques, and their relationships to historical and cultural contexts.
- Describe and analyze works of art and their connection to historical and cultural contexts, and express that knowledge both verbally and in writing.

Books to purchase, rent, or access on reserve:

- **REQUIRED** - Fred Kleiner, *Gardner's Art Through the Ages: A Global History*, 14th edition, Volume II (2013) -- ISBN 9781111771522.

Available at the SSU bookstore, and on reserve at the SSU library.

- *The 14th edition of the textbook is required (earlier editions will not match our class assignments and are missing images)*
- *Be sure to buy the "Global History" version of the textbook*
- *You do NOT need to have an online access code with your book*

Class Canvas page:

- Our class schedule, required reading, paper assignments, etc. are all posted on Canvas.
- Canvas is also where you will access all **class handouts**, including the **syllabus**, **weekly image lists**, and **required reading pdf's**.

Course Requirements and Grades:

Your grade is based upon the requirements listed below. Assignments will be graded as follows:

10% - - - - Attendance and Participation

30% - - - - 4 Reading-Response Essays

10% - - - - ‘Mini’ Midterm

20% - - - - Midterm Exam

30% - - - - Final Exam

(Optional extra credit: Museum visit essay: 1/2 point class grade-raise if B or better)

• **Attendance and Participation (10%)** You are required to attend all lectures. Much of the material presented in lecture is not included in your textbook, so attending class is absolutely critical in this class. I will often take roll twice in class - if you’ve left before class ends you will be marked absent for the day. Attendance will be tracked on Canvas (attending class = 2 points / tardy = 1.5 points). Excessive tardiness, leaving early, or having your cell phone out are all grounds for being marked absent.

We will often do in-class activities or assignments. These will be done in groups, in pairs, individually, or as a full class. Activities will vary widely, and will range from reading and discussion, to short writing assignments, to group presentations, even to occasional games.

Good participation means doing the activities, but also tossing ideas around, being willing to experiment and wonder, and asking questions. I understand that not everyone is naturally inclined to speak in class settings. If this describes you, I recommend 'biting the bullet' and speaking early in the semester – the more often you contribute, the easier it gets (truly!).

• **Reading-Response Essays (4 of them) (30% total)** Four short essays will be due over the course of the semester, which will be responses to reading assignments of primary sources written during our periods of study. Each essay will be 1-2 pages. They will be graded on quality of content, and quality of writing. Missed essays will result in a 0 grade, which will severely impact your grade here - turn in *all 4* essays.

• **‘Mini’ Midterm (10%)** The ‘mini’ midterm, like the midterm and final exams, will cover information from the textbook, Canvas readings, and lectures. The ‘mini’ midterm is meant to prepare you for the exams; as such, it will be shortened version of the types of questions you’ll see on the midterm and final: slide IDs (identifying the title, artist, period style, and date of an artwork), definitions of terms, short answer questions, and one longer essay. You may not miss the ‘mini’ midterm. Make-up exams will only be allowed if arrangements are made *in advance*, with a written excuse from a doctor or consultation with me about dire extenuating circumstances.

• **Midterm and Final Exam (20 and 30%)** The midterm and final exams will cover information from the textbook, Canvas readings, and lectures. The exams will consist of slide

IDs, definitions of terms, short answer questions, and longer essays. You may not miss an exam - if you do, you are in danger of failing the class. Make-up exams will only be allowed if arrangements are made *in advance*, with a written excuse from a doctor or consultation with me about dire extenuating circumstances.

• **Optional Extra Credit Opportunity** You may write an optional, 2-3 page essay for extra credit if you choose. If you receive a B or better on the essay, your overall class grade will be raised by a 1/2 point (e.g. from B- to B). The essay will be based on a museum trip to either the San Francisco Legion of Honor, or a local art museum that I will choose. It will be due at the end of the semester.

Basic Explanation of Grades:

A = Outstanding work, indicated by an excellent critical understanding and articulation of course material, and the demonstration of independent thinking.

B = Good work, indicated by a much more than satisfactory understanding and articulation of course material.

C = Satisfactory work, indicated by a basic understanding and articulation of course material.

D = Unsatisfactory work, indicated by inadequate understanding and articulation of course material.

F = Failure to complete all course work and/or inability to demonstrate an understanding and articulation of course material.

Viewing your grades during the semester:

• All grades are posted to Canvas over the course of the semester.

Note:

• Academic dishonesty including plagiarism and cheating is against SSU policy and will be penalized accordingly.

Strategies for Success in this Course:

• **Read the assigned readings before class, and take notes.** This way, you will already be familiar with the subject matter and more able to understand lecture. Understanding college-level texts requires that you to take notes as you read. I recommend printing out all Canvas reading pdf's, so you can adequately take notes. If you read without taking notes, you will have lost your thoughts by the time exams come.

• **Attend class.** Attending class is crucial to your success in this course. Much information given in class is not included in the textbook. Mastering class content requires both your attendance and attentiveness.

- **Take notes during class.** Some questions to guide your note-taking:
 - What defines different period styles – how can you distinguish them?
 - What historical context is relevant?
 - What new vocabulary has been introduced and how is it defined?
 - Who are the main artists discussed in class?
 - How are particular artworks distinct, innovative, or characteristic of a specific period?

- **Exams:** For the exams, there are two main strategies to keep in mind:
 - 1) Make sure you can define and describe all the period styles (e.g. Italian Renaissance, Impressionism, etc.) we discuss in class. It is helpful to make a list of characteristics for each period. Know the main artists associated with each period style. If you feel comfortable explaining a style verbally to someone, that's a good sign that you'll be able to answer related questions on the exam.
 - 2) You will be required to identify (ID) certain artworks. IDs you are responsible for are marked with an asterisk on each week's image list. Flashcards are useful for memorizing these.

The basic structure of the exams is posted on Canvas, and we will discuss exam content and strategy in class leading up to the exams.

• **Participate in class, for better comprehension and to prepare for the exams:** I design our class activities around honing your art history skills: looking carefully and analytically at art, practicing the comparative aspects of art history, and articulating your thoughts in writing are all skills we'll be working on via activities in class. Your robust participation means better success in class.

No-Technology Policy:

Put away your cell phones during class. Ringing or vibrating cell phones, texting, emailing and web surfing are distracting to you and your classmates, and disrespectful to your instructor. Use of your phone during class is grounds for being marked absent.

I strongly prefer that you not use laptops/tablets in the classroom. Using a pen and paper to take notes is better for your knowledge retention, much less distracting for your classmates and yourself, and more respectful to me.

Multiple studies have now shown that so-called "multitasking" with technology is deleterious to high-level thinking and concentration. My aim is to train your brain to be able to sustain long periods of rigorous concentration and analysis. Using phones and computers in the classroom directly undermines this goal.

No Recordings Policy:

Students may not record (audio or video) in this class except with my permission, and then only in accordance with DSS accommodations. Any recordings made in connection with a DSS accommodation are for the student's personal academic use only, and may not be distributed in any manner to any other individual.

University Policies:

Academic integrity

The University's Cheating and Plagiarism Policy is available online at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

CLASS SCHEDULE

Week 1:

Wed, 1/22 --- Introduction / Early Renaissance Painting – Giotto

- **Reading:**
 - Art Through the Ages: Skim pages p. xxi-xxxii - use these pages as you need during the semester as we talk about classical art and architecture, classical mythology, and Christian art.
 - Art Through the Ages: Ch. 14 - p.400-401 intro section, p.404-409 Painting and Architecture through Arena Chapel
- **Online:**
 - Explore the Smarthistory.org website. Look for sections that seem interesting and useful for our class content.

Week 2:

Wed, 1/29 --- Italian Renaissance Painting, Sculpture, and Architecture

- **Reading:**
 - Art Through the Ages: Ch. 14 - p. 410 artists' contracts / Ch. 21 - p.558-560 intro section and Renaissance Humanism, p. 560-568 sculpture through Donatello, p.572-582 Florentine painting, p.582-588 architecture through palazzi, p.589-593 Perugino and Piero della Francesca

- Online:

For this week, choose **one** Italian Renaissance video to watch on Smarthistory:

- Masaccio, Holy Trinity: <https://smarthistory.org/masaccio-holy-trinity/>
- Fra Angelico, Annunciation: <https://smarthistory.org/fra-angelico-the-annunciation-c-1438-47/>
- Botticelli, Primavera: <https://smarthistory.org/sandro-botticelli-la-primavera-spring/>
- Donatello, David: <https://smarthistory.org/donatello-david/>

Week 3:

Wed, 2/5 --- **** RESPONSE ESSAY #1 DUE ** -- Summary of Michael Baxandall, "Contracts" excerpts // Northern Renaissance / 16th Century Europe and the Power of the Church**

- Response Essay #1 Reading:

- Canvas reading handout: Michael Baxandall, "Contracts" excerpts from *Painting and Experience in Fifteenth-Century Italy* (Oxford Univ. Press, 1972), 1-23 excerpts

- Reading:

- Art Through the Ages: Ch. 20 - p.534-537 intro sections, p.538-548 Van Eyck, Van der Weyden, through Van der Goes
- Art Through the Ages: Ch. 22 - p.598-620 Da Vinci, Raphael, Michelangelo, through St. Peters, p.624-632 Venetian painting through Titian, p. 637 Veronese

- Online:

- Explore Michelangelo's Sistene Ceiling - be sure to zoom in!:

http://www.vatican.va/various/cappelle/sistina_vr/index.html

Week 4:

Wed, 2/12 --- **Italian Baroque Art and Architecture / Ottoman Art and Architecture**

- Reading:

- Art Through the Ages: Ch. 24 - p.668-686 Baroque art and architecture through Pozzo
- Canvas reading handout: "The Mosque," from Gardner vol. 1
- Canvas reading handout: Ottoman Empire and Sinan the Great, from Gardner vol. 1

Week 5:

Wed, 2/19 --- **** RESPONSE ESSAY #2 DUE ** -- Summary of Giovanni Bellori, "Life of Caravaggio" excerpts // The French Monarchy / Chinese Imperial Art**

- Response Essay #2 Reading:

- Canvas reading handout: Giovanni Pietro Bellori, "The Idea of the Painter" and "Life of Caravaggio" excerpts from *Lives of Modern Painters, Sculptors and Architects* (1672). "Idea" from *A Documentary History of Art, Vol. II*, ed. Eliabeth Gilmore Holt (Princeton Univ. Press, 1982), 94-96. "Caravaggio" from Walter Friedlaender, *Caravaggio Studies* (Princeton: Princeton University Press, 1955), p. 245-54.

- Reading:

- Art Through the Ages: Ch. 23 - p.656-658 France / Ch. 25 - p.714-721 intro on France, Louis XIV and Versailles, Poussin and Lorrain, p.697-700 intro on Flanders, Rubens section

- Art Through the Ages: Ch. 33 - p.988-999 through all of Ming Dynasty

- Online:

- Google video on Versailles: <http://www.versailles3d.com/en/in-video/from-louis-xiii-to-the-french-revolution.html>

Week 6:

Wed, 2/26 --- ** MINI MIDTERM **** // Aztec Art - Empires in the Americas / Dutch Baroque Art - Alternatives to State Power I**

- Reading:

- Art Through the Ages: Ch. 35 - p.1023-1028 Aztec empire

- Ch. 25 - p.694-697 intro sections, p.702-713 Dutch Republic

- Online:

- Mesoamerica, An Introduction on the Smarthistory site:

- <https://smarthistory.org/mesoamerica-an-introduction/>

Week 7:

Wed, 3/4 --- Spanish Monarchy - Alternatives to State Power II (sort of!) / Midterm exam review

- Reading:

- Art Through the Ages: Ch. 24 - p.687-692 Spain

- To aid in studying for the exam, you have at your disposal: Canvas handout posted at this week: "Exam Study Tips" and "Midterm Exam Structure"

Week 8:

Wed, 3/11 --- ** MIDTERM ******

Week 9:

Wed, 3/18 --- SPRING BREAK!

Week 10:

Wed, 3/25 --- Rococo, Natural Art, Neoclassicism / Modern Architecture

- Reading:

- Art Through the Ages: Ch. 26 - p.726-741 intro sections, Rococo, Enlightenment, 'Natural' art through Hogarth; p. 745-748 Neoclassicism through David
- Art Through the Ages: Ch. 27 - p.789-791 Paris Opera, St. Genevieve Library, Crystal Palace / Ch. 28 - p.830-832 Eiffel Tower, American skyscrapers

Week 11:

Wed, 4/1 --- RESPONSE ESSAY #3 DUE ** -- Summary of Denis Diderot, "Salon of 1763" and "Essay on Painting: excerpts // Romanticism / Realism**

- Response Essay #3 Reading:
 - Canvas reading handout: Denis Diderot, "Boucher" and "Greuze" in *The Salon of 1763* and Diderot, *Essay on Painting* excerpts (1765). *Salon of 1763* from *Art in Theory 1648-1815*, ed. Harrison, Wood, and Gaiger (Blackwell, 2000), 602-605. *Essay on Painting* from *A Documentary History of Art, Volume II*, ed. Elizabeth Gilmore Holt (Princeton U. Press, 1982), 312-316.
- Reading:
 - Art Through the Ages: Ch. 27 - p.754-769 intro sections, David's students, Romanticism; p.770-775 Landscape Painting
 - Ch. 27 - p.775-782 Realism through Manet
- Online:
 - Choose **one** Realism video to watch on Smarthistory:
 - Millet, The Gleaners: <https://smarthistory.org/millet-the-gleaners/>
 - Courbet, Burial at Ornans: <https://smarthistory.org/gustave-courbet-a-burial-at-ornans/>

Week 12:

Wed, 4/8 --- Early Photography / Japanese Art

- Reading:
 - Art Through the Ages: Ch. 27 - p.791-796 Photography
 - Art Through the Ages: Ch. 34 - p.1004-1009 intro and all Muromachi sections, p.1010-1017 Sen No Rikyu, Shino Ceramics, Edo / Ch. 28 - p.808 Japonisme

Week 13:

Wed, 4/15 --- Impressionism / Post-Impressionism, Symbolism

- Reading:
 - Ch. 28 - p.798-809 intro sections and Impressionism
 - Art Through the Ages: Ch. 28 - p.811-817 Post-Impressionism through Gauguin; p.819-823 Symbolism through Klimt

Week 14:

Wed, 4/22 --- ** RESPONSE ESSAY #4 DUE ** -- Summary of Edvard Munch, Notebook and Diary Entries // Early 20th-Century Avant Garde - Painting, and New Media

- Response Essay #4 Reading:
 - Canvas reading handout: Edvard Munch, Notebook and Diary Entries 1889-1892, from *Art in Theory 1815-1900*, ed. Harrison, Wood and Gaiger (Blackwell Publishing, 1998), 1040-1044.
- Reading:
 - Art Through the Ages: Ch. 29 - p.834-839 intro sections and Fauvism, p.844-848
Cubism through Delaunay, p.848-850 Synthetic Cubism and Collage, p.853-855
Futurism, p.856-858 Dada, p.874-879 Surrealism, p.864 Man Ray, p.880-881 De Stijl

Week 15:

Wed, 4/29 --- Avant-Garde Photography and Film / Art and fascism

- Reading:
 - Art Through the Ages: Ch. 29 - p. 877 Degenerate Art
- Online:
 - Heilbrunn Timeline of Art - New Vision
Photography: http://www.metmuseum.org/toah/hd/nvis/hd_nvis.htm

Week 16:

Wed, 5/6 --- Art and resistance: The 1930s and 40s / Final exam review

- Reading:
 - Art Through the Ages: Ch. 29 - p.850-851 Picasso's Guernica; p.890-893 the Mexican Muralists: Orozco and Rivera
 - To aid in studying for the exam, you have at your disposal: Canvas handout posted at this week: "Exam Study Tips" and "Final Exam Structure"

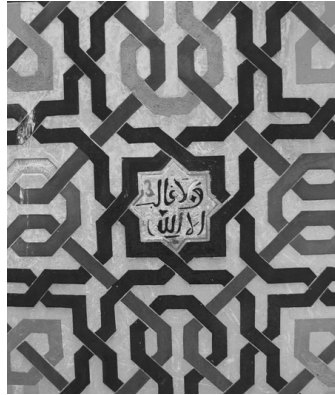
Week 17:

Wed, 5/13 --- ** FINAL EXAM **

- Our exam is scheduled for Wednesday, May 13, 8:00 - 9:50 a.m., in our regular classroom.

** *OPTIONAL* extra credit museum visit essay due by this day

Islamic Art, Arth 270a, 4 units Sonoma State University, Fall 2020



Instructor:	Dr. Jennifer Roberson
Office Location:	Online
Email:	jennifer.roberson@sonoma.edu
Office Hours:	W 1 - 3
Class Days/Time:	TTH 1-2:50
Classroom:	Online

Course Description

This course examines Islamic art from the rise of Islam in the 7th century to the 20th century. It will cover the traditional Islamic world from Spain to the Indian sub-continent, as well as artistic developments in regions such as the United States and China. As the scope of the course is vast, the focus will be on works that are representative of specific periods or movements and will emphasize the cultural, political, and religious milieu within which individual works and monuments were created. While the material will be approached geographically and chronologically, several themes such as the definition of the Islamic art and the role of the patron in determining styles will unify the diverse artistic trends and styles produced throughout the Islamic world.

Course Goals and Student Learning Objectives

Students who successfully complete this course will be able to (1) identify selected works of Islamic art from Spain to India in terms of style, date and iconography, (2) write essays regarding the significance of a work of art in terms of its historical, religious and cultural context, and (3) analyze and identify unknown works of Islamic art.

Required Text

Robert Hillenbrand, *Islamic Art and Architecture* (Thames & Hudson, 1999, ISBN-13: 9780500203057) is available at the SSU bookstore and many book sellers online. All additional readings for the course are posted in the Weekly Modules or available through the SSU library.

Course Modality and General Expectations

This is an entirely online course. This course will be delivered entirely online through the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access online lessons, lectures, course materials, and resources. The midterm (Oct. 15, 1- 2:50) and final (Dec. 8, 1 -3) will be given using Zoom web-conferencing at the specified times/dates. All other activities will be completed on your own and all student work is to be submitted/posted online in Canvas.

Course Requirements

Weekly Modules: Each week you will have to complete a module. Each module includes assigned readings, posted lectures (which you should watch and take notes on), and other materials such as lists of vocabulary and works of art. Also, most weeks you will have to participate in a discussion, take a quiz, and/or turn in a paper. The midterm will be on Oct. 15 and the final will be on Dec. 8.

Attendance: We will only meet as a group two times, for the midterm (Oct. 15) and the final (Dec. 8). Since we do not meet regularly, it is essential that you complete the first two discussion assignments by the due dates so that I know you are participating in the class. Students who do not complete Discussion 1 and Discussion 2 may be dropped from the class. If you are unable to complete the assignments on time, but do intend to participate in the class, please contact me by Aug. 28.

Readings: The assigned readings are posted in each weekly module. As the course proceeds, adjustments to this schedule may be made. Readings may include chapters from the textbook, supplemental readings, and websites.

Quizzes: There will be 6 quizzes on the assigned readings (textbook, supplemental readings and websites). The quizzes will be open for a limited amount of time but will be open book. You will not have time to look up all the answers so keeping up with the readings will be important.

Exams: There will be a midterm (Oct. 15) and a final exam (Dec. 8) that will include multiple choice questions, short essays, a long essay and fill in the blanks. Make-up exams are only available with verification of illness or emergency. If you miss an exam, you will receive a zero for that exam. To make up an exam, you must contact us within 24 hours with a **valid** excuse. Failure to do so will result in a zero. Exams will cover information from the textbook, all additional readings, and lectures.

Discussions: Discussion assignments ask you to respond to a question, a work of art, or some other issue relating to the class. Often discussions will include both an Initial Post and a Response Post, and there will be 2 different due dates. When a discussion assignment includes an Initial and Response post, both posts must be completed by their respective due dates to receive full credit.

Paper: A short paper (2-3 pages) is required for this class. Specific instructions will be posted at a later date. Paper due: Nov. 24.

Grading Policy

There will be six quizzes (25%), a midterm (25%), a final (25%), a paper (10%), and 8 - 10 discussions (15%).

Late assignments are accepted but will automatically lose 5% of the possible points per day late.

Extra credit is not offered.

Letter/Number Equivalency
A (100-90)
B (89-80)
C (79-70)
D (69-60)
F (59-below)

Course Schedule

The course schedule is subject to change. Additional readings, assignments, etc may be assigned and will be posted in Canvas. If, for any reason, classes are temporarily suspended (for example, due to a power shut off), I will adjust the schedule. I will email you and update the Canvas page as soon as possible to reflect the changes.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). Students should be aware of the current deadlines and penalties for adding and dropping classes.

University Policies

Academic integrity

Students should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without

giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html).

Course Schedule (Subject to change)

Note: The course schedule is subject to change. Additional readings, assignments, etc may be assigned and will be posted in Canvas. If, for any reason, classes are temporarily suspended (for example, due to a power shut off), I will adjust the schedule. I will email you and update the Canvas page as soon as possible to reflect the changes.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug. 18-20	<p>Lecture: Overview of course and introduction to Islam Reading: Excerpt from <i>Islam: A Thousand Years of Faith and Power</i> (pp. 18-48) – PDF in Canvas, or read online, find through SSU database Google Scholar by searching title. The Nature of Islamic Art - http://www.metmuseum.org/toah/hd/orna/hd_orna.htm Discussion 1 Due</p>
2	Aug. 25-27	<p>Lecture: Intro to Islamic Art & The Umayyad Dynasty Reading: Hillenbrand, Ch. 1 Figural Representation in Islamic Art - http://www.metmuseum.org/toah/hd/figs/hd_figs.htm https://smarthistory.org/mosque-damascus Discussion 2 Due</p>

Week	Date	Topics, Readings, Assignments, Deadlines
3	Sept. 1-3	<p>Lecture: Art and Administration under the Abbasids: A Cultural Renaissance</p> <p>Reading: Hillenbrand, Ch. 2</p> <p>Calligraphy in Islamic Art - http://www.vam.ac.uk/content/articles/c/calligraphy-in-islamic-art/</p> <p>Making Parchment - https://www.youtube.com/watch?v=nuNfdHNTv9o&app=desktop</p> <p>Making Paper - https://www.youtube.com/watch?v=lltkdyE1OG0</p> <p>Discussion 3 Due</p>
4	Sept. 8-10	<p>Lecture: Umayyads moves West: Spain</p> <p>Reading: Ettinghausen and Grabar, Chapter 4, the Muslim West</p> <p>Quiz 1 Due Sept. 8: Readings (textbook and websites) on Modules 1 – 3 (Intro to Islam, Umayyads, Abbasids)</p>
5	Sept. 15-17	<p>Lecture: Fatimids of Egypt</p> <p>Reading: Hillenbrand, Ch. 3 and al-Aqmar Mosque, Cairo (https://drive.google.com/file/d/1H6kZnKH3AmJ05jaz494IPwrK6V5Yb8Rs/view)</p> <p>Discussion 4</p>
6	Sept. 22-24	<p>Lecture: Early Iran and the Saljuqs</p> <p>Reading: Hillenbrand, Ch. 4, Great Mosque of Isfahan: https://smarthistory.org/the-great-mosque-or-masjid-e-jameh-of-isfahan/ and MET Sufism and Art: http://www.metmuseum.org/toah/hd/sufi/hd_sufi.htm</p> <p>Recommended for more information on the <i>Shahnama</i>:</p> <p>Shahnama: 1000 Years of the Persian Book of Kings - https://asia.si.edu/learn/shahnama/ → make sure to click on list at left of home page, you can click on images and zoom in to see minute details. We will discuss the paintings in greater detail in Module 12</p> <p>Quiz 2 Due Sept. 22: Readings (textbook and websites) on Modules 4 -5 (Early Spain and Fatimids)</p>
7	Sept. 29 - Oct. 1	<p>Lecture: Saljuq Legacy: Atabegs and Sultanate period of India</p> <p>Reading: Hillenbrand, Ch. 5 and Dehejia, excerpts from <i>Indian Art</i></p> <p>Discussion 5</p>
8	Oct. 6-8	<p>ZOOM Meeting Oct 8</p> <p>Lecture: Arts and Orthodoxy: the Mamluks</p> <p>Reading: Hillenbrand, Ch. 6</p> <p>Quiz 3 Due Oct. 6: Readings (textbook and websites) on Modules 6 – 7 (Early Iran, Saljuqs, Atabegs, Sultanate India)</p>
9	Oct. 13-15	<p>**MIDTERM (will include more multiple choice questions on Module 8 Readings (textbook and websites) on Mamluks**</p> <p>October 15, 1 – 2:50</p>

Week	Date	Topics, Readings, Assignments, Deadlines
10	Oct. 20-22	Lecture: Nasrid Spain and Empire of Mali: Regional Changes Reading: Hillenbrand, Ch. 7 (187-195), Labelle Prussin, “Sub-Saharan West Africa” in <i>The Mosque</i> Walking Tour of the Alhambra - http://archive.aramcoworld.com/issue/200604/alhambra/default.htm Discussion 6
11	Oct. 27 – 29	Lecture: Legacy of Genghis Khan: The Ilkhanids, Timurids, and Ming China Reading: Hillenbrand, Ch. 8, Luo Xiaowei, “China” in <i>The Mosque</i> Discussion 7 Aga Khan Museum
12	Nov. 3-5	Lecture: The Safavids Reading: Hillenbrand, Ch. 9 Revisit the website on Shahnama: 1000 Years of the Persian Book of Kings - https://asia.si.edu/learn/shahnama/ , don’t forget to the zoom in on the images to see the details Quiz 4 Due Nov. 3: Readings (textbook and websites) on Modules 10 – 11 (Nasrid Spain, West Africa, Ilkhanids, Timurids, Ming China)
13	Nov. 10 -12	Lecture: The Mughals of India Reading: C. Asher, “Mughal Centre and Periphery,” in F. Asher <i>Indian Art: Prehistory to the Present</i> and Schuster, Maggie. “‘Light of the World’: The Life and Legacy of Nur Jahan (1577-1645).” <i>Armstrong Undergraduate Journal of History</i> 7, no. 2 (Nov. 2017).[https://www.armstrong.edu/history-journal/history-journal-light-of-the-world-the-life-and-legacy-of-nur-jahan-1577164] Discussion 8
14	Nov. 17-19	Lecture: Ottomans Reading: Hillenbrand, Ch. 10 Quiz 5 Due Nov. 17: Readings (textbook and websites) on Modules 12 – 13 (Safavids and Mughals)
15	Nov. 24	Paper DUE Lecture: Colonialism and the Production of Orientalism Reading: https://smarthistory.org/orientalism-2/
16	Dec. 1-3	Lecture: Tradition and Modernity in Islamic Art and Architecture Reading: Hassan Uddin-Khan, “An Overview of the Contemporary Mosque” in <i>The Mosque</i> and Silvia Naef, “Reexploring Islamic Art,” <i>Res</i> 43(Spring 2003), 164-174 (available through JSTOR). Quiz 6 Due Dec. 1: Readings (textbook and websites) on Modules 14 – 15
Final	Dec. 8	1 – 3 PM (extra multiple choice questions on Module 16 readings)

Preliminary Slide List (Subject to change)

Umayyads (661-750)

House of the Prophet Muhammad (reconstruction drawing), c. 624
Dome of the Rock (interior and exterior), Jerusalem, 688-691
Great Mosque at Damascus (interior and exterior), 715
Silver coins, 7th century
Concert Hall/bath hall and Floor mosaic, Khirbat al-Mafjar, c. 740
Vault fresco with Human and Animal Figures, Qusair 'Amra, c.725
Ewer, c. 750
Brazier, c. 750

Abbasids (750-1258)

Round City of Baghdad, founded 762
St Josse Silk, before 961
Ikat Cotton Cloth, 10th century
Glazed luster relief dish, 9th century
Dish covered with white slip and painted with brown Kufic inscription, 9th – 10th century
Treatise of Fixed Stars, 1009 (posted on Moodle)
De Materia Medica, early 13th c. (posted on Moodle)
Stucco wall panels, Samarra, 836 - 892, Iraq
Restored wall painting from Jausaq al-Khaqani palace, Samarra, 836-39
Hajji Piyada Mosque, 9th c., Balkh, Afghanistan
Great Mosque of Qairawan, 836 and later, Qairawan, Tunisia
Quran pages, 9th – 10th century

Umayyad Spain (711- c. 1010) and Beyond (11th – 13th centuries)

Great Mosque of Cordoba (aerial and interior), 8th-10th c., Cordoba, Spain
Phase I: 786 Abd al-Rahman I
Phase II: 836 Abd al-Rahman II
Phase III: 962 al-Hakam
Phase IV: 987 al-Mansur (*vizier*)
Madinat al-Zahra, c. 936, Province of Cordoba (Moodle only)
Ivory Pyxis made for Subh, 964
Aljaferia Palace, completed 1080, Zaragoza, Spain
Minbar, c. 1125-1130, Cordoba, Spain (Moodle only)
Shroud of San Pedro de Osma 12th century (Moodle only)
Almohad Banner, 1212-1250
Bayad and Riyad c. 1200.

Fatimids (969-1171)

Mosque of al-Hakim, Cairo, 990-1013
Aqmar Mosque, 1125
Blue Vellum *Quran*, c. 1020
Wall paintings from Cappella Palatina (Palatine Chapel), Palermo, Sicily, c. 1140
Rock Crystal, 11th - 12th c.
Luster bowl which shows Coptic Priest, 12th c.

Early and Saljuq Iran (10th – 13th c)

Tomb of the Samanids, 920s, Bukhara
Gunbad-i Qabus (Tomb of Qabus), 1006/7, Gurgan

Friday Mosque, 10th century and onwards, Isfahan
Bobrinski Bucket, 12th century
Overglaze-painted beaker in Minai technique, 13th century
Moulded luster plate with royal groom, pool and entourage, 1210

Atabegs (1100-1300)

Ala al-Din Mosque, 1156-1220, Konya, Turkey
Karatay Madrasa, 1252, Konya, Turkey (Moodle only)
Maqamat (or Assemblies), 1230, Leningrad; 1234, Paris
Book of Knowledge of Mechanical Devices (Automata), 14th century (Moodle only)
Brass Canteen, 13th century, Syria

Sultanate Period (12th – 14th c)

Quwwat al-Islam Mosque Complex, Commenced 1192, Delhi
Quwwat al-Islam Mosque's Screen, 1198, Delhi
Qutb Minar (minaret), Quwwat al-Islam Complex, 1199, Delhi
Iltutmish's Tomb, Quwwat al-Islam Complex, c. 1230 (Moodle only)
Ceremonial Gate, Quwwat al-Islam, 1311, Delhi

Mamluks (1250-1517)

Complex of Hasan, Cairo, 1356-63 (Moodle only)
Glass Lamp, 14th c.
Qur'an Stand, 14th c. (Moodle only)
Qur'ans, 14th c.
St. Louis Baptistery, 1290-1310
Kalila and Dimna, 1354 (Moodle only)

Nasrids (1238-1492)

The Alhambra (Court of the Lions, Dome of the Two Sisters), 14th c., Granada
Textiles (carpets and curtains), c. 14th c (Moodle only)
Luster storage vase, c. 1400

Empire of Mali (12th – 15th c)

DjinguereBer Mosque in Timbuktu c. 1327

Ilkhanids (1258-1336), Timurids (1370-1500) and Ming China (1368-1644)

Mausoleum of Oljeitu, 1304-15, Sultaniya
World History, ca. 1315, painted in Tabriz
The Great Mongol Shahnama, ca. 1330
Gur-i Amir (Tomb of the Prince), 1401 – 04, Samarqand
Great Mosque, 1392 and later, Xi'an (Moodle only)

Safavids (1501-1732)

The Tahmasp Shahnameh (Shahnama) c. 1530, painted in Tabriz (Moodle only)
Masjid-i Shah (Royal Mosque or Masjid-i Imam), Isfahan, 1612-30
Ardabil Carpet, 1539-40

Mughals (1526-1857)

Humayun's Tomb, 1571, Delhi (Moodle only)
Akbar Nama (The Book of Akbar), ca. 1580 (Moodle only)
Jahangir of India and Shah Abbas of Persia, Abu'l Hasan, c. 1618-22
Nur Jahan Hosting a Banquet for Jahangir and Prince Khurram, c. 1617 (Moodle only)
Taj Mahal, 1631-43, Agra (Moodle only)
Bahshahi Mosque, 1673-74, Lahore

Ottomans (1281 - 1924)

Suleymaniye Mosque (int & ext), 16th century, Istanbul (exterior on Moodle only)
Suleyman Nama (Book of Sulaiman), 1558 (Moodle only)
Iznik dish, 16th c
Kaftans and Carpets, 16th c (Moodle only)

Colonial Era (19th – 20th c)

World's Fairs (Paris and Chicago), 19th c (Moodle only)
Algiers, Algeria, French Colonial rule 1830-1962 (Moodle only)
Dolmabahce Palace, 1856, Istanbul (Moodle only)
Plan of Beyazit Square, 1902, Istanbul (Moodle only)

Contemporary Era (late 20th c)

King Faisal Mosque, 1976-84, Islamabad, Pakistan (Moodle only)
Vedat Dalokay, architect; Menga Ertel, tile designer
Hassan II Mosque, 1986-93, Casablanca, Morocco (Moodle only)
Michel Pinseau, architect
New York Islamic Cultural Center, 1978-91, New York, NY (Moodle only)
Architect: Skidmore, Owings and Merrill
Ustad Shujaullah, *Woman and Bird*, undated, Pakistan (Moodle only)
Shazia Sikandar, *Extra Ordinary Realities*, 1996, Pakistan/USA (Moodle only)
Ahmad Moustafa, *Quranic Fugue*, 1976, Egypt (Moodle only)
----- *Still Life with Quranic Solids*, 1987 (Moodle only)
Parviz Tanavoli, *Hich*, ca. 1960s, Iran (Moodle only)
----- *Hich in Chair*, 1973 (Moodle only)
Shirin Neshat, *I Am Its Secret*, 2001, New York/Tehran (Moodle only)
----- *Martyrdom #1*, 1995 (Moodle only)

**Arth 270b: Survey of Asian Art
Sonoma State University, Spring 2019
4 units, GE – category C1**

MAYBE ADD ONE MORE CLASS TO SOUTH ASIA INSTEAD OF JAPAN AS WE START SLOWLY AND THEN PICK UP PACE

Post Akbar image to make sure everyone is looking at the correct one.

Instructor:	Dr. Jennifer Roberson
Office Location:	Art 103
Telephone:	(707) 664-2658
Email:	jennifer.roberson@sonoma.edu
Office Hours:	M 4-4:45, TH 2-4:15
Class Days/Time:	M W 2-3:50
Classroom:	Art 108

A mountain nearby has one aspect. Several miles away it has another aspect, and some tens of miles away yet another. Each distance has its particularity. This is called "the form of the mountain changing with each step." The front face of a mountain has one appearance. The side face has another appearance, and the rear face yet another. Each angle has its particularity. This is called "the form of a mountain viewed on every face." Thus can one mountain combine in itself the forms of several thousand mountains. Should you not explore this? Mountains look different in the spring and summer, the autumn and winter. This is called "the scenery of the four seasons is not the same." A mountain in the morning has a different appearance from in the evening. Bright and dull days give further mutations. This is called "the changing aspects of different times are not same." Thus can one mountain combine in itself the significant aspects of several thousand mountains. Should you not investigate this?

Guo Xi¹

Course Description

This is a broad survey course that is designed as an introduction to the arts of South Asia, China and Japan from the Neolithic through contemporary eras. The geographic and chronological span covered is vast so the course is designed to introduce key masterpieces, monuments, and moments in the history of South Asia, China and Japan. An emphasis will be placed on understanding the cultural, political and/or religious significance of the works in addition to the styles and methods employed in their creation.

Course Goals and Student Learning Objectives

Students who successfully complete this course will be able to (1) identify various style periods from south Asia, China and Japan (2) identify individual works according to date,

¹ Rebecca Brown and Deborah Hutton, eds, in *Asian Art* (Malden, MA: Blackwell Publishing, 2006) 1.

style, artist, and location (3) define and use art historical terminology (4) write essays addressing the significance of a work of art in terms of its historical and cultural context, (5) compare approaches to artistic expression used by peoples in different places and times, and (6) analyze unknown works of art to determine their function, place and date of creation, and significance to the cultures to which they pertain.

Required Text

Craven, Roy. *Indian Art*. New York: Thames & Hudson, 2003. ISBN 0-500-20302-4
Tregear, Mary. *Chinese Art*. New York: Thames & Hudson, 2006. ISBN 0-500-20299-0
Stanley-Baker, Joan. *Japanese Art*. New York: Thames & Hudson, 2006. ISBN: 0-500-20326-1.

Available at the SSU bookstore, North Light Books, and on reserve at the library.

Classroom Protocol

Attendance: Regular class attendance is imperative for 2 major reasons: 1) the lectures will regularly introduce additional material *not* covered in your readings and 2) class attendance counts as 5% of your final grade. If you do not attend, you cannot participate. If you are unable to attend class due to an illness, participation in a university-sponsored event, or other serious reason, please contact me as soon as possible. **If you miss class, you are still responsible for the material presented that day. Also, assignments due on the day you missed class are still due that day. Failure to hand in your assignment will result in the reduction of your grade on that assignment.**

In-class Electronics Policy: All electronics (cell phones, iPods, computers, etc) must be turned off and remain off throughout the class.

Course Requirements

Readings: It is helpful if you complete the readings before class. Below is a schedule of lecture topics and readings which will serve as an outline for the course. Additional readings will be announced in class and placed on Moodle. As the course proceeds, adjustments to this schedule may be made.

Exams: There will be three exams during the semester. The exams will consist of slide IDs (title, artist, date (century), period) and short essays. Images will be chosen from the list posted on the Moodle page. Make-up exams **are only available with verification of illness or emergency**. IF YOU MISS AN EXAM, YOU WILL RECEIVE A "0" FOR THAT EXAM. To make-up an exam, you **MUST** contact me within 24 hours with a **valid** excuse. Failure to do so will result in a zero. Exams will cover information from the textbook, outside readings, and lectures.

Homework: Several homework assignments will be given throughout the semester. Assignments will be posted at least one week before due date. **MAKE SURE TO CHECK THE MOODLE PAGE REGULARLY.**

Grading Policy

Exam #1	26%	A (100-90) = excellent work
Exam #2	26%	B (89-80) = good work
Exam #3	26%	C (79-70) = satisfactory work
Homework	16%	D (69-60) = unsatisfactory work
Attendance	6%	F (59-0) = unacceptable, failing

University Policies

Academic integrity

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Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

Dropping and Adding

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Mission, Goals and Objectives of General Education at SSU

Information about the goals and objectives of GE is available at <http://www.sonoma.edu/aa/ap/generaleducation.shtml>.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html).

Strategies for Success in This Course

1. Learning art history has some features in common with learning a language. Regular study and review are very important as you will not be able to absorb and understand the material just before the exam.
2. Attendance is crucial to your understanding - much information given in class is not included in the textbook. Grasping the bigger picture requires both your attendance and attentiveness.
3. One of the major mistakes students make is coming to class without having read the material. Read the assigned readings BEFORE class. This way, you will already be familiar with the subject matter that will be discussed and more able to contribute to discussion. Listening to the lecture and other people's questions is NOT enough. Also, if there are any aspects of the reading that are unclear to you, you can clarify them in class.
4. Take notes during class. Some questions to keep in mind include:
What makes a particular work distinct, innovative, or characteristic of a specific period?
What defines different style periods – how can you distinguish them? How would you characterize them? What new vocabulary has been introduced and how is it defined?
5. Preparing for Exams: On the exams, you will be required to identify works discussed in class. Identification includes: title, style period, artist and century. You may also be asked to define art historical terms and periods. Flashcards may be helpful for learning dates, titles, etc.

Also, you will be required to define and describe the style periods discussed. Make sure you can do this. It may be helpful to make a list of characteristics for each period. Or, try to explain what is typical of the various periods to a classmate. If you feel comfortable explaining a style (i.e. Shang) verbally to a friend or parent, that's a good sign that you'll be able to answer related questions on the exam. Studying in groups also may be helpful.

Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 23	Introduction and Overview

Week	Date	Topics, Readings, Assignments, Deadlines
		UNIT 1: South Asia
2	Jan. 28	Lecture: Ancient Civilizations (S. Asia) Read: Craven Chaps 1-2 Recommended: http://www.harappa.com : “Around the Indus in 90 Slides” and MUCH more!
	Jan. 30	Lecture: Rise of Buddhism in S. Asia Read: Craven Chaps 2-7
3	Feb. 4	Lecture: Rise of Buddhism in S. Asia (continued) DUE - *Homework* - Edicts of the Indian Mauryan Emperor Ashoka
	Feb. 6	Lecture: Hindu Art and Architecture Read: Craven Chaps 7-10
4	Feb. 11	Lecture: Hindu Hindu Art and Architecture (continued)
	Feb. 13	Lecture: Islam, The Mughals and their contemporaries Read: Craven, Chaps. 10-11
5	Feb. 18	Lecture: Islam, The Mughals and their contemporaries (continued) DUE *Homework* - Akbar Riding the Elephant
	Feb. 20	Lecture: 20 th & 21 st century art in S. Asia Read: Craven, Epilogue
6	Feb 25	Exam #1
		Unit 2 China
	Feb. 27	Lecture: Ancient Civilizations (China) Read: Tregear Chaps 1-3
7	March. 4-6	Lecture: Funerary Art in China and the Rise of Buddhism Read: Tregear Chaps 4-6 DUE March 4 *Homework* - A Magic Army for the Emperor
8	March 11	Lecture: Funerary Art in China and the Rise of Buddhism (continued)
	March 13	Lecture: China - Landscapes and Palaces Read: Tregear Chaps 7-11
9	March 18-20	SPRING BREAK
10	March 25-27	Lecture: China - Landscapes and Palaces (continued) DUE March 25 *Homework* - Practices of Vision (see Moodle)
11	April 1	No Class (Cesar Chavez Day)
	April 3	Lecture: 20 th & 21 st century art in China Read: Tregear Chap 12
12	April 8	Exam #2
		Unit 3 Japan
	April 10	Lecture: Ancient Civilizations (Japan) Read: Stanley-Baker, Chaps 1-2

Week	Date	Topics, Readings, Assignments, Deadlines
13	April 15-17	Lecture: Shinto and Buddhism in Japan Read: Stanley-Baker Chaps 3- 4 (stop at p 76)
	April 22	Lecture: Secular Arts of the Heian period Read: Stanley-Baker Chap 4 (76 - 106) DUE *Homework* - Gallery Assignment
14	April 24	Lecture: Shoguns and Zen Arts (Kamakura and Muromachi Periods) Read: Stanley-Baker, Chap 5
15	April 29 - May 1	Lecture: Art of Tea, Decorative Arts and Print making (Momoyama & Edo periods) Read: Stanley-Baker, Chap 6 April 29 DUE *Homework* - Patronage of Tea (see Moodle)
16	May 6	Lecture: Art of Tea, Decorative Arts and Print making (continued)
	May 8	Lecture: 20 th & 21 st century art in Japan Read: Stanley-Baker Chap 7-8
Final	May 13	EXAM #3 @ 2 – 3:50

Slide Outline

UNIT 1: South Asia

Harappan Culture/Indus Valley Civilization

Mohenjo-Daro (plan and reconstruction), c. 2300-1750 BE

Mohenjo-Daro, the Great bath, c. 2300-1750 BCE

Seal showing a Brahmani bull, c. 2300-1750 BCE

Terracotta Mother goddess figurine, c. 2300-1750 BCE

Male Torso from Harappa, c. 2300-1750 BCE

Figurine of a Young Woman, c. 2300-1750

Maurya, Shunga, and Andhra Periods

Lauriya Nandangarh Edict Pillar, c. 242 BCE

Lion Capital at Sarnath, c. 250 BCE

Yakshi from Didarganj, c. 200 BCE

Railing from the Bharhut stupa, c. 2nd century BCE

North gate-post of the Bharhut Stupa, showing Chandra Yakshi, c 2nd century BCE

Queen Maya's Dream, Railing Medallion from the Bharhut Stupa, c. 2nd century BCE

Bhaja, Façade of the Chaitya Hall, c. 150 BCE

Bhaja, Reliefs of Surya and Indra , c. 150 BCE

Sanchi, Great Stupa, c. 3rd c BCE – 1st c CE

Sanchi, Great Stupa, detail of East Gate with Yakshi, c. 25 BCE – 25 CE

Kushan and Gupta Periods

The Buddha Seated on a Lion Throne, Mathura, c. 130 CE

Meditating Buddha, from Gandhara, Pakistan, second century CE

Sections of a Frieze from Gandhara showing the Birth of the Buddha, etc, 2nd c. CE

The Buddha Preaching the Law, Sarnath, 5th c CE
Standing Buddha from Mathura, late 4th – early 5th c CE
Vishnu as the Cosmic Boar, Udayagiri, 401-02 CE
Temple 17, Sanchi, mid 5th c CE
Vishnu Temple, (Vishnu Reclining on His Serpent) Deogarh, c. 425 CE
Elephanta, Shiva Temple (image of Shiva) c. 600 CE

Pallava, Chola and Chandella Periods

Mamallapuram, Descent of the Ganges, 7th – 8th c CE
Rajarajeshvara Temple, Tanjore, c. 1000 CE
Parvati, c. 10th c CE
Shiva Nataraja, 11th – 12th c CE
Kandariya Mahadeo Temple, Khajuraho, c. 1025-50 CE

Sultanate, Sur and Mughal Periods

Quwwat ul-Islam (Might of Islam) Mosque, initial phase completed in 1192
Qutb Minar (minaret), begun 1199
Tomb of Isa Khan, Delhi, 1547
Tomb of Humayun, 1565-72, Delhi
Fatehpur Sikri, Panch Mahal (Palace of Five Storeys), begun 1571
Akbar Nama (The Book of Akbar) by Abul Fazl, ca. 1595
Jahangir Seated on an Allegorical Throne, by Bichitr, c. 1625
Portrait of Shah Jahan, c. 1632
Taj Mahal, Agra, completed 1653

Modern and Contemporary Art

Ravi Varma, *Lady Carrying a Child*, 19th c
M.F. Husain, *Mother Teresa*, 20th c
Shazia Sikander, *Extraordinary Realities*, 20th c
Anish Kapoor, *Cloud Gate*, 20th c

UNIT 2: China

Neolithic China

Banpo Village, c. 4000-3000 BCE
Buff earthenware basin, c. 4000 BCE
Bi and Zong, c. 4000-3000 BCE
White pottery tripod jug, c. 2000 BCE
Black Pottery Beaker, c. 2000 BCE

Shang and Zhou

Wine storage and pouring vessel *Guang*, c. 1200 BCE
Three-legged vessel, c. 14th c BCE
Bucket with Swinging Handle, c. 12th-11th c BCE
Jade burial mask, c. 800 BCE

Qin and Han Dynasties

Qin Shi Huang Di's Tomb, 3rd c BCE
Terracotta army, c. 210 BCE

Funeral Banner from Mawangdai tombs, c. 150 BCE
Gilt bronze oil lamp in form of serving girl, c. 2nd century BCE

Northern & Southern Dynasties and Tang Dynasty

Seated Buddha, 338 CE
Yungang, Cave 20, Colossal Rock-Cut Buddha, c. 460
Dunhuang, Cave 428 Painted Stucco Figures, 5th C
The Paradise of Amitabha, 8th century
Foguansi Hall on Mount Wutai, mid 9th century

Song Dynasty

Fan Kuan, *Travelling in Streams and Mountains*, c. 1000
Guo Xi, *Early Spring*, 11th century
Ma Yuan, *On a Mountain Path in Spring*, 13th century
Xia Gui, *Pure and Remote Views of Hills and Streams*, c. 1200
Emperor Hui Zong, *Five-Colour Parakeet on a Branch of an Apricot Blossom*, c. 1100
Ding Ware, 11th – 12th c
Yingqing Ware, 12th – 13th c
Black Ware, 13th c

Yuan and Ming Dynasties

Porcelain Goblet, 14th century
Huang Gongwang, *Wandering in the Fuchun Mountains*, handscroll, c. 1350
Ni Zan, *The Rongxi Studio*, 1372
The Forbidden City, Beijing, 15th century and later
Temple of Heaven, Beijing, 15th century and later
Moon flask of blue and white porcelain, 15th century
Dai Jin, *Returning Home at Evening*, c. 1400
Shen Zhou, *Poet on a Clifftop*, c. 1500

Modern and Contemporary Art

Guan Zilan, *Portrait of Miss L*, 1929
Li Hua, *Rising Tide, Struggle*, 20th c
Li Keran, *Landscape Based on Chairman Mao's Poem*, 20th c
Zhang Xiaogang, *Bloodline: Family Portrait*, 20th c

UNIT 3 Japan

Jomon Period

Earthenware with cord-marked decoration and sculptural rim, c. 3500 – 2500 BCE
Umataka Fired Clay Urn in Basketwork Form, c. 2500 BCE
Clay Figurine Showing Crown-shaped Hair and Insect Eyes, c. 1000-300 BCE

Yayoi and Kofun Periods

Storehouse (reconstruction), c. 300 BCE – 300 CE
Dotaku Ritual Bronze Bell, c. 250 CE
Clay Pitcher Showing Horizontal Decoration & Openwork Footrim, c. 100 BCE - 100 CE
“Keyhole” Tomb of Emperor Nintoku, late 4th-early 5th c CE
Haniwa figures, c. 500 CE

Asuka and Nara Periods

Shrine at Ise, 4th C. and later

Horyuji Compound (Golden Hall, Pagoda), late 7th century

Tamamushi Shrine, c. 650

Shaka Triad, 623

Rushana Buddha, 759

Ganjin seated in Meditation, c. 775

Heian Period

Phoenix Hall, Byodoin, Uji, Kyoto prefecture, c. 1053

Amida Buddha by Jocho, 1053

Kashiwagi I, detail from *The Tale of Genji*, 12th c

Suzumushi II, detail from *The Tale of Genji*, 12th c

The Flying Granary, detail from *Shigisan Engi*, 1156-1180

Kamakura and Muromachi Periods

Heiji Monogatari Emaki (Illustrated Tale of the Heiji Era), 13th c

Bompo, *Orchids and Rocks*, 14th century

Shubun, *Reading in the Bamboo Studio*, 15th century

Sesshu, *Haboku Landscape*, 15th c

Dry Garden of Ryoan-ji, Kyoto, 1480s

Momoyama and Edo Periods

Tain-an Tea House, Kyoto, designed by Sen no Rikyu, 16th c

Raku Tea Bowl, 16th c

Fujisan, Raku Tea Bowl, 17th c

Kano Eitoku, *Pine and Crane*, 1566

Hasegawa Tohaku, *Pine Forest*, late 16th c

Harunobu, *Viewing Maple Leaves by the Waterfall*, 18th c

Utamaro, *The Coquettish Type*, 18th c

Hokusai, *View on a Fine Breezy Day*, 19th c

Modern and Contemporary Art

Kuroda Seiki, *Lake Shore*, 20th c

Hishida Shunso, *Fallen Leaves*, 20th c

Yoshihara Jiro, *Work*, 1965

Masasmi Teraoka, *McDonald's Hamburgers Invading Japan*, 1970s

Greek Art (ArtH 422, 4 units) Sonoma State University, Fall 2019

Instructor:	Dr. Jennifer Roberson
Office Location:	Art 128A
Telephone:	(707) 664-2658
Email:	jennifer.roberson@sonoma.edu
Office Hours:	MW 1:30 – 2:30, T 1:15 – 2:15
Class Days/Time:	M W 10-11:50
Classroom:	Art 102

Course Description

This course examines ancient Greek art from the Bronze age through the Hellenistic kingdoms. It will investigate stylistic developments while considering the historical and cultural context within which the works were created. Additional topics of discussion include: Problems in Restoration and Preservation, Archaeological Techniques, The Illegal Art Market, and The Problem of Forgeries.

Course Goals and Student Learning Objectives

Students who successfully complete this course will be able to (1) identify selected works of ancient Greek art in terms of style, date and iconography, (2) write essays regarding the significance of a work of art in terms of its historical, religious and cultural context, (3) analyze and critique scholarly articles, and (4) research and write a paper on ancient Greek art.

Required Text

Pedley, John Griffiths. *Greek Art and Archaeology*. Boston: Prentice Hall, 2012.
ISBN: 9780205001330 Available at the SSU bookstore and on reserve at the library.

Classroom Protocol

Attendance: Regular class attendance is imperative for 2 major reasons: 1) the lectures will regularly introduce additional material *not* covered in your readings and 2) class participation and attendance count as 5% of your final grade. If you do not attend, you cannot participate. If you are unable to attend class due to an illness, participation in a university-sponsored event, or other serious reason, please contact me as soon as possible. If you miss class, you are still responsible for the material presented that day.

In-class Electronics Policy: All electronics (cell phones, iPods, computers, etc) must be turned off and remain off throughout the class. The use of electronics is prohibited during exams and quizzes. If any type of electronic is used, *for any reason*, during an exam, quiz, or other assignment, a grade of “0” will automatically be assigned, unless prior arrangements have been made with me.

Course Requirements

Readings: It is helpful if you complete the readings before class. Below is a schedule of lecture topics and readings which will serve as an outline for the course. As the course proceeds, adjustments to this schedule may be made.

Exams: There will be two exams during the semester. The exams will consist of slide IDs (title, artist, period), short answers, and essay questions.

Short writing assignments: Some of the readings are marked **. This indicates that there is a short writing assignment for this article. These assignments are intended to prepare you for writing your research paper. All assignments must be handed in to Turnitin on Canvas. WRITING ASSIGNMENTS ARE REQUIRED AND AS A GROUP COUNT FOR 15% OF YOUR GRADE.

Paper & Presentation: Each student is required to give a 10 minute presentation and write an 8-10 page paper on a well-researched topic of his/her choice. See below. A hard copy of the paper must be handed as well as a digital version at Turnitin on Canvas.

Grading Policy

There will be a midterm (25%), a final (30%), a research paper (20%), several short writing assignments (15 %), presentation (5%) and class participation (5%).

- A (100-90) represents work of *definitely* superior quality
- B (89-80) represents a *better-than-average* level of performance
- C (79-70) represents an *average-level* of performance (i.e. meets requirements)
- D (69-60) represents below-average performance
- F (50-below) represents an unacceptable level of performance

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Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug. 21	Introduction and Overview (Introduction)
2	Aug. 26 - 28	Early Bronze Age (Chap. 1)
3	Sept. 2	No Class – Labor Day
	Sept. 4	Middle Bronze Age (Chap. 2) **“Saving Knossos,” by Spencer P.M. Harrington in <i>Archaeology</i> 52 (Jan/Feb 1999). Available through Academic Search Complete and Canvas.
4	Sept. 9	Late Bronze Age (Chap. 3)
	Sept. 11	Late Bronze Age (cont) **Marchant, Jo. “This 3500-year-old Greek tomb upended what we thought we knew about the roots of Western civilization.” <i>Smithsonian</i> (January). https://www.smithsonianmag.com/history/golden-warrior-greek-tomb-exposes-roots-western-civilization-180961441/ **Davis, Jack and Sharon Stocker. “Lord of the Gold Rings: The Griffin Warrior of Pylos.” <i>Hesperia</i> 85 (2016), 627 – 655. (available Art Full Text)

Week	Date	Topics, Readings, Assignments, Deadlines
5	Sept. 16-18	Dark Age and Geometric (Chap. 4) **“Snake Goddesses, Fake Goddesses,” by Kenneth Lapatin in <i>Archaeology</i> 54 (Jan/Feb 2001). Available through Academic Search Complete and Canvas. **”Museum Acquisitions: Responsibilities in the Illicit Traffic of Antiquities” by Colin Renfrew in <i>Archaeology, Cultural Heritage, and the Antiquities Trade</i> , U of Florida Press, 2006. Posted on Canvas.
6	Sept. 23- 25	Orientalizing Period (Chap. 5)
7	Sept. 30	Research workshop – Bring paper topic ideas
	Oct. 2	Wrap up and review
8	Oct. 7	Exam #1
	Oct. 9	Archaic Period (Chap. 6)
9	Oct. 14	Archaic Period (cont)
	Oct. 16	PAPER TOPIC DUE! Archaic Period (cont)
10	Oct. 21-23	Period of Transition (Chap 7)
11	Oct. 28-30	Period of Transition and High Classical Period (Chap 8)
12	Nov. 4	High Classical Period (cont) **“Nature, Culture and the Body in Classical Greek Religious Art” by J. Tanner in <i>World Archaeology</i> 33 (2001). Available through JSTOR.
	Nov. 6	PAPER OUTLINE DUE!! High Classical Period (cont)
13	Nov. 11	No Class – Veterans Day
	Nov. 13	The Fourth Century (Chap. 9) **“Parthenon and Parthenoi” by Joan Connelly in <i>American Journal of Archaeology</i> 100 (1996). Available through JSTOR.
14	Nov. 18-20	Presentations
15	Nov. 25	Hellenistic Period (Chap. 10)
	Nov. 27	No class – Thanksgiving
16	Dec. 2	Hellenistic Period (cont)
	Dec. 4	PAPERS DUE!!! Wrap up and review
Final	Dec. 9	11-12:50

Instructions for the Research Paper

Paper: A well-written and well-researched paper of approximately 8-10 double-spaced pages of written text (12 Times New Roman with 1 inch margins) is due on Dec. 4. Late papers will be downgraded (5 points per day). If you believe you will need an extension, you must see me and request permission BEFORE the paper is due **At least 6 SCHOLARLY books and/or journal articles must be consulted and cited.** The course text does NOT count as one of the six sources nor do websites.

Useful Resources available through SSU's library:

The Grove Dictionary of Art – Great place to begin research (contains articles and biblio).

SSU Online Databases:

Oxford Art Online (formerly Grove Art), JSTOR, and Art Index

ArtStor – Excellent source of images and basic information

Additional Online Resources

The PERSEUS Project – an impressive online cultural resource. It has searchable classical encyclopedias, atlases, collections of ancient texts, art and architecture.

<http://www.perseus.tufts.edu/>

Parthenon Frieze - A nice presentation of the Parthenon Frieze from the Greek Ministry of Culture. <http://repository.parthenonfrieze.gr/frieze/>

The Parthenon Reconstruction in Nashville – A virtual visit of the Parthenon in the US. <http://www.nashville.gov/parthenon/>

Glossary of Medieval Art and Architecture – A good source of architectural terms (including Greek). http://www.medart.pitt.edu/_medart/menuglossary/INDEX.HTM

The Corpus Vasorum Antiquorum – A catalogue of Greek painted pottery.

<http://www.cvaonline.org/cva/>

Alison Frantz Photo Collection: The American School of Classical Studies at Athens

<http://www.ascsa.edu.gr/datab/AFC/afc.htm>

Royal Tombs, Vergina http://www.macedonian-heritage.gr/Museums/Archaeological_and_Byzantine/Arx_Bas_Tafoi_Berginas.html

Art of Greek Theaters - http://www.getty.edu/art/exhibitions/ancient_theater/

Paper Guidelines:

Your paper should include

1. 8-10 double-spaced pages of written text (Not including bibliography, images, or title page)
2. 12 Times New Roman with 1 inch margins on top, bottom, left and right
3. An introduction
4. A thesis statement explaining the purpose of the paper or what you will argue
5. Supporting arguments
6. A conclusion – draw conclusions about your topic!

7. Although this paper is on the topic about which you will present, it should NOT be merely a written version of your presentation. Oral presentations and formal research papers are different projects.
8. Labeled images (this should be at the end of the paper)
9. A bibliography – Check *The Chicago Manual of Style* Info Commons **Z253 .U69 1993** (<http://www.chicagomanualofstyle.org/home.html>) for correct format. At least 6 SCHOLARLY books and/or journal articles must be consulted. The course texts do NOT count as one of the six sources. (Note: The Internet may be useful but the information you find there is frequently NOT reliable. If you do use information from the internet, you must include the site. However, internet sources **do not count** towards your book/journal article requirements. Also: WIKIPEDIA is NOT a reliable source.)
10. *You must cite your sources*, both in the body of the paper (footnotes or parenthetical citations), when relevant, in addition to your bibliography.
11. A hard copy of your paper must be submitted as well as a digital one at Turnitin on Canvas.

Please note that academic dishonesty will not be tolerated. Plagiarism, cheating, and collusion will result in a failing grade and sanctions by the University. If you are uncertain what constitutes plagiarism, please see me.

General Grading Guidelines for Paper:

- A Excellent work, creative and unique, absence of writing problems
- B Exceeds expectations, thoughtful approach, well written, few typos
- C Meets all requirements, some basic writing problems
- D Falls short of requirements, poor proofreading, mechanical problems
- F Poor in every way (effort, ideas, writing)

Helpful Hints & Writing Tips:

1. If you are having any difficulty with the assignment, see me during my office hours. There is no excuse for confusion. I am available during my office hours and by appointment.
2. Make sure you are analyzing your object, building or issue – not just listing or describing.
3. Proper nouns and adjectives derived from them are capitalized. Examples include: Greece, Greek, Asia Minor.
4. Avoid the use of contractions in your paper. For example, use do not, instead of don't or cannot instead of can't. It's mean it is and since contractions are to be avoided, do not use it. Its is the possessive form of it. Its as a possessive form never never has an apostrophe.
5. Please avoid using the word being in your paper. Find some other way to say this word. For example, being that... is better stated since. In sentences where you are tempted to use being as a verb, use is or some present form of the verb to be in its place. Do not say: He being small... Instead, write Since he is small...
6. Use a dictionary and proofread your work. Spellcheck can lead to mistakes.
7. Check the *Chicago Manual of Style* or a similar reference book for correct bibliographical style. <http://www.chicagomanualofstyle.org/home.html>

MAKE SURE YOUR PAPER HAS BEEN PROOFREAD!!!!

Slide List

Early Bronze Age (3000-2000 BCE)

Minoan

Plan of Myrtos

Beak-spouted jug from Aghios Onouphrios

Vasilike ware cup and jug

Cycladic

Cycladic Figures and Heads

Harpist

Cycladic Head with Painted Decoration

Helladic

Reconstruction Drawing of the House of the Tiles

Pottery “sauceboat” from Lerna

Middle Bronze Age (2000-1550 BCE)

Minoan

Plaques in the Shape of Houses, from Knossos

Model of a House, from Arkhanes

Kamares ware cup, from Phaistos

Kamares ware beak-spouted jug, from Phaistos

Hornets and honeycomb pendant, from Mallia

Cover of Sword pommel, from Mallia

Acrobat, from Knossos

Snake Goddess or Attendant, from Knossos

Late Bronze Age (1550-1100 BCE)

Minoan

Plan of the Palace at Knossos

Scene from Bull Sports, from Knossos

Rhyton in the Shape of a Bull's Head, from Knossos

Knossos, basement storerooms (magazines)

Knossos, “throne room” as restored by Evans

Household goddess statuette, from Gazi

Reconstruction of the Grandstand Fresco

Sarcophagus, from Aghia Triadha

Marine style pilgrim flask, from Palaikastro

Cycladic

Portrait of a Priestess, from Thera

Landscape with Swallows, from Thera

Helladic

Citadel (plan and photo) at Mycenae

Reconstruction of Grave Circle A, Mycenae

Mask, from shaft grave V, Mycenae

Signet Rings from shaft graves, Mycenae

Dagger blades, from shaft graves, Mycenae

Lion Gate

Treasury of Atreus (Isometric drawing, approach and façade) Mycenae

Plan of Palace at Pylos

Palace at Pylos, reconstruction of the megaron
Reconstructed wall painting showing warriors, Pylos
Combat Agate, Pylos
Warrior Vase, Mycenae

Dark Ages (c. 1100-900 BCE)

Plan of a section of the settlement, Karphi
Female figurine, from Karphi
Plan and reconstruction of heroon and cemetery, Lefkandi

Geometric Period (c. 900-700 BCE)

Geometric krater, from the Dipylon cemetery, Athens, Greece
Geometric amphora, from the Dipylon cemetery, Athens, Greece
Late Geometric krater, from Thebes
Model of a Shrine, from Argos
Horse, c. 750-700 BCE, bronze
Charioteer, from Olympia, c. 750-700 BCE, bronze
Female figurine, from Athens, c. 730 BCE, ivory

Orientalizing Period (c. 700-600 BCE)

Procorinthian Olpe, Chigi vase, c. 650 BCE
Early Corinthian Animal Style Amphora, c. 625-600 BCE
Protoattic amphora, Eleusis amphora, c. 650 BCE
Mantiklos Bronze from Thebes, c. 700–675 BCE
Figurine of a youth, from Delphi, c. 625
Lady of Auxerre statuette, c. 640 BCE, limestone
Plan and architectural sculpture, temple, Prinias, c. 625-600 BCE

Archaic Period (c. 600 – 480 BCE)

François Vase, Attic black-figure volute krater, by Kleitias and Ergotimos, c. 570 BCE
Attic black-figure amphora by Exekias, Ajax and Achilles playing a game, c. 540-530 BC
Attic bilingual amphora from Andokies' workshop, Herakles driving a bull, c. 520 BCE
Attic red-figure amphora by Euthymides, Revelers, c. 510-500 BCE
Sunion Kouros, from Sunion, c. 580 BCE
Anavysos Kouros, from Anavysos, Attica, c. 530 BCE
Moschophoros (Calfbearer), from Athens, c. 560 BCE
Peplos Kore, from Athens, c. 530 BCE
Kore, from Athens, c. 520 BCE
The Doric and Ionic Orders
Restored elevation and plan of the Temple of Artemis, Corcyra, c. 580 BCE
Temple of Artemis, Corcyra, pediment: central figure of Medusa, c. 580 BCE
Temple and Plan of Hera I, Poseidonia, c. 540 BCE
Metope from Temple C, Selinus, c. 540
Athens Acropolis, pedimental group: three-bodied, snaky tailed monster, c. 550 BCE
Perspective reconstruction of the Treasury of the Siphnians, Delphi, c. 530 BCE
Treasury of the Siphnians, Delphi, east pediment, c. 530 BCE

Transitional Period (c. 480-450 BCE)

Temple of Aphaia (from east, plan & reconstruction), Aegina, c. 475 BCE
Temple of Aphaia, Aegina, Collapsing Warrior from West pediment
Temple of Aphaia, Aegina, Collapsing Warrior from East pediment
Kritios Boy, c. 475 BCE
Artemision Zeus or Poseidon, from sea near Cape Artemision, c. 460-450 BCE
Temple of Zeus (cult statue), Olympia, 5th c
Temple of Zeus, Olympia, west pediment (Apollo, Centaur grappling with Lapith woman), c. 460 BCE
Attic red-figure krater by Niobid painter: Apollo and Artemis killing Niobe's children, c. 460 BCE
Painted wall block of the Tomb of the Diver, Poseidonia: a symposium scene, c. 480
Painted wall block of the Tomb of the Diver, Poseidonia: the Diver, c. 480

High Classical Period (c. 450-400 BCE)

Parthenon, Athens (plan & view from NW), 447-432 BCE
Parthenon, Athens, east pediment, reclining male figure (Ares?), 437-432
Parthenon, Athens, east pediment, three female figures, 437-432
Parthenon, Athens, metope: Struggle between Lapith and Centaur, 447-438 BCE
Parthenon, Athens, north frieze, cavalcade, 447-438 BCE
Parthenon, Athens, east frieze, peplos incident, 447-438 BCE
Propylaea to the Acropolis, Athens, 437-432 BCE
Erechtheion (plan and porch with caryatid), Athens, c. 430s-406 BCE
Temple of Athena Nike, Athens, 420s BCE
Nike (Victory) adjusting her sandal, Temple of Athena Nike, c. 410-405
Hephaisteion, Athens, c. 450-415 BCE
Doryphoros by Polykleitos, from Pompeii, c. 440
Attic white-ground krater, from Vulci: Dionysos and Hermes, c. 440-430 BCE
Attic white-ground lekythos, 5th BCE
Attic red-figure amphora by Achilles Painter: Achilles, c. 440 BCE

Fourth Century (400-300 BCE)

Temple of Apollo, Bassae (photo, plan, corinthian capital & reconstruction), c. 430-390
Temple of Apollo, Bassae, frieze block: Greeks fighting Amazons, c. 400-390 BCE
Theater, Epidauros, early 3rd century BCE
Conjectured reconstruction of the Mausoleum, Halikarnassos, c. 350-340 BCE
Freestanding male statue from Mausoleum at Halikarnassos, c. 350 BCE
Mausoleum, Halikarnassos, frieze block: Greeks fighting Amazons, c. 350 BCE
Hermes and Dionysos by Praxiteles, c. 340 BCE
Aphrodite of Knidos by Praxiteles, c. 350 BCE
Apoxyomenos (Man Scraping Himself), c. 350-325 BCE
Alexander Mosaic, Pompeii, c. 310 BCE by Philoxenos of Eretria
Stag Hunt, signed by Gnosis, from Pella, c. 300 BCE
Tomb of Persephone, Vergina: Hades carrying off Persephone, c. 340 BCE
Tomb of Persephone, Vergina: Persephone's Companion, c. 340 BCE
Larnax, Vergina, c. 340-310 BCE
Oak leaf and acorn crown, Vergina, c. 340-310 BCE
Attic red-figure pelike by Marsyas Painter: Peleus, Thetis, Eros and nymphs. c. 360-350
Attic Panathenaic amphora, Striding Athena, c. 332-331 BCE

South Italian (Apulian) red-figure krater attributed to Ilioupersis painter, c. 380-370 BCE

Hellenistic Period (c. 323-31 BCE)

Dying Gaul, c. 220 BCE

Great Altar, Pergamon, c. 175-150 BCE

Great Altar, Pergamon, east frieze, Athena fighting Giants, c. 175-150 BCE

Laocoon Group, attributed to Hagesandros, Athenedoros and Polydoros, 2nd century BCE
– 1st century CE

Capitoline Venus, c. 250-150 BCE

Demosthenes by Polyeuktos, c. 280 BCE

Seated Boxer, c. 100-50 BCE

Old Market Woman, 3rd century BCE

Odyssey Landscape, c. 50 BCE

Preening doves, perhaps based on original 2nd century BCE

Temple of Apollo, Didyma (photo and perspective view), c. 330 BCE and later

Temple of Olympian Zeus, Athens, 2nd century BCE – 2nd century CE

Arth 424: The Art of the Romans

Sonoma State University, Fall 2020, 4 units

Instructor:	Dr. Jennifer Roberson
Email:	jennifer.roberson@sonoma.edu
Office Hours:	W 1-3 and by appointment
Class Days/Time:	M 1-4:40
Classroom:	Online

Course Description

This course examines artistic developments in the Roman world, beginning with the Republic, continuing with the establishment and expansion of the empire, and ending with the rise of Christianity. It will investigate stylistic developments while considering the historical and cultural context within which the works were created. Additional topics of discussion include: Archaeological Techniques, The Illegal Art Market, and The Problem of Forgeries.

Course Modality and General Expectations

This is an entirely online course. This course will be delivered entirely online through the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access weekly live lectures via Zoom web-conferencing (Mondays, 1- 4:40), course materials, resources and assignments. The midterm exam will be Oct. 12 and the final exam will be Dec. 7. Due dates for other assignments will be posted below and in the weekly modules. All student work is submitted/posted online in Canvas.

Course Goals and Student Learning Objectives

Students who successfully complete this course will be able to (1) identify selected Roman works of art in terms of style, date and iconography, (2) write essays regarding the significance of a work of art in terms of its historical, religious and cultural context, (3) analyze and critique scholarly articles, and (4) research and write a paper related to art production during the Roman era.

Required Text

Ramage, Nancy and Ramage, Andrew. *Roman Art*. Fifth Edition. Upper Saddle River: Pearson, 209. ISBN: 978-0-13-600097-6.

Available at: SSU Bookstore, North Lights Books and on reserve at the library.

All additional readings for the course are on reserve at the library and available through Moodle, unless otherwise noted. PLEASE DO READINGS BEFORE CLASS.

Course Requirements

Weekly Modules

Each week we will meet at 1 pm on Mondays for a combination of lecture and discussion. Also, each week you will have to complete a module. Each module includes assigned readings, posted lectures (which you should watch and take notes on), and other materials such as lists of vocabulary and works of art, and assignments.

Attendance

This class is designed to be synchronous, meaning we will meet in real time every Monday. So, it is important that you attend. I will post supplemental lectures but will not be repeating what we cover when meeting in person. It is important that you attend the first class and complete the first discussion assignment by the due date so that I know you are participating in the class. Students who do not attend the first class and/or complete Discussion 1 may be dropped from the class. If you are unable to complete the assignment on time, but do intend to participate in the class, please contact me by Aug. 28.

Readings

It is helpful if you complete the readings before class. Below is a schedule of lecture topics and readings which will serve as an outline for the course. As the course proceeds, adjustments to this schedule may be made.

Exams

There will be two exams (Oct. 12 and Dec. 7) during the semester. The exams will consist of short answers, unknown images, and essay questions.

Short Writing Assignments

Several of the readings require short writing responses. These assignments will be posted at least one week before they are due so that you have time to complete the readings and analyze them. The kinds of questions you will be asked to consider are: What is the thesis statement? How does the author support their argument? All assignments must be posted in the Canvas page.

Paper

Each student is required to write an 8-10 page paper on a well-researched topic of their choice. More information will be posted in Canvas at a later date.

Discussions

Discussion assignments ask you to respond to a question, a work of art, or some other issue relating to the class. Often discussions will include both an Initial Post and a

Response Post, and there will be 2 different due dates. When a discussion assignment includes an Initial and Response post, both posts must be completed by their respective due dates to receive full credit.

Grading Policy

There will be a midterm (20%), final (20% each), a research paper (25%), several short writing assignments (20%), discussions (10%) and class attendance (5%).

Late assignments are accepted but will automatically lose 5% of points per day late.

University Policies

Academic integrity

Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community)

become better writers and produce better written documents. The Writing Center website is located at <http://www.sonoma.edu/programs/writingcenter/default.html>.

****Make sure to bring the paper guidelines when you visit the Writing Center****

Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug. 24	Lecture: Overview of course and Intro to the Etruscans and Greeks Reading: Ramages, Introduction and Ch. 1 Discussion Due Aug. 27
2	Aug. 31	Lecture: Romans in the Time of the Republic Reading: Ramages, Ch. 2 Quiz: Getting Started
3	Sept. 7	NO CLASS – Labor Day
4	Sept. 14	Lecture: Early Roman Empire: Augustus Reading: Ramages, Ch. 3, and excerpts from <i>**The Achievements of the Divine Augustus</i> (only available on Moodle)** Writing Assignment Due
5	Sept. 21	Lecture: Early Empire: The Julio-Claudians Reading: Ramages, Ch. 4 and <i>**“Museum Acquisitions: Responsibilities in the Illicit Traffic of Antiquities”</i> by Colin Renfrew in <i>Archaeology, Cultural Heritage, and the Antiquities Trade</i> , U of Florida Press, 2006 and “Getty’s List of Doubts Multiplies” <i>LA Times</i> , June 18, 2006 http://articles.latimes.com/2006/jun/18/local/me-getty18 .** Writing Assignment Due
6	Sept 28	Lecture: Early Empire: The Flavians Reading: Ramages, Ch. 5 (p. 168 – 189) and “Arena Events” in <i>As the Romans Did</i> Discussion: Looting and Antiquities
7	Oct. 5	Paper Topic Lecture: Polychromy in Roman Sculpture Reading: Ancient Color (Exhibit at the Kelsey Museum of Archaeology, University of Michigan, Ann Arbor) - https://exhibitions.kelsey.lsa.umich.edu/ancient-color/index.php , Sarah Bond, “White Washing Ancient Statues”, <i>Forbes</i> , April 27, 2017. - https://www.forbes.com/sites/drsarahbond/2017/04/27/whitewashing-ancient-statues-whiteness-racism-and-color-in-the-ancient-world/#557e0c3f75ad and Gods in Color https://buntegoetter.liebieghaus.de/en/ Discussion assignment

Week	Date	Topics, Readings, Assignments, Deadlines
8	Oct. 12	EXAM #1
9	Oct. 19	Lecture: Early Empire: Cities of Vesuvius Reading: Ramage, Ch. 5 (p. 189 – 205), ***“Pompeii: The Art of Reconstruction” <i>AA Files</i> 58 (2009), 3-7 and **Excerpts from Letters, Pliny the Younger, 475-497**. Preliminary Outline Writing Assignment Due
10	Oct. 26	Lecture: High Empire: Trajan Reading: Ramages, Ch. 6 Preliminary Bibliography Due
11	Nov. 2	Lecture: High Empire: Hadrian Reading: Ramages, Ch. 7
12	Nov. 9	Lecture: High Empire: The Antonines Reading: Ramages, Ch. 8 and ***“Roman Marble Sculptures...”** by Elise Friedland in <i>American Journal of Archaeology</i> 107 (July 2003), 413-448. Available through JSTOR. Expanded Bibliography Writing Assignment Due
13	Nov. 16	Lecture: Late Empire: The Severans and The Soldier Emperors Reading: Ramages, Ch. 9 & 10 Working Outline
14	Nov. 23	Lecture: Late Empire: The Tetrarchs Reading: Ramages, Ch. 11
15	Nov. 30	**Papers Due** Lecture: Constantine and the Aftermath Reading: Ramages, 12
Final Exam	Dec. 7	1 – 3pm, Final Exam

Instructions for the Research Paper

Paper: A well-written and well-researched paper of **8-10 double-spaced pages** of written text (12 Times New Roman with 1 inch margins) is due on Nov. 30. **At least 6 SCHOLARLY books and/or journal articles must be consulted and cited.** The course text does NOT count as one of the six sources.

Useful Resources available through SSU’s library:

Oxford Art Online (formerly Grove Art – also available in paper format), JSTOR, and Art Index – Great place to start your research. Great scholarly articles found here!
ArtStor – Excellent source of images and basic information

Other Websites:

Glossary of Medieval Art and Architecture A good source of architectural terms.
<http://www.pitt.edu/~medart/menuglossary/INDEX.HTM>

The PERSEUS Project – an impressive online cultural resource. It has searchable classical encyclopedias, atlases, collections of ancient texts, art and architecture.
<http://www.perseus.tufts.edu/>

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8. Labeled images (this should be at the end of the paper)
9. A bibliography – Check this online guide for correct format for *most* sources: http://www.chicagomanualofstyle.org/tools_citationguide.html. At least 6 SCHOLARLY books and/or journal articles must be consulted. The course text does NOT count as one of the six sources. (Note: The Internet may be useful but the information you find there is frequently NOT reliable. If you do use information from the internet, you must include the site. However, internet sources **do not** count towards your book/journal article requirements. Also: WIKIPEDIA is NOT a reliable source.)
10. *You must cite your sources*, both in the body of the paper (footnotes or parenthetical citations), when relevant, in addition to your bibliography. See link above in #9 for correct format.

Please note that academic dishonesty will not be tolerated. Plagiarism, cheating, and collusion will result in a failing grade and sanctions by the University. If you are uncertain what constitutes plagiarism, please see me.

General Grading Guidelines for Paper:

- A Excellent work, creative and unique, absence of writing problems
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- C Meets all requirements, some basic writing problems
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1. If you are having any difficulty with the assignment, see me during my office hours. There is no excuse for confusion. I am available during my office hours and by appointment.
2. Make sure you are analyzing your object, building or issue – not just listing or describing.
3. Proper nouns and adjectives derived from them are capitalized. Examples include:

Rome, Roman, Christ, Christian.

4. Avoid the use of contractions in your paper. For example, use do not, instead of don't or cannot instead of can't. It's mean it is and since contractions are to be avoided, do not use it. Its is the possessive form of it. Its as a possessive form never never has an apostrophe.
5. Please avoid using the word being in your paper. Find some other way to say this word. For example, being that...is better stated since. In sentences where you are tempted to use being as a verb, use is or some present form of the verb to be in its place. Do not say: He being small... Instead, write Since he is small....
6. Use a dictionary and proofread your work. If you depend on Spellcheck you may have mistakes.
7. Check the *Chicago Manual of Style* or a similar reference book for correct bibliographical style. <http://www.chicagomanualofstyle.org/home.html>
8. MAKE SURE YOUR PAPER HAS BEEN PROOFREAD!!!!

Just for Fun

There are several murder-mystery series that are based in ancient Rome. The following are available at the Sonoma County Library:

The *SPRQ* series by John Maddox Roberts

The *Gordianus the Finder* series by Steven Saylor

The *Marcus Didius Falco* series by Lindsey Davis

The *Flavia Albia* series by Linsey Davis

For film lovers, check out the 1976 BBC miniseries *I, Claudius*, starring Derek Jacobi as Claudius and Patrick Stewart (Captain Jean-Luc Picard) as Sejanus.

Slide Outline

The Etruscans

Hut Urns, c. 9th -8th c BCE Fig. 1.4

Canopic Urns, c. 650 BCE Fig. 1.22

Fibula with lions, c. 650 BCE, Fig. 1.12

Necropolis at Cerveteri Fig. 1.8

Tomb of the Reliefs, early 3rd c BCE Fig. 1.15

Necropolis at Tarquinia, Tomb of Hunting and Fishing, late 6th c BCE Fig. 1.38

Etruscan Sarcophagus, late 6th c BCE Fig. 1.29

Reclining Couple on Sarcophagus Lid 4th c BCE Fig. 1.31

Ficorini Cista, 350-300 BCE Fig. 1.47

Reconstruction of an Etruscan Temple, 6th c BCE Fig. 1.17

Apollo of Veii, c. 500 BCE Fig. 1.23

Mars of Todi, early 4th c BCE Fig. 1.32

Capitoline Wolf, c. 500 BCE Fig. 1.26

Orator, 1st c BCE Fig. 1.36

The Romans in the Time of the Republic City Planning

Servian Wall, 4th c BCE Fig. 2.18
Temple of Portunus, Rome, c. 2nd c BCE Fig 2.14
Roman Forum Fig. 2.19 and Fig. 2.21
 Via Sacra, Curia, Comitium, Rostra, Temple of Vesta, Basilica Aemilia
Plan of Ostia Fig. 2.22
 Cardo, Decamanus
Sanctuary of Fortuna, Praeneste, 2nd c BCE Fig 2.12 and Fig. 2.13

Domestic Architecture

Roman Patrician House Fig. 2.4 and Fig. 2.5
 Fauces, Atrium, Implivium, Triclinium, Tablinum, Peristyle
Atrium of the House of the Silver Wedding, Pompeii, c. 50 BCE Fig. 2.6

Wall and Floor Decorations

First style wall painting, House of the Sallust, Pompeii, c. 150 BCE Fig. 2.43
Second style wall painting, Bedroom of the Villa, Boscoreale, c 50-40 BCE Fig. 2.46
Alexander Mosaic, House of the Faun, Pompeii, 1st c BCE Fig. 2.57

Sculpture

Patrician carrying two portrait heads, c 1st century CE Fig. 2.29
Portrait of Pompey, c. 55 BCE Fig. 36
Denarius of Julius Caesar, 44 BCE Fig. 2.33

Early Roman Empire (Augustus and the Julio-Claudians)

Art and Architecture under Augustus

Augustus of Prima Porta, c 20 BCE Fig. 3.19
Portrait of Augustus as Priest, 1st c CE Fig. 3.22
Temple of Mars Ultor, 1st c BCE Fig. 3.3 and Fig. 3.4
Forum of Augustus, dedicated 2 BCE Fig. 3.5
Ara Pacis Augustae, 13-9 BCE Fig. 3.26 and details
Los Milagros Aqueduct, Merida, Spain, 1st c BCE Fig. 3.18

Art and Architecture under the Julio-Claudians

Pont du Gard, near Nimes, 1st c CE Fig. 3.16
Aqueduct at Segovia, 1st or 2nd c CE Fig. 4.28

Tiberius:

Gemma Augustae, 1st c CE Fig. 4.2
Sperlonga, The Blinding of Polyphemus, 1st c BCE or 1st c CE Fig. 4.6

Claudius:

Claudius as Jupiter, c 50 CE Fig. 4.16

Nero:

Nero's Golden House, 64-68 CE Figs. 4.33-4.36

Early Empire – The Flavians

Imperial art:

Portrait of Vespasian, c. 75 CE Fig. 5.2
Colosseum (Flavian Amphitheater), c. 72-80 CE Figs. 5.3 – 5.7
Arch of Titus, c. 81 CE Fig. 5.12, Fig. 5.15, Fig. 5.16

Private art:

Portrait of a Lady, c. 120 CE Fig. 5.24
Tomb of the Haterii, late 1st c CE Fig. 5.22

Pompeii and Herculaneum:

Plan of Pompeii in 79 CE, Fig. 5.36
Stabian Baths in 79 CE Fig. 5.37
 Palaestra, frigidarium, tepidarium, caldarium, apodyterium
Priapus weighing his penis, Pompeii, 1st CE Fig. 5.44
Lararium, House of the Vetii, Pompeii, 63-79 CE Fig. 5.48
View of Mt Vesuvius, from lararium, Pompeii Fig. 5.49
Still Life, from Properties of Julia Felix, Pompeii, 1st CE Fig. 5.52
Villa of the Mysteries, Pompeii Fig. 2.48

High Empire - Reign of Trajan (98-117)

Forum of Trajan (Architecture: Apollodorus of Damascus) Fig. 6.8
 Basilica Ulpia Fig. 6.9
 Column of Trajan Fig. 6.11, Figs. 6.13-6.19
Markets of Trajan (Architect: Apollodorus of Damascus) Figs. 6.4-6.7
City of Timgad, Algeria Fig. 6.30-6.31

High Empire – Reign of Hadrian (117-138 CE)

Portrait of Sabina, 117-134 CE Fig. 7.33
Apotheosis of Sabina, 136-138 CE Fig. 7.34
Hadrian's Villa, Tivoli, 125 CE Figs 7.6-7.7
Temple of Venus and Roma, 135 CE Figs. 7.16-7.17
The Pantheon, 125-128 CE Figs. 7.10, 7.12-7.15
A Boar hunt, roundel, 130-138 CE Fig. 7.37
Library of Celsus, Ephesus, Turkey 135 CE Fig. 7.28
Hadrian's Wall, 2nd c CE Fig. 7.25
Myth of Orestes Sarcophagus, c mid 2nd c CE Fig. 7.39
Dragging of Hector Sarcophagus, c. 190 CE Fig. 7.40
Labors of Hercules Sarcophagus, 210-250 CE Fig. 7.41

High Empire - Antonines (138-193 CE)

Imperial Sculpture

Portrait of Antoninus Pius, 140-150 CE Fig. 8.3
Marcus Aurelius on Horseback, 164-66 CE Fig. 8.17
Portrait of Lucius Verus, C. 160 CE Fig. 8.11
 Marcus Aurelius and Lucius Verus rule as co-rulers
Bust of Commodus as Hercules, c. 190 CE Fig. 8.35
Column Base of Antoninus Pius, c. 161 CE Figs. 8.18-8.20
Column of Marcus Aurelius, 180-192 Figs. 8.22-8.26

Sarcophagi

Strigillated Sarcophagi (no illustrations in text)
 Sarcophagus of a Greek Physician
Garland Sarcophagi
 Garland Sarcophagus, mid 2nd c CE Fig. 8.34
Mythological Sarcophagi
 Indian Triumph of Bacchus, c. 180 CE Fig. 8.30
Battle Sarcophagi
 Battle between Romans and Gauls, 160-170 CE Fig. 8.28
Asiatic Sarcophagi

Asiatic Sarcophagus from near Melfi, c. 175 CE Fig. 8.32
Painted portrait of a young man, from Fayum, Egypt, 160-170 CE Fig. 8.1

Late Empire - The Severans (193-235 CE)

Portrait of Septimius Severus, Julia Domna, Caracalla, Geta, c. 199 CE Fig. 9.6
Arch of Septimius Severus, Roman Forum, Rome, 203 CE Fig. 9.8
Triumphal Arch and relief details, Lepcis Magna, 203-204 CE Fig. 9.13, 9.15-9.16
Temple of Venus, Baalbek, Lebanon, c. 225 CE Fig. 9.27
Portrait of Caracalla, 3rd c CE Fig. 9.33
Baths of Caracalla, Rome, c. 211-217 CE Fig. 9.34-9.35

Late Empire - Soldier Emperors (235 – 284 CE)

Portrait of Maximinus Thrax, 235 CE Fig. 10.3
Portrait of Phillip the Arab, 244-249 CE Fig. 10.6
Full-length portrait of Trebonius Gallus, 251-253 CE Fig. 10.8
Portrait of Gallienus, 253-268 CE Fig. 10.12
Female Portrait, c. 200-250 CE Fig. 10.11
Aurelian Wall and Appian Gate, 271-275 CE Fig. 10.16
Ludovisi Sarcophagus, 250 CE Fig. 10.17

Late Empire - Tetrarchs (284-312 CE)

Tetrarchs, c. 305 CE Fig. 11.22
Baths of Diocletian, 298-306 CE Figs. 11.7-11.9
Palace of Diocletian, Split, c. 300 CE Figs. 11.3-11.5
Mosaics, Piazza Armerina, Sicily, early 4th c CE Figs. 11.18, 11.19, 11.21

Late Empire - Constantine (307-337 CE) and Aftermath

Colossal statue of Constantine, 313 CE Fig. 12.1, 12.12
Basilica of Maxentius and Constantine, Rome, c. 306-313 CE Figs. 11.10-11.12
Basilica at Trier, c. 310 CE Figs. 12.18-12.20
Arch of Constantine, Rome, 312-315 CE Figs. 12.3, 12.6, 12.8
 Donatio, Oratio, Hadrianic Roundels, *spolia*
Obelisk of Theodosius, Istanbul, c. 390-393 CE Fig. 12.10
Old St. Peter's, 320-330 CE Fig. 12.16, 12.17
Santa Costanza, Rome, mid 4th c CE Fig. 12.21
Sarcophagus of Constantia, c. 350 CE Fig. 12.26
Sarcophagus of Junius Bassus, c. 359 CE Fig. 12.28
Thetford Treasure and Mildenhall Collection, c. mid 4th c CE Figs. 12.30-12.31

ARTH432 – Ch'ien
Fall 2019

ARTH432: Post-Millennial Issues in Medieval Art

Dr. Letha Ch'ien

Monday 2:00 – 5:40pm, Art 102

Office Hours: Monday 12:00 – 1:30pm, Thursday 11:30 – 12:30pm, Art 105

Email: chienl@sonoma.edu

“Learn everything; you will see afterwards that nothing is superfluous.”
– Hugh of St. Victor (d. 1141)

Description

This course tackles critical issues in art history post the medieval millennium and our own. We consider epistemological and social categories both at their historical moment and from our own contemporary vantage point. Rather than a stylistic assessment of the Gothic, this course assesses art production throughout late medieval Europe and its global connections more broadly. Topics include Gothic churches and chapels, the amorphous boundaries of race and social classification, materiality, gender, sexuality. We are primarily concerned with how images communicate information and how viewers interact with images to produce meaning. Our two joint pedagogical goals are to learn about art and visual culture post 1000 C.E.

Our Fall 2019 class will examine critically how medieval history has been employed in white supremacist arguments.

Assignments

Participation	15%	
Individual Presentation	15%	11/04
<i>Choose presentation topic</i>		10/14
In-Class Assignments (6)	25%	
Final	10%	12/09 2:00 – 3:50pm

Group Project

Exhibit Room Proposal	5%	09/30
Object Wall Plaques (2)	15%	12/02
Group Project Presentation	15%	12/02

Course Goals

- Synthesizing information to produce new ideas
- Organized and clear oral communication to different audiences
- Collaboration and working with others on projects
- Succinct, clear, and informative writing for different audiences
- Learning conceptual goals and strategies of research, early information organization

Requirements

** Please bring your laptop to class. **

Please print the reading before coming to class.

Alertness is key. Discussion will be incorporated into our weekly meetings so that you will have a chance to build knowledge collaboratively. Additional readings are available on Canvas. Please print out readings and scribble your thoughts on paper prior to class.

All work must cite sources appropriately using either MLA or Chicago style citation guidelines. Failure to credit others' ideas and research is plagiarism and will result in a failing grade on the assignment and a failing grade in the course. You will be reported to the Office of Student Judicial Affairs. If you have questions regarding citation, please come and talk to me **before** the assignment is due. Significant grammar, citation, and/or spelling errors will result in an automatic 1/3 grade reduction. Tardy papers will be reduced a full letter grade each day they are late. Extensions must be requested in advance of the due date. N.B. All work submitted must be original for this class. Do not submit a paper that has been produced for another class.

** *Please turn in your work (stapled) in class.* **

Guide to Chicago style: <https://owl.english.purdue.edu/owl/resource/717/01/>

Grading:

Grades signify as follows:

A = Excellent	B = Good	
C = Average	D = Inadequate	F = Failing

If you believe you have received a grade in error, you may submit a request for review. Each request needs to be accompanied by a one-page essay explaining why you believe the original grade to be in error and citing evidence for your argument. Tardy papers will be penalized a full letter grade each day it is late. Papers are due **at the beginning of class** and are otherwise marked late. Extensions must be requested in advance of the due date.

Plagiarism will not be tolerated. Any instance of academic dishonesty will result in a failing grade for the course and will be reported to the Office of Judicial Affairs. If you have questions regarding citation, etc., please talk to me **before** the assignment is due.

Dropping and Adding

Students are responsible for understanding add/drop policies and procedures.

Registration information is available at <http://web.sonoma.edu/registration/>

Add/Drop policy information is available at <http://web.sonoma.edu/exed/geninfo/drop-refunds>.

FAQs

- The library is great! It can be accessed online <http://library.sonoma.edu> and in person. I highly recommend contacting Mary Wegmann, our arts librarian for research help. You

can begin with something as unformed as “I don't know where to begin.”

Mary.Wegmann@sonoma.edu.

- Counseling and Psychological Services have drop-in appointments at Stevenson 1088 (707-664-2153) <http://web.sonoma.edu/counselingctr/>
- If you require classroom accommodations, please contact Disability Services <http://web.sonoma.edu/dss/> and let me know so we can work together.
- The SSU Writing Center is located at Schulz 1103. You can make appointments for individual tutoring covering punctuation, citation formats, and even form a writing group. <http://web.sonoma.edu/writingcenter/>
- You may call me Dr. Ch'ien or Prof. Ch'ien and my pronouns are she/hers. If I make a mistake with your pronouns or name pronunciation, please let me know.
- If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a Title IX office <https://web.sonoma.edu/hr/titleix/> with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273)
- Hungry? Lobo's Pantry provides food in Zinfandel across from the Student Health Center. Hours can be found here: <https://web.sonoma.edu/studentaffairs/cocurriculum.html>
- If you experience a gap in childcare that could prevent you coming to class, please feel free to bring your child. Parenting students may sit near the door in case they need to exit; non-parenting students can leave those seats free for their classmates.
- When sending me an email, please identify the class and introduce your question, topic, issue, etc. I receive a lot of email and the information helps me respond.

Class Schedule *subject to change*

08/26 Introduction: What? Why?

Reading: • Thelma K. Thomas, “Understanding Objects.” In *Reading Medieval Images: The Art Historian and the Object*, eds. Elizabeth Sears and Thelma K. Thomas (University of Michigan Press, 2013) 9-15.

• Marianne O'Doherty, “Where Were the Middle Ages?” on *The Public Medievalist* <https://www.publicmedievalist.com/where-middle-ages/>

09/02 **LABOR DAY**

No class today

09/09 A Church, The Church / Issues Studying the Middle Ages

****Meet in Library Computer Lab Schultz 2016A 2:00pm****

Reading: • Nick Roll, “A Schism in Medieval Studies, for All to See” Sep. 19, 2017.

<https://www.insidehighered.com/news/2017/09/19/one-professors-critique-another-divides-medieval-studies>

• Scholars Say White Supremacists Canting ‘Deus Vult’ Got History Wrong” on *All Things Considered* Sep. 4, 2017. <http://www.npr.org/2017/09/04/548505783/scholars-say-white-supremacists-chanting-deus-vult-got-history-wrong>

• Josephine Livingstone, “Racism, Medievalism, and the White Supremacists of Charlottesville,” *New Republic*, August 15, 2017.

<https://newrepublic.com/article/144320/racism-medievalism-white-supremacists-charlottesville>

09/16 Sainte Chapelle

Discussion: Identify themes in Cohen's work and apply them to the Sainte-Chapelle
Reading: Meredith Cohen, "Introduction" in *The Sainte-Chapelle and the Construction of Sacral Monarchy: Royal Architecture in Thirteenth-Century Paris*, Cambridge University Press, 2015 pp 1-9.

Recommended Reading: Susanne K. Lewis, "Medieval Stained Glass Science"
<http://www.pbs.org/wgbh/nova/ancient/science-stained-glass.html> (launch interactive and click through slides)

Activity: Researching Churches (1-2 paragraph description plus 5 research questions)

09/23 Relics

Reading: • Cynthia Hahn, "What Do Reliquaries Do for Relics?" *Numen*, 57, no 3/4, Relics in Comparative Perspective (2010): 284-316

• Cynthia Hahn, "The Voices of the Saints: Speaking Reliquaries" in *Gesta* (36:1) 1997: 20-31.

Activity: Choose a reliquary we did not look at in lecture from one of the websites listed below. Group it with three to four other objects (reliquaries or non-reliquaries) and explain how they contextualize each other.

https://www.metmuseum.org/toah/hd/relc/hd_relc.htm

<http://www.learn.columbia.edu/treasuresofheaven/>

The Cleveland Museum of Art (www.clevelandart.org) also has a number of reliquaries in its collection.

09/30 Representations of Women / Exhibition Design

Reading: Lewis Wallace, "Bearded Woman, Female Christ: Gendered Transformations in the Legends and Cult of St. Wilgefortis" *Journal of Feminist Studies in Religion* (30:1), 2014: 43-63.

Activity: Group Project Exhibition Design and Formation of Groups

10/07 Ivory: from Global Trade to Medium, Material and Message

Reading • Sarah M. Guérin, "Meaningful Spectacles: Gothic Ivories Staging the Divine" *Art Bulletin* vol. 95, no. 1 (March 2013) 53-77. <http://www.jstor.org/stable/43188795>

Activity: Curating Objects

Due: Group Project Exhibit Room Proposal

10/14 Materiality

Reading: • Caroline Walker Bynum, "The Blood of Christ in the Later Middle Ages." *Church History* 71 (Dec. 2002): 685-714. • Beate Fricke, "A Liquid History: blood and animation in late medieval art," *Res: Anthropology and Aesthetics* (63/64 Spring/Autumn 2013), 53-69.

Activity: *Present an object materially rather than iconographically*

3-5 minute presentation

** Due: Individual Presentation Topic**

- Holy Thorn Reliquary of the Duc de Berry before 1347. British Museum, London.
<https://www.google.com/culturalinstitute/beta/asset/holy-thorn-reliquary-of-jean-duc-de-berry/8gGmH50pBT51vQ>
- *Heinrichskreuz* from the Basel Cathedral Treasury 1st half 11th c. modified 14th, 15th, and 19th c. Kunstgewerbemuseum, Berlin.
<https://www.google.com/culturalinstitute/beta/asset/heinrichskreuz-henry-s-cross-from-the-basel-cathedral-treasure/qgElCcRfuZ5OVw>
- Simone Martini, *Annunciation Altarpiece*, 1333. Uffizi Gallery, Florence.
<https://www.google.com/culturalinstitute/beta/asset/annunciation/IgHn22QncTFgPA>
- Book Cover Plaque, France, 13th c. Walters Art Museum, Baltimore.
<http://art.thewalters.org/detail/36924/book-cover-plaque/>
- Crucifix, ca. 1200-1220, North Italian. Metropolitan Museum, New York City
<https://www.metmuseum.org/art/collection/search/468218>

10/21 Books

Reading: • Brigitte Kurmann-Schwarz “Gender and Medieval Art” in *A Companion to Medieval Art*, ed. Conrad Rudolph (Wiley-Blackwell, 2010), 128-150.

Useful info on Books of Hours: <https://www.bpl.org/blogs/post/medieval-books-hours-bpl/>

Activity: *Go through a book as a complete object. Introduce the book to the class, explain how yours works, and how it participates in its genre.*

- “The Maastricht Hours” 1st quarter 14th c. Stowe MS 17, British Library.
http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Stowe_MS_17&index=2
<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8020&CollID=21&NStart=17>
- “Gorleston Psalter” 1310-1324. England, E. Anglia. Additional 49622, British Library.
http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_49622&index=0
<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=6462&CollID=27&NStart=49622>
- *Biblia Pauperum*, 2nd half of the 15th c.
http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_15705&index=10
- Arnstein Bible, two volumes, c. 1172
http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Harley_MS_2798&index=0
http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Harley_MS_2799&index=1
<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=7863&CollID=8&NStart=2798>
<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=7862&CollID=8&NStart=2799>
- Pentateuch (the 'Coburg Pentateuch') with the Five Scrolls (*Hamesh megillot*), *Haftarot*, and grammatical treatises. 1390-1396. Germany, Central (Coburg). Oriental 2884, British Library.

<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=19290&CollID=96&NStart=2884>

http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Or_2884&index=32

• Haggadah for Passover (the 'Sister Haggadah'). Spain, N.E., Catalonia (Barcelona); 2nd or 3rd quarter of the 14th century. Oriental 2884, British Library .

<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=19290&CollID=96&NStart=2884>

http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Or_2884&index=44

• Guiron le Courtois , 1352-62.

http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_12228&index=25

<https://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8338&CollID=27&NStart=12228>

• Dante Alighieri, *Divina Commedia* (The Divine Comedy) with commentary in Latin. Egerton MS 943. British Library

http://www.bl.uk/manuscripts/FullDisplay.aspx?index=7&ref=Egerton_MS_943

http://www.bl.uk/manuscripts/Viewer.aspx?ref=egerton_ms_943_fs001ar

10/28 Race, Racism, the Monstrous

Reading: • James Hill, “Were Medieval People Racist? IV: Race, Religion, and Travel”, 12/14/2017 <https://www.publicmedievalist.com/issues-religions/>

• Amy S. Kaufman, “Miraculous Bleach and Giant Feet: Were Medieval People Racist? II. March 23, 2017 *The Public Medievalist* <https://www.publicmedievalist.com/miraculous-bleach/>

• Nirit Ben-Aryeh Debby, “St. Clare Expelling the Saracens from Assisi: Religious Confrontation in Word and Image” *Sixteenth Century Journal* (43:3, 2012), 643-665.

Travel: <http://scalar.usc.edu/works/the-travels-of-marco-polo/english-map---the-itinerary-of-marco-polo?path=an-introduction-to-marco-polo-and-travel-in-the-middle-ages>

<http://www.jstor.org/sonoma.idm.oclc.org/stable/24245545>

Activity: 1) Analysis of Guido da Siena, *Saint Clare Diptych*

Resource: <http://www.culturaitalia.it/>

2) Present an illumination from *Li Livres du Graunt Caam*. C. 1400. Bodleion Library, Oxford University. Images available on ARTSTOR.

Text: <http://www.arvindguptatoys.com/arvindgupta/asimov-marco-polo.pdf>

11/04 Queer

**Due Activity: 5-10min Individual Presentation *prepared in advance*

Present a contemporary use of medieval history, a “medievalism,” or modern interpretation of the Middle Ages. Consider historical accuracy and interpretive choices.

Potential Topics: Game of Thrones, Star Wars, KKK, Renaissance Faires, medieval video games, “Deus Vult,” torture photographs from Abu Ghraib, etc.

ARTH432 – Ch'ien
Fall 2019

11/11 **VETERANS DAY**
No Class Today

11/18 St. Francis: The Making of a Saint

Reading: Bennett, Jill. "Stigmata and Sense Memory: St. Francis and the Affective Image."
Art History 24 (Feb. 2001): 1-16.

Activity: Group Projects

11/25 Marginalia Reading: • Laura Kendrick, "Making Sense of Marginalized Images in Manuscripts and Religious Architecture" in *Reading Medieval Images: The Art Historian and the Object* ed. Elizabeth Sears and Thelma K. Thomas. 274-294.

12/02 **Group Presentations**

12/09 ** **Final Exam** ** 2:00 – 3:50pm

Useful Resources

Mary Wegmann, Arts and Humanities Librarian

mary.wegmann@sonoma.edu

707-664-3983

SSU Art History Library Guide

<http://libguides.sonoma.edu/az.php?s=41803>

Oxford Art Online – useful for definitions, artist biographies, medium information, etc.

www.oxfordartonline.com

Getty Vocabularies (free) – sometimes artists, artworks, and places are known by multiple names. Luckily the Getty's got you covered with The Union List of Artist Names, the Thesaurus of Geographic Names, and Cultural Objects Name Authority. Need a quick definition of an architectural term or style? Use the Art & Architecture Thesaurus.

<http://www.getty.edu/research/tools/vocabularies/>

Writing Center, Schultz 1103

<http://web.sonoma.edu/writingcenter/>

Public Medievalist – articles on the Middle Ages and contemporary issues

<http://publicmedievalist.com>

Medieval POC – People of Color in European Art History

<http://medievalpoc.tumblr.com>

Extra Credit –

Each assignment is worth *up to* 5 points on the final exam and will be graded on quality. You may do as many or as few as you wish. All papers for any of these options must have a thesis statement.

- 1) Read Michael Camille, *Gothic Art: Glorious Visions*. Prentice Hall, Inc. 1996 Reprint 2003, which is available at the library. Write a two-page paper summarizing the book and explaining how having read it will inform your studies of medieval art.

- 2) Go to the Legion of Honor Museum in San Francisco (student admission is \$6 not including special exhibits), choose an object dating between 1000-1400CE from their strong medieval collection. Write a two-page visual analysis paper of that object. While you are free to read the wall plaque accompanying the object, do not repeat its analysis! (And please, take it with a grain of salt. The curator may be aiming their prose towards a difference audience.)
<https://legionofhonor.famsf.org>

- 3) Attend any performance at the Green Music Center on campus (student tickets usually 50% off!). Write a two-page paper analyzing the performance and how it has changed, reinforced, or otherwise illuminated another subject for you.
<https://gmc.sonoma.edu>

- 4) Read a peer-reviewed scholarly article on a medieval subject of your choosing and write a two-page summary and analysis of the article's content and argument.

ARTH442 The Self-Conscious Italian Renaissance

Dr. Letha Ch'ien

Wednesday 1:00 – 4:40pm

Office Hours: 11:00 – 12:00 Monday and Tuesday, also by appointment

Email: chienl@sonoma.edu

Recommended Textbook: Campbell, Stephen J. and Michael W. Cole. *Italian Renaissance Art* (Thames & Hudson), 2011.

Description

This course is not chronological. To understand the gripping issues and preoccupations of later Italian Renaissance art, we explore the time and space of the sixteenth-century Italian peninsula through contemporary topics: gender, race, politics, sacred space, social organization, and the beginning of an art history. Major artistic figures covered include Leonardo da Vinci, Michelangelo, Raphael, and Titian. We will particularly investigate competing agendas at specific sites and how they form rhetorical arguments. Because the Italian Renaissance has held a special position in the formation of art history, we will interrogate periodization continuously.

This course has been designated as a WIC (Writing Intensive Curriculum) course for Fall 2020. This means the course is designed to help you develop writing abilities at an advanced level. You will write a lot, but fear not! You will receive substantive and direct instruction during the writing process. Through using writing to generate and think through ideas, writing and revising drafts, giving and receiving feedback on your writing, editing, and revising yet again, you will develop as a writer who can address a variety of contexts and discover how writing is an integral part of learning course content.

You will work together in a Writing Group through the semester giving and receiving feedback through the conceptualization and revision processes.

This course satisfies the university writing requirement (GWAR). Students of at least junior standing must pass with a C- or better to qualify for the WEPT equivalency. “Cr” in a Cr/Nc option is an approved course grade as well. As a WIC, ARTH 490 can serve as a “WEPT equivalent.” This means that, if passed with a C- or better, the course will exempt you from the need to take the WEPT.

Should we experience a major disruption during the semester, due dates and other requirements will be adjusted. I will communicate with you via email.

Course Goals

- Explore and analyze different approaches and methodologies used to study visual culture
- Develop writing skills including editing, revision, and critique
- Hone research and argument skills to produce an original substantial piece of writing
- Identify and situate major monuments within their cultural contexts

ARTH 442 - Ch'ien
Spring 2021

- Describe political, devotional, social, and other functions of artwork
- Discuss thoughtfully what it means to call this period 'Early Modern,' 'Renaissance'
- Critically analyze issues relevant to sixteenth-century Italian art production
- Communicate your observations and analyses of art in lucid writing

Technology Requirements

- internet access with voice & video for Zoom
- a computer or laptop (a tablet or phone alone isn't going to work)
- *highly recommended*: an ethernet cable which provides faster internet than wifi

Course Requirements

Participation	10%	
Ekphrasis Exercise - 2pg	05%	02/08
Paper Topic & Bibliography Proposal - 1 pg.	10%	02/24
Paper Proposal Response - 1pg.	05%	03/01
Annotated Bibliography - 2-4pg.	10%	03/10
Outline Proposal 1-2pg.	05%	03/17
Paper Draft - 6-7 pg.	15%	04/14
Draft Response - 2pg.	10%	04/21
Paper Revision - 6-7 pg.	20%	05/05
Final Exam	15%	05/19 1:00 - 3:00

All work must cite sources appropriately using Chicago style citation guidelines. Failure to credit others' ideas and research is plagiarism and will result in a failing grade in the course. Plagiarism will be reported to the Office of Student Judicial Affairs. If you have questions regarding citation, please come and talk to me *before* the assignment is due. Significant grammar, citation, and/or spelling errors will result in an automatic 1/3 grade reduction e.g. an A becomes an A-.

Extra Credit: There is ample extra credit available in this course. You may read any of the recommended readings outside the Campbell & Cole textbook and write a 1-2 page response for up to 1% of extra credit. Additional extra credit opportunities will be announced through the semester.

Grading:

Grades signify as follows:

A = Excellent B = Good
C = Average D = Inadequate F = Failing

If you believe you have received a grade in error, you may submit a request for review. Each request needs to be accompanied by a one-page essay explaining why you believe the original grade to be in error and citing evidence for your argument. Tardy papers will be penalized a full letter grade each day it is late – n.b. the end of lecture is late.

Extensions must be requested in advance of the due date.

Community

This class is a type of community. We will be learning and working together over the course of the semester. It is important that we develop healthy collaboration skills to facilitate this. Please contribute to your group in the spirit of collaboration. Keep in mind that everybody is human and probably dealing with a lot right now. Let's approach each other with patience.

I ask that we be respectful of each other and the diverse perspectives of all class members. Please use inclusive language in group work, on discussion boards, and in submitted work in order to facilitate a healthy productive learning environment for everybody. If you experience discrimination or an MIA group member, please let me know so we can address the problem.

Please do not take screenshots of people without their consent.

University Policies: Adds, Drops, Accommodations

Students are responsible for understanding add/drop policies and procedures. Registration information is available at <http://web.sonoma.edu/registration/>
Add/Drop policy information is available at <http://web.sonoma.edu/exed/geninfo/drop-refunds>

FAQs

- The library is great! It can be accessed online <http://library.sonoma.edu>. I highly recommend contacting Mary Wegmann, our arts librarian for research help. You can begin with something as unformed as "I don't know where to begin." Mary.Wegmann@sonoma.edu.
- Counseling and Psychological Services (707-664-2153) <http://web.sonoma.edu/counselingctr/>
- If you need accommodations, please contact Disability Services <http://web.sonoma.edu/dss/> and let me know so we can work together. (707-664-2677. TTY/TDD: 707-664-2958.
- The SSU Writing Center offers writing help of all types. You can make appointments for individual tutoring covering punctuation, citation formats, and even form a writing group. <http://web.sonoma.edu/writingcenter/>
- You may call me Dr. Ch'ien or Prof. Ch'ien and my pronouns are she/hers. If I make a mistake with your pronouns or name pronunciation, please let me know.
- If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a Title IX office <https://web.sonoma.edu/hr/titleix/> with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273)
- If you need to attend to childcare during class, please let me know so we can work on accommodation.
- When sending me an email, please identify the class and introduce your question, topic, issue, etc. I receive a lot of email and the information helps me respond.

Class Schedule - *subject to change*

Week One - 01/27

ARTH 442 - Ch'ien
Spring 2021

Lecture 01: A Renaissance Toolkit

Consider: Do our contemporary distinctions between private and public, sacred and secular make sense in a sixteenth-century context? How do people understand and situate themselves when the very boundaries of the known world move? Consider: Why do we call this period “high Renaissance”?

Reading: Campbell/Cole: 10-15; 90-92

Week Two 02/03

Lecture 02: The Politics of Interior Space: Leonardo & Michelangelo in competition at the Palazzo Vecchio

Reading: • Michael Baxandall, *Painting and Experience in Renaissance Italy*, 1-50. • Giorgio Vasari, Preface to section three, *Lives of the Artists*

Recommended Reading: Gerald MacLean, *Re-Orienting the Renaissance Cultural Exchanges with the East* Introduction. 1-28

Exercise: Ekphrasis (Description) *with a partner*

Week Three 02/10

Lecture 03: The Politics of Public Space at Piazza San Marco

** Ekphrasis Exercise Due **

3:00pm Arts Librarian, Mary Wegmann

Week Four 02/17

Interior Space for Restricted Groups: Confraternity Narrative Painting in Venice

Recommended Reading: • Patricia Fortini Brown “Honor and Necessity: The Dynamics of Patronage in Renaissance Venice” *Studi Veneziani* No. XIV (1987) • Ch'ien, Letha, “Polytopos in Venetian Painting”

Week Five 02/24

Lecture 05: Altarpieces I

** Paper Topic & Bibliography Proposal Due **

Week Six - 03/03

Lecture 06: Altarpieces II

* Paper Proposal Response Due *

Week Seven - 03/10

Lecture 07: Michelangelo: The Career, the Myth

Consider: How do we value an artist’s production? How did Michelangelo become the model for a ‘great artist’? What is the purpose of biography as a genre of writing?

Reading: • Barolsky, Paul, “How Not to Write the Biography of Michelangelo” • Vasari’s *Life of Michelangelo* excerpts from Vasari, Giorgio, *The Lives of the Artists*, trans. By Julia Conaway Bondanella and Peter Bondanella (Oxford: Oxford University Press, 1991) pp: 414-418; 422-423; 449-450; 482; 486.

Writing: Structuring an Argument

ARTH 442 - Ch'ien
Spring 2021

* Annotated Bibliography Due *

Week Eight 03/17

Lecture 08: Reactionary Style: Mannerism

Campbell/Cole: 388-390; 398-401

* Outline Proposal Due *

SPRING BREAK 03/22 - 03/26

Week Nine - 03/31

CESAR CHAVEZ DAY

Week 10 - 04/07

Lecture 09: Private Study Spaces: the Raphael Rooms at the Vatican & the Camerini d'Alabastro

Reading: Campbell/Cole: 370-378, 287-290, 402-407

Recommended Reading • Jennifer Webb, "All is not fun and games: conversation, play, and surveillance at the Montefeltro court in Urbino," *Renaissance Studies* Vol. 26 No. 3. Pp. 417-440.

Week 11 - 04/14

Lecture 10: Portraiture and Gender - Men

** Paper Draft Due **

Week 12 - 04/21

Lecture 11: Portraiture and Gender - Women

Writing: Now What? The Revision Process

* Draft Responses Due *

Week 13 - 04/28

Lecture 12: Each Other and the Other

Writing: Continuing the Revision Process

Week 14 - 05/05

Lecture 13: The Collectible, the Erotic, and Desire

Writing: Pushing Through to the End, How Do You Know You're Done?

** Paper Revision Due **

Week 15 - 05/12

Lecture 14: Paint, Materiality, and the Artist's Hand

Campbell/Cole: 564-565

05/19 Final: Wednesday 1:00 - 3:00pm

ARTH450 – Baroque: Object to Artwork

Spring 2020

Dr. Letha Ch'ien

Office Hours: Art 105 Mon: 11:00 - 1:00; Thur. 3:00 - 4:00

chienl@sonoma.edu

“The baroque is a thorn in the flesh of European art and thought, the grit in the oyster of art history.” – Helen Hills

Course Description

The word “Baroque” has obscure etymological origins and may derive from ‘barocco,’ the Spanish for a misshapen pearl but the word has come to mean far more than that, becoming a term covering a wide geographic range and a bewildering diversity of artistic production. In this course, we will delve into the diversity, the contradiction, and excitement of art production in seventeenth-century Southern Europe, Northern Europe, and Latin America. In the confusion of class distinctions in an increasingly mobile world, the construction of difference in and through representations will grow increasingly more meaningful, especially concerning the category of race. We will consider how the work of art becomes a movable commodity sold in a market to a growing group of art purchasers. Once art can no longer rely on remaining *in situ*, the objects must employ strategies to fix meaning while incorporating changeability and adaptability in the object itself. We investigate those strategies.

This course satisfies the university writing requirement (GWAR). Students of at least junior standing must pass with a C- or better to qualify for the WEPT equivalency. “Cr” in a Cr/Nc option is an approved course grade as well.

This course has been designated as a WIC (Writing Intensive Curriculum) course for Spring 2020. This means the course is designed to help you develop writing abilities at an advanced level. You will write a lot, but fear not! You will receive substantive and direct instruction during the writing process. Through using writing to generate and think through ideas, writing, and revising drafts, giving and receiving feedback on your writing, editing, and so on, you will develop as a writer who can address a variety of contexts and discover how writing is an integral part of learning course content.

This course can serve as a “WEPT equivalent.” This means that, if passed with a C- or better, the course will exempt you from the need to take the WEPT.

Requirements

Participation	15%	
Attendance		
Reading Discussion		
Paper Workshops		
Short Assignments	20%	
Visual Genre Analysis (1pg.)		02/10
Jeremy Denk, Bach’s Well-Tempered Clavier (1pg.)	02/17	2/13 7:30pm Weill Hall

Poussin Letter (2pg)		03/09	
“Low-Life Painting” (1-2pg.)		03/30	
Annabelle Lopez Ochoa Talk (1pg.)		04/20	04/16 4:30pm Darwin 103
Paper Proposal & Bibliography (2pg)	10%	3/13	on Canvas
Annotated Bibliography (4-5pg)	10%	03/30	
Complete Draft (7-10pg)	10%	04/13	
Research Paper (7-10pg)	25%	05/04	due at the beginning of class
Final	10%	05/11	2:00 - 3:50pm

Recommended Textbook: Ann Sutherland Harris, *Seventeenth-Century Art & Architecture*. Second Edition. Pearson Prentice Hall: Upper Saddle River, N.J., 2008. ***It's ok to buy online; used is fine. Page numbers in reading assignments given for second edition.*** Other texts are available on the course website.

Recording (audio or video) of this course is prohibited unless explicitly permitted by instructor consent in accordance with disability accommodations. Any recordings made in connection with DSS accommodations are for the student's personal academic use only and may not be distributed in any manner.

SSU Writing Center 1103 Schultz

The SSU Writing Center is available to provide tutoring support as you work on the writing for this course. The Center is open during regular business hours each weekday. To work with a tutor, you can make an appointment by calling the Center at 664-4401. Learning to work with others on writing projects is an invaluable professional skill. Take advantage of this free resource.

Grading:

Grades signify as follows:

A = Excellent B = Good
C = Average D = Inadequate F = Failing

If you believe you have received a grade in error, you may submit a request for review. Each request needs to be accompanied by a one-page essay explaining why you believe the original grade to be in error and citing evidence for your argument. Tardy papers will be penalized a full letter grade each day it is late – n.b. the end of lecture is late. Extensions must be requested in advance of the due date.

All work must cite sources appropriately using either MLA or Chicago style citation guidelines. Failure to credit others' ideas and research is plagiarism and will result in a failing grade on the assignment and a failing grade in the course. You will be reported to the Office of Student Judicial Affairs. If you have questions regarding citation, please come and talk to me *before* the assignment is due. Significant grammar, citation, and/or spelling errors will result in an automatic 1/3 grade reduction.

Papers and assignments are due *at the beginning of class* and are otherwise marked late.

Class Schedule - *subject to change*

01/27: Lecture 1: In the Wake of the Renaissance

Reading: • Sutherland Harris pp. xii-xxiii; 3-33. • Selections from the Council of Trent 1563 and Veronese's Trial Before the Holy Tribunal pp. 62-70. (Holt Documentary History of Art)

02/03: Visual Genre Analysis Essay- ** No meeting in class today **

Explore artworks in any medium (painting, sculpture, architecture, drawing, print) made between 1590 - 1700 on ArtStor (available through the library). Choose five that "belong" together in a genre. Explain how you assessed the genre. What are the characteristics of the genre?

02/10: Lecture 2: To Destroy Painting? Istorica in a New Age **Class Starts at 3pm today **

Reading: • Life of Caravaggio from Giovanni Pietro Bellori's *Lives of the Artists* on Carracci and Caravaggio (Engass & Brown) • Selection from Todd Olson, *Pitiful Relics*, 2014. • Sutherland Harris pp. 44-49

** Visual Genre Writing Assignment Due **

2/13 7:30pm Weill Hall Jeremy Denk, Bach's Well-Tempered Clavier (1pg.)

02/17: Lecture 3: Artemisia Gentileschi, Painting While Female

Reading: • Elizabeth Cohen, "The Trials of Artemisia Gentileschi: A Rape as History" *Sixteenth Century Journal*, 47-75 (2000). • Linda Nochlin, "Why Have There Been No Great Women Artists?" 1971 • Sutherland Harris pp. 51-56

Activity: Paper Topic Exploration

** Jeremy Denk, Bach's Well-Tempered Clavier Assignment Due **

02/24: Lecture 4: Bernini Pushes Material Limits

Reading: • Sutherland Harris pp. 85-94 • Michael Cole, "Bernini Struts" in *Projecting Identities: The Power of Material Culture*, ed. Joanna Sofaer Derevenski (London: Blackwell [New Interventions in Art History Series], 2007): 55-66

03/02: Lecture 5: Poussin Painting for the Newly Educated Class at Home and Abroad

Reading: • Sutherland Harris pp. 285-304 • Todd Olson, Selections from *Poussin and France*, New Haven: Yale University Press, 2002 pp 25 -35; 43 - 59.

Activity: Poussin Letter

03/09: Library Day

Meet in **SCHULTZ 2016A 2:00pm**

Activity: Paper Bibliographies

Please bring a laptop to class if you have access to your own. You can also borrow one at the library.

Activity: Workshop Paper Bibliographies & Ideas

** Poussin Letter due **

** Paper Topic & Preliminary Bibliography Due 3/13 *on Canvas* **

03/15 **SPRING BREAK**

03/23: **Lecture 6: Bodegone Paintings in Spain**

Reading: • Sutherland Harris pp. 199- 208; 224-226

- Tanya J. Tiffany, "Visualizing Devotion in Early Modern Seville: Velázquez's 'Christ in the House of Martha and Mary'" *The Sixteenth Century Journal* 36, no. 2 (2005): 433-53.
- Todd Olson, "The Street Has Its Masters: Caravaggio and the Socially Marginal," in *Caravaggio: Realism, Rebellion, Reception*, ed. Genevieve Warwick, University of Delaware, 2006.

Activity: Low-Life Painting Writing

03/30 **Lecture 7: Painting Difference: Velazquez both at Court and Abroad**

Reading: • Sutherland Harris pp. 227-240

- Jonathan Brown. "Enemies of Flattery: Velazquez' Portraits of Philip IV," *Journal of Interdisciplinary History* 17 (Summer, 1986): 137-154.

Activity: How to Turn go from on Research → Paper

** Annotated Bibliography Due **

** Low-Life Painting Assignment Due **

04/06: **Lecture 8: Picturing Difference in Latin America**

Reading: • Dana Leibsohn and Carolyn Dean. "Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America." *Colonial Latin American Review* 12, no. 1 (2003): 5-35.

04/13: **Lecture 9: The Virgin of Guadalupe**

Reading: • Jeanette Favrot Peterson, "The Virgin of Guadalupe: Symbol of Conquest or Liberation?," *Art Journal* 51:4 (Winter 1992), 39-47. • *Huei tlmahuicoltica of 1649* trans. Lisa Sousa et. al. Stanford University Press, 1998.

Activity: Paper Workshop: Outlines & Drafts

** Drafts Due**

Read your assigned papers before class on Monday.

4/16 **Annabelle Lopez Ochoa Talk 4:30pm Darwin 103**

04/20: **Lecture 10: Genre Paintings, Markets, Models, and Mayhem**

Reading: • Sutherland Harris pp. 368-379

- Elizabeth Honig, "Making Sense of Things" *RES* 34 (1998), 167-183
- Alpers, "Picturing Dutch Culture." *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*. Cambridge University, 1997, p. 57-67

Recommended: • Roland Barthes, "The World as Object" *Critical Essays* (Evanston 1972)

** Annabelle Lopez Ochoa Essay Due **

04/27: **Lecture 11: The Politics of Private Homes: Cleanliness, Civic Identity, Gender**

Reading: • Sutherland Harris pp. 388-391 • Simon Schama, "Cleanliness & Godliness" in The Embarrassment of Riches (New York 1987), 375-383

05/04: Lecture 12: Vermeer and the Limits of Technical Explanation

Reading: • Walter Liedtke, Review of Vermeer's Camera Uncovering the Truth behind the Masterpieces by Philip Steadman in The Burlington Magazine Vol. 143, No. 1183 (Oct., 2001) pp 642-643. • Zirka Filipczak, "Vermeer, Elusiveness, and Visual Theory" in Semiotus: Netherlands Quarterly for the History of Art, Vol. 32, no. 4 (2006) pp. 259-272 • Sutherland Harris pp. 379-388.

** Papers Due **

FINAL: **Monday, May 11 2:00 - 3:50pm**

NEW RESOURCE: Impressae: Women Printers in Early Modern Antwerp, Leuven, and Douai
<https://www.arts.kuleuven.be/nieuwetijd/english/odis/impressae-women-printers-in-early-modern-antwerp-leuven-and-douai>

Art History 452/English 484

Professor Jennifer Shaw: Art 104, jennifer.shaw@sonoma.edu; OH OH Wed/Thurs 12-1:30 (appointment recommended).

William Blake

"I must Create a System or be enslav'd by another Man's/I will not Reason and Compare: my business is to Create."

--William Blake, *Jerusalem*, 10.20; E153

" One Law for the Lion & Ox is Oppression"

--William Blake, *The Marriage of Heaven and Hell*, 24; E44

"To see a World in a grain of sand, /And a Heaven in a wild flower,/Hold Infinity in the palm of your hand,/And Eternity in an hour." Auguries Of Innocence.1; E490

"If the doors of perception were cleansed every thing would appear to man as it is, Infinite. For man has closed himself up, till he sees all things thro' narrow chinks of his cavern."

— William Blake, *The Marriage of Heaven and Hell*

"And we are put on earth a little space,/ That we may learn to bear the beams of love;"

--William Blake, *Songs of Innocence*, "Little Black Boy" 14; E9

One of the most imaginative and profound thinkers of all time, William Blake combined images and texts to conjure new possibilities and new worlds. Blake was a nonconformist who associated with radical thinkers such as Thomas Paine and Mary Wollstonecraft (the 18th C feminist). He was opposed to oppressions of all kinds-- oppression of women, of sexuality, by religion, in politics, etc. His works ask readers/viewers to think for themselves. The poetry and prints he made express his views obliquely through a pantheon of characters he created and through poetical and visual juxtapositions. Thus, his writings and images are multivalent and resonate today in ways that many other writings or images of the 18th C do not.

This class will explore Blake's work, attempting to understand how it might have connected to the issues of Blake's own day, as well as how it might be relevant to our contemporary concerns. Students will be required to read Blake's texts closely and carefully. Demonstration of this engagement with the texts will take several forms: class discussion, in class presentations, written summaries/questions. Final projects may have both creative and scholarly components.

Required Texts:

William Blake, *Complete Illuminated Books* PLEASE BRING THIS BOOK TO CLASS EACH WEEK!!!

William Blake, *Complete Poetry and Prose of William Blake*, ed David Erdman (also available in electronic form for free--see link below)

The Blake Dictionary

The Cambridge Companion to William Blake

Course Requirements:

10% Attendance--Please attend all class meetings. In addition to counting as 10% of your overall grade, a strict attendance policy will be adhered to. 2 unexcused absences—final grade docked .5 grade (ie A to A-, etc) 3 unexcused absences final grade docked 1 grade (ie A to B) etc.

10% Class Participation--This is an important component of the class. I will keep track of participation each week. Participation must demonstrate engagement with the week's topic.

Discussion Leadership: Please come to class prepared to lead a discussion on the weekly topic using your reading response as a resource. Students will be called upon at random to lead the discussion each week. Each student will have one chance to "opt out" without damaging her/his grade.

5% Blake Glossary--each week you will be required to add a new term to the glossary or comment/expand upon a term already posted. (c/nc)

150 Words Minimum: Each week choose a figure, concept, type of imagery, character, word, etc from the readings and post something about it: a question, a definition, a resonance with other concepts in Blake, an issue raised etc. You may also comment on, expand on, add to, discuss etc a term already posted. You are encouraged to be creative--you can post images, quotes, video clips, sounds, etc but make sure they are thoughtful and relevant to class. *Be sure to use citations for all sources including locations in Blake's works.*

15% Weekly Reading Responses/Homework—

500 Words (1 page s.s.) Minimum: Must be submitted to "Turnitin" via this Canvas page. Please bring copies to class each week to help you with the discussion. (graded, light comments)

15% Final Project Presentation and written reflection (500words) on at least two of your peers' presentations (letter grade, oral and written feedback on presentation)

40% Final Project--You will have a choice of formats:

- a. A creative project making use of and addressing the work of William Blake combined with a written paper 5-7 pages in length which describes and

analyzes the interrelationship between Blake's work and the creative project.

This project may be creative writing, visual art, digital media. Please note: Creative projects *will be graded for quality of execution*. Your final grade will combine the creative project and the written analysis. So think carefully about what kind of creative project you choose—do you have the skill to carry it out? If not, stick to the research paper.

Written analysis of your creative project must use at least *three scholarly sources of which at least two are not assigned reading for class*.

- b. A research paper analyzing a Blake topic of your choice 8-10 pages. Possible topics might be: analysis of related poems, analysis of a theme/character/visual form within a single book, connection of a theme in Blake's work to a social, artistic, philosophical or political debate of the 18th C., etc. Please make sure your topic is adequately narrow to allow for depth in your analysis. Research paper must use at least *six scholarly sources of which at least are not assigned reading*.

Project will include

- a. Proposal Abstract (350 words minimum, letter grade and written comments)
- b. Preliminary Annotated Bibliography: at least 8 scholarly sources of which at least four are not assigned reading. This bibliography is meant to be understood in concert with your proposal abstract. For each source summarize the overall argument and then explain how it connects to final project topic. Give page numbers for most important parts of the source. You may include quotations but these will not be counted towards your word count. Each annotation should be at least 100 words in length. (800 words minimum, grade and comments)
- c. Project Outline (see assignment below, 1000 words minimum, graded with comments).
- d. Rough Draft (1250-2500 words depending on project type, grades and extensive comments)
- e. Reflection on my comments on draft: How, specifically, do you plan to improve your paper? What do you see as your strengths and weaknesses? Are there comments that you found extremely helpful? Comments that need more explanation? (500 words)
- f. Final Project/Paper

Low Stakes writing

8 Glossary entries: 1200 words

8 Reading responses: 4000 words

In class writing exercises

Reflection on rough draft 500 words

Total: 5,700 plus in class writing exercises of variable length

High Stakes writing with professor feedback

Draft 1250-2500 words depending on project type

Final Paper 1250-2500 words depending on project type
Annotated Bibliography 800 words
Outline: 1000 words
Abstract 350 words
Total: 4,650 minimum

Writing Intensive Curriculum Course

This course has been designated as a WIC (Writing Intensive Curriculum) course for Spring Semester 2019. This means that the course is specifically and especially designed to help you develop writing abilities at the advanced level. You will be doing a lot of writing in the class and receiving substantive and direct instruction during your writing process (e.g., using writing to generate and think through ideas, writing and revising drafts, giving and receiving feedback on writing, editing, etc.). Writing assignments will be carefully crafted to support your ability to engage as a writer in a variety of contexts: civic, disciplinary, professional. Writing will also support your learning of the academic class content.

This course serves as a “WEPT equivalent.” This means that, if passed with a C- or better, the course will exempt you from needing to take the WEPT. **IMPORTANT NOTE:** to receive WEPT / GVAR certification via taking this course, you need to have achieved junior or higher status at the time you registered for the course. The Graduate Written Assessment Requirement (the CSU requirement that most SSU students meet by passing the WEPT) stipulates that writing proficiency must be assessed in the upper division. Students may certainly take and pass various WIC courses prior to upper division, but those courses will not count for GVAR certification.

If you have achieved junior or higher status, and if you pass this course with a grade of C- or better, your GVAR proficiency will be automatically registered via a certification process in the Common Management System a few weeks after the term is completed.

SSU Writing Center

The SSU Writing Center, located in the new Learning and Academic Resource Center in 1103 Schulz, is available to provide tutoring support as you work on the writing for this course. The Center is open during regular business hours each weekday. To work with a tutor, you should definitely make an appointment—call the Center at 664-4401. Students who visit the Center regularly not only turn in stronger papers but also learn how to work well with others on their writing, a skill which will be essential in professional life.

Notice Regarding Possible Use of Your Work in Institutional Assessment

The WIC initiative offers an opportunity for SSU to examine practices of teaching and learning, with the aim solely of improving educational offerings. It is possible that your writing may be collected and examined for these purposes. Your work will never be

used as a means of evaluating you personally, as any student writing that is assessed will be read anonymously. Likewise, your specific course will not be a subject of assessment; rather, these efforts will be aimed at understanding and assessing the WIC initiative as a whole. Thanks for your help in this vital work.

Class Schedule

Week One:

Lecture: Introduction: Amazing Blake

Writing: How to come up with a topic? Topic vs Thesis

In Class written response and sharing

Week Two:

Writing Instruction—Visual and literary analysis; in class exercises

SONGS OF INNOCENCE AND EXPERIENCE

Reading:

William Blake, *Songs of Innocence and Experience*

Morris Eaves, "Introduction: to paradise the hard way," in *Cambridge Companion to William Blake*

Donald A. Dike, "The Difficult Innocence" (optional)

Homework due in the beginning of class today:

1. Blake Archive work--one page summary: a)Choose a page from one of the Prophetic Books and look at at least three different versions of it. What differences do you see between them? Give examples. b)Find a quotation from the text of that page which particularly grabs you, surprises you or confuses you. What made you choose this quote? Analyze the text and give examples. c)look up a word or phrase in the Blake Dictionary and write about how the definition you found changes your understanding of the page you are analyzing d)Find a term from the page in the Blake Concordance and pick one other context where the term appears. What does this other use of the term/character/idea tell you about it? Discuss
- 2)Reading Response: Pick two poems from the Songs of Innocence and two poems from the Songs of Experience. For each poem write a 1-2 paragraph account of the **poems and illuminations**(or parts of them) paying special attention to rhetoric, imagery or poetics. Think of your response as a way to begin a conversation with others in the class about the poem. Try to write clearly but no need to be particularly formal.
- 3)Glossary entry/comment

Week Three:

Writing Instruction-- Argument and Structure

THE BOOK OF THEL

Class Prep--Reading/Looking:

- William Blake, *The Book of Thel*
- Susan Fox, "The Female as Metaphor in William Blake's Poetry"
- Robert N. Essick, "Blake's Female Will"(optional)

Homework:

- 1)Turn reading response into Turnitin link below and bring a hard copy to class. Come prepared to discuss the article and a portion, theme, figure, image etc. from *The Book of Thel* with the class.

2)Glossary Entry

Week 4

Writing Instruction—Writing with specificity

The First Book of Urizen

Reading/Looking:

- William Blake, *The First Book of Urizen*
- W.J.T. Mitchell, "Poetic and Pictorial Imagination in Blake's *Book of Urizen*" (see link below)
- Mike Lyle Barr, "Prophecy, The Law of Insanity and the *[First] Book of Urizen* (see link)

Homework: Reading Response, Discussion Prep, Glossary

Week 5

Writing Instruction—Active vs. Passive Sentences

The Marriage of Heaven and Hell

Homework:

Glossary Entry/ Discussion Prep/Reading Response

Reading/Looking: Read the *Marriage of Heaven and Hell*

- William Blake, *The Marriage of Heaven and Hell*
- Eynel Wardi reading (link below)
- Optional:
- Morris Eaves reading (see link below)
- Carol Bigwood reading (see link below)
- Schock reading (see link below)

Week 6

Writing/Research Instruction: What is a legitimate source?

AMERICA a Prophecy EUROPE a Prophecy

Makdisi, Saree, *William Blake and the impossible history of the 1790s*, University of Chicago Press, 2003, Chapter 2 "Fierce Rushing: William Blake and The Cultural Politics of Liberty in the 1790s" EBOOK AVAILABLE THROUGH SNOOPY ebrary

Homework: Reading Response, Discussion Prep, Glossary

Week 7

Visions of the Daughters of Albion

Reading:

- Anne K. Mellor, "Sex, Violence and Slavery"
- William Blake, *Visions of the Daughters of Albion*

Homework: Reading Response, Discussion Prep, Glossary

Week 8

The Gates of Paradise

The Song of Los

Makdisi, "Blake and Romantic Imperialism"

Homework: Reading Response, Discussion Prep, Glossary

Week 9

Enlightenment, Romanticism and Revolution

Reading:

Ibata, "William Blake's Visual Sublime"

Homework:

Reading Response, Glossary

Please come to class prepared to discuss your final project topic/format choice with the class. Turn a 1 page abstract of your topic and project in to the turnitin button below.

FINAL PROJECT TOPIC CHOICE ABSTRACT DUE TODAY!!!

Week 10

FIELD TRIP TO BLAKE GALLERY SF

Homework: read Bancroft rules and procedures before attending. See below

Week 11

INDIVIDUAL MEETINGS FOR FINAL PROJECTS

FINAL PROJECT OUTLINE DUE TODAY!!!

Week 12

WILLIAM BLAKE COSTUME PARTY--BLAKE COSTUMES GET EXTRA CREDIT!

COSTUME CONTEST, BLAKE GAMES, BRING TREATS!

Continue working on papers/projects

Week 13

FINAL PRESENTATIONS--Please sign up on the choice button below asap.

Your presentation should be 10 minutes long. Please bring a PowerPoint which should include:

- Images pertinent to your project/paper from Blake or sketches of your own creative project
- Bullet points raising the theme(s) you will address and the thesis of your project
- Relevant quotes from Blake or secondary sources that will help spur discussion of your topic.

The idea is to present the theoretic armature of your project in a way that allows you to get constructive feedback from your peers.

YOU ARE NOT EXPECTED TO HAVE YOUR PROJECT FINISHED, HOWEVER STUDENTS WHO PRESENT ON THE LAST DAY ARE EXPECTED TO BE FURTHER ALONG THAN THOSE WHO PRESENT ON THE FIRST DAY.

Week 14

Final Presentations

Week 15

Final Presentations

Week 16

FINAL PROJECTS DUE AT EXAM TIME, 2PM

MANDATORY CLASS—PROJECT SHOWCASE AND TREATS!

Jennifer Shaw

ART HISTORY 452: Blake Class Final Project

WHAT: choose one

- c. A creative project making use of and addressing the work of William Blake combined with a written paper 5-7 pages in length which describes and analyzes the interrelationship between Blake's work and the creative project. This project may be creative writing, visual art, digital media. Please note: Creative projects *will be graded for quality of execution*. Your final grade will combine the creative project and the written analysis. So think carefully about what kind of creative project you choose—do you have the skill to carry it out? If not, stick to the research paper. Written analysis of your creative project must use at least *three scholarly sources of which at least two are not assigned reading for class*.
- d. A research paper analyzing a Blake topic of your choice 8-10 pages. Possible topics might be: analysis of related poems, analysis of a theme/character/visual form within a single book, connection of a theme in Blake's work to a social, artistic, philosophical or political debate of the 18th C., etc. Please make sure your topic is adequately narrow to allow for depth in your analysis. Research paper must use at least *six scholarly sources of which at least are not assigned reading*.

DETAILED OUTLINE ASSIGNMENT

Your outline should include

1. Preliminary Thesis/Description of creative project or sketch sample
2. Introduction
 - a. What materials will you include in your introduction (will you start with a sample image and raise questions about it? If so what image and what questions)
3. Topics: A sentence describing each section and how it will connect to your thesis
 - a. Subtopics—each subtopic will describe a paragraph/group of paragraphs in this section—how does it support the idea of this section?

- i. What materials will you use for this subtopic? –Make sure to give sources and page numbers for each material cited.
 1. Quotations (include them with page numbers)
 2. Factual information?
 3. Arguments made by other historians/critics/art historians? (do you agree or disagree?)
4. A bibliography directly related to your topic. 8 *legitimate* sources total *minimum*. You may use sources we have read in class but must find additional sources (optional readings are fair game).
 - a. Creative project—3 additional sources minimum
 - b. Research paper—5 additional sources minimum

European Art in the Eighteenth Century: Absolutism and Enlightenment

Art History 452 Tuesday 9-11:40

Prof. Jennifer L. Shaw
Email: Jennifer.shaw@sonoma.edu
Office hours: W/Th 12-1 and by appt.

Office: Art 105
phone: 664-3041

Course Description

This course deals with major artists, artistic movements, and issues in art theory and criticism in Europe during the period known as the Enlightenment. We will focus particular attention on French and British painting though other aspects of European visual culture such as architecture, sculpture, printmaking and decoration may also be addressed. We will seek to understand the role played by visual culture within the shifting social and political contexts provided by the courtly cultures of the old regime and the Regency in France, as well as the development of Enlightenment thought and the emergence of a public sphere dominated by the middle class in France and England.

Major themes to be traced in lectures, readings and class discussions include: the intersections between gender, class and the social; cultural and sexual politics of style; the emergence of art criticism and the development of the notion of an art for the public. We will examine, among other things: the purposes served by rococo art for an aristocratic audience; the rise of an imagery of domesticity and its relationship to reformist Enlightenment thought; the connection between Neoclassicism and political ideologies of the Enlightenment; the role played by official art institutions in shaping artistic practice. Also to be addressed: issues of spectatorship, eroticism and the nude, Rome, antiquarianism and the Grand Tour. Familiarity with history of this period will not be assumed, but historical readings—including some period fiction—will form part of the course. Other readings will draw from the fields of gender and cultural studies, as well as art history.

Required Texts:

Thomas Crow, *Painters and Public Life in Eighteenth-Century Paris*
Daniela Tarabra, *European Art of the 18th Century*
Charles Harrison et. Al, *Art in Theory 1648-1815*
Articles posted to MOODLE

ALL COURSE DOCUMENTS WILL BE POSTED TO MOODLE
STUDENTS WILL BE REQUIRED TO REVIEW IMAGES ON ARTSTOR

Classroom Protocol

- Please turn off cellphones prior to the beginning of class
- Please arrive on time
- Computers should not be used for any activities unrelated to class. Unacceptable computer use by students will result in a computer ban.

Course Requirements:

- Class participation: 10%
- Presentations and short assignments: 15%
- Midterm Exam: 20%
- Final Paper: : 35% (6-8 pages): Students will visit the Palace of the Legion of Honor, San Francisco and write a paper relating an 18th C painting in the collection to reading materials and class discussion.
- Final Exam MAY 24 2PM: 20%--slide comparisons, essays about course readings

Please note: Students with average grades of B+ or better on the midterm assignments may write a longer research paper in lieu of the final exam/final paper. Art History majors are strongly encouraged to write the longer paper. Graduate students will be required to write the longer paper.

Grading Policies: Make up exams and late papers will only be allowed with prior written excuse. Papers will be marked down for every day they are late, unless a prior arrangement is made with me. All papers must be submitted both on paper and on-line at Turnitin.com. Plagiarism will result in a failing grade. You must complete all course requirements in order to pass the course.

Readings for Discussion & Oral Presentations: Each week we will discuss the assigned reading in the first hour of class. You will be required to address the discussion reading in the exams and discussion will help prepare you for this. While all students are responsible for each week's assigned readings, one or two students will be required to introduce the discussion of each of the selected texts. All students are to do this at least twice during the semester. The purpose of the assignment is to encourage critical thinking and to introduce thematic, interdisciplinary topics for open discussion. The presentation must not exceed 15 minutes and must follow the format described below. I encourage you to consult with me for feedback in advance of your presentation.

1) The student presenter will prepare a handout (xeroxing enough copies for the entire class and the professor) which will provide a) a brief overview of the reading's major ideas (avoid too much detail for the sake of time); b) three or four images that will illustrate three points from the reading. (You may use ARTSTOR to find your images.)

2) The student will orally present the above information to the class and explain the important points with reference to the images within the 15 minute time frame.

3) The student will, at the conclusion of the presentation, pose two questions prepared in advance to stimulate general discussion.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). Students should be aware of the current deadlines and penalties for adding and dropping classes.

University Policies

Academic integrity

Students should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work..

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made." [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html).

SHAW, AH452, Spring 2011

Schedule of Class Meetings

Week 1

Lecture--Introduction: Art and Absolutism

Film Viewing: *Ridicule*

All student discussion assignment due in class Feb 3:

Using specific examples from the film and readings listed for Feb 3 discussion, write a two page double spaced essay describing what you take to be the most significant aspects of 18th century culture. What does the film suggest are the defining features of the culture depicted? What is the relationship between the film and Rousseau's ideas in the assigned text? What role do you imagine the arts might play in the culture of the 18th C? Keep in mind that the film and writings are themselves representations of the 18th c with their own biases. What attitudes do these accounts seem to take? (please word process and print, remember to upload to turnitin as well as bringing a copy to class)

Week 2

Discussion: *Ridicule* as a representation of Eighteenth Century culture and reading

Lecture: Academies and the Grand Manner of Painting

Reading:

- S. Alpers, "Making a Taste for Rubens," *The Making of Rubens*, 65-89 (French text from de Piles is assigned in translation below: Alpers, p. 79=Atp.309, paragraph 3; Alpers p.81=Atp.310,para 2)
- Norman Bryson, "The Legible Body: Lebrun," in *Word and Image: French Painting of the Ancien Regime*, Cambridge U.P., pp. 29-57.
- *Art in Theory*: Roger de Piles, "Principles of Painting," *Art in Theory*, 308-313; Antoine Coypel, "On the grand manner" and "On the Excellence of Painting"335-342;

Optional Extra Credit: Read Jaqueline Lichtenstein, "Making Up Representation: The Risks of Femininity", *Representations* 20 (Autumn 1987), 77-87 and write a one page summary of the most important points.

Week 3

Discussion: Poussinistes vs Rubensistes

Lecture: Rococo--Watteau and the Conversational Mode

Reading:

- Mary Vidal, *Watteau's Painted Conversations*, Ch. 4, "The Artist as Aristocrat"®
- T. Crow, "Fêtes galants" in D. Hollier, *A New History of French Literature*®
- *Art in Theory*: Comte de Caylus, "The Life of Antoine Watteau,"356-363; Pierre de Marivaux, from *The Philosopher's Cabinet*, 412-415.

Week 4

Discussion: Watteau and Aristocratic Culture

Film: *Les Liaisons Dangeureuses*

Reading:

- J. DeJean, "The Salons, 'Preciosity,' and the Sphere of Women's Influence," in D. Hollier, *A New History of French Literature*®
- D. Posner, "Boucher's Beauties," in Bailey et. al. *Loves of the Gods* (R)

Week 5

Discussion: Les Liaisons Dangereuses, 18th C Eroticism, Worldy Culture and Painting

Madame de Pompadour, Portraiture, and the 18th C Nude

- Ewa Lajer-Burcharth, "Pompadour's Touch: Difference in Representation" *Representations*, 73 (Winter, 2001).
- Melissa Hyde, "The 'Makeup' of the Marquise: Boucher's Portrait of Pompadour at her Toilette." *Art Bulletin*; Sep2000, Vol. 82 Issue 3, p453
- Melissa Hyde, "Confounding Conventions: Gender Ambiguity and François Boucher's Painted Pastorals" in *Eighteenth Century Studies*, vol. 30, no. 1, 25-57.

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Week 6

Discussion: Madame de Pompadour and the reaction against the Rococo

MIDTERM REVIEW

Week 7

MIDTERM EXAM

Reading:

- Diana Donald, “ ‘This truly natural and faithful painter’: Hogarth’s Depiction of Modern Life”, in ed David Bindman et. al, Manchester University Press, 2001, 163-191.
- Art In Theory: “IV Introduction,” 629-33; Hogarth ‘Of Academies’ 635-638; Reynolds, “Discourses on Art III, IV, and XI”;
- Optional Extra Credit: Read David Solkin, “Hogarth’s Refinement,” in *Painting for Money*, pp. 78-105 and write a one page summary of the most important points.

Week 8

Discussion Hogarth

Lecture: Art for the Public-- Hogarth in Britain: Morality Tales and Conversations; Paris Salon

Reading:

- Crow, *Painters and Public Life*, Introduction, Ch. 1, “The Salon Exhibition in the Eighteenth-Century” 1-22 & Ch. IV, “Whose Salon?” esp. 122-133
- Daniel Brewer, “Ordering Knowledge” in *A New History of French Literature*, 447-454.(R)
- Art in Theory: Diderot from the ‘Salon of 1763’, 602-608; “Salon of 1767,” 618-620

Optional Extra Credit: Read Friedrich Melchior Grimm, from “Correspondence littéraire, 592-595. Exerpts from Diderot’s *Encyclopédie*—“Genius,”587-590; “Observation,” 590-592 and write a one page response.

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Week 9

Discussion: The Salon

Lecture Painting of the Middle Class in France--Chardin and Greuze

Reading:

- M. Sheriff, “Reflecting on Chardin,” *The Eighteenth Century: Theory and Interpretation* (Winter 1988): 19-45 (R)
- Carol Duncan, “Happy Mothers and Other New Ideas in Eighteenth-Century French Art” in *Feminism and Art History*
- Crow, *Painter’s and Public Life*, Ch. V, “Greuze and Official Art”

Optional Extra Credit: Read M. Sheriff, “Fragonard’s Erotic Mothers,” in ed. Lynn Hunt, *Eroticism and the Body Politic*, Johns Hopkins U.P., 1991, p 14-40.(R) and write a one page summary of its most important points.

Week 10

Lecture: 18th C women artists

Reading:

- Crow, “Painting and Politicians,” esp. pp. 191-209
- M. Sheriff, *The Exceptional Woman: Elizabeth Vigée-Lebrun and the Cultural Politics of Art*, Ch. 3, “The Law, the Academy and the Exceptional Woman,” pp. 73-104(R)
- W. Roworth, “Kauffman and the Art of Painting in England,” *Angelica Kauffamn*, W. Wassying Roworth, ed. (1992): 12-37.(R)
- Art in Theory: Rosalba Carriera, “On feminine studies,”314-315; Anonymous: *Salon Reviews*, p. 696-9; Vigée Lebrun, “Advice on the painting of portraits,” p 1111-1115.

Week 11:

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Discussion: 18th C. Women Artists

Lecture: Italy in the 18th C—Tiepolo, Canaletto, The Grand Tour and the emergence of Neo-Classicism

Reading:

- Svetlana Alpers and Michael Baxandall on Tiepolo
- C. de Seta, "Grand Tour: The Lure of Italy in the Eighteenth Century," A. Wilton & I. Bignamini, *Grand Tour* (1997): 13-20 ©
- Alex Potts, "The Significance of Winckelmann's History," in *Flesh and the Ideal: Winckelmann and the origins of art history*, Yale University Press, 1994, 12-22.
- *Art in Theory*: George Turnbull, "From A Treatise on Ancient Painting", 427-432; Winckelmann, from "Reflections on the Imitation of Greek Works in Painting and Sculpture," 450-456. Winckelmann, from *A History of Ancient Art*, 466-475.

Week 12

Spring break

Week 13

Discussion: Neoclassicism

Lecture: David, Neoclassicism and the French Revolution

Reading:

- Crow, *Painters and Public Life*, Ch. VII, "David and the Salon"
- Lynn Hunt, "The Imagery of Radicalism," *Politics, Culture and Class in the French Revolution*, U. C. Press, 1984, 87-119(R)
- *Art in Theory*: various readings on David, 699-705; various writings from the revolutionary period, pp 710-30

Week 14

Discussion David and the French Revolution

Lecture: William Blake and the argument against Enlightenment

Reading:

Morris Eaves, "The Title Page of the Book of Urizen"

Look at your assigned Blake work in <http://www.blakearchive.org/blake/main.html>

Art in Theory: Blake, "Marginal Notes to Reynolds's Discourses," 998-1003

Week 15

Blake Presentations

FINAL EXAM REVIEW

FINAL EXAM May 24, 2-3:50 pm

ARTH 454 - HYBRID

Sonoma State Univ.
4 units / upper div. C1
Fall 2020

**Nineteenth-Century Art History:
Art and the Emergence of Modernity**

Instructor Contact:

Instructor: Dr. Jennifer Bethke

Email: bethke@sonoma.edu

Office Hours: Via Zoom, Mondays 10-11:00 a.m. (<https://SonomaState.zoom.us/j/9788400162>). Or, email me. We will correspond via email or set up a Zoom chat if that's best. I generally respond to emails within 24 hours. Please always feel free to reach out to me. I am here to support you.

Course Modality and General Game Plan:

This is a "hybrid" course: you'll be working on your own time to complete online course work, and we'll meet remotely via Zoom once per week for short class discussions.

ZOOM url for all meetings: <https://SonomaState.zoom.us/j/99360080620>

Our general weekly schedule will be:

- Online weekly work will be posted to Canvas, and will be generally due on Tuesdays (which is the day before we meet on Zoom each week). You will work through it asynchronously on your own time. Weekly work will generally consist of reading, watching short lecture videos by me, and completing quizzes and discussion questions. There is one essay assigned for the semester, and one final project.

- Wednesday mornings, we will meet via Zoom to review material and have discussions. Since this is a fairly big class, I will be splitting the class into two groups starting in week 2: Group 1 will meet via Zoom 9:30-10:30 a.m. on Wednesdays, Group 2 will meet 10:45-11:45 on Wednesdays.

ZOOM url for all meetings: <https://SonomaState.zoom.us/j/99360080620>

Technology Requirements for this class:

- Internet connection to access Canvas and assigned websites, etc. If you're having problems running Canvas on your device, they provide 24/7 telephone support: (833) 263-0709.

- A fairly recent Mac or PC with a current operating system to complete the course activities. Canvas can run on Windows, Mac, Linux, iOS, Android, or any other device with an up-to-date web browser.

- A webcam and microphone, to use Zoom video conferencing. Most computers have integrated cameras and microphones, but you should check your computer to ensure both

work and to familiarize yourself with the settings. Zoom can also be installed as an app on your mobile device.

If you're concerned that access to any of these technologies may be difficult for you, please reach out to me right away via email. We will work together on solutions.

Course Description:

This course examines the development of modern art in Europe and the U.S. from roughly 1789 to 1899. In this century, economic and social upheavals brought about a profound transformation in these areas of the world. Artists both responded and helped give form to these historical changes. Consequently, understanding the relation between art and its historical context will be a primary goal of this course. We will cover the major artistic movements and styles of the period – Neoclassicism, Romanticism, Realism, Impressionism, and Symbolism – but we will focus first and foremost on questions of artistic production and reception within a social context. We will aim to understand why artists were so consistently drawn to the extreme (and extremely modern) subjects of revolution, nationalism, colonialism, urbanization, and gender. What, in other words, is the relation between modern art and the experiences of modernity?

Course Learning Objectives:

By the end of this course, you should be able to:

- Apply critical thinking and visual analysis skills to a complex world.
- Demonstrate literacy in the art history of nineteenth-century Europe and the U.S., by showing knowledge of representative works.
- Perform oral and written visual analysis of an artwork, using description as evidence to support points.
- Describe and analyze the relationship between art and its social, historical and institutional contexts, both verbally and in writing.

Required Text:

- **Stephen F. Eisenman, *Nineteenth Century Art: A Critical History*, **5th edition** (Thames and Hudson, 2019) -- ISBN: 978-0-500-84172-3**

The text is available in an e-book version, or you can order the physical book via the SSU bookstore, Amazon, etc.

- **E-book:** If you purchase the e-book directly from the publisher, it will be accessible on any of your devices, including phones. <https://digital.wwnorton.com/19thcentart> Access starts at \$50 for 6 months. Amazon offers an e-book option of the **5th edition** that is about \$10 cheaper - be sure to read the fine print to see if your devices are supported. The SSU bookstore is also offering digital access.

- Physical book: The SSU bookstore has the book for sale (rental, used, or new) - I don't know how long their delivery time will be. If you purchase from Amazon, etc. make sure you buy the 5th edition! Earlier editions will not match the page numbers I'm assigning.

Course Requirements and Grades:

Your grade is based upon the requirements listed below. Assignments will be graded as follows:

Required:

- **Attendance - - - 10%**
 - Zoom attendance
- **Participation - - - 10%**
 - Active engagement in Zoom sessions
 - Preparation for Zoom sessions (readings, disc. questions complete)
 - Participation self-assessments (1st half, 2nd half)
- **Weekly Reading Quizzes and Discussion Questions - - - 30%**
- **Essay - - - 20%**
- **Final Project - - - 30%**
 - Part I -- project itself
 - Part II -- respond to others' projects

Optional Extra Credit:

Up to 2 extra credit assignments can be completed to substitute for missed reading quizzes, missed discussion questions, a missed Zoom session, or up to 3 points per submission for essays/project. See the extra credit assignment on Canvas for full instructions.

- **Recreation of an artwork at home from our class or textbook**, with 1 paragraph explaining your choice and approach - - - up to full credit for one missed: reading quiz, discussion question, Zoom session.

- **Attendance - - - 10%**

Attendance at our weekly Zoom sessions is mandatory. You must be on time and stay in attendance for the full session to receive attendance credit each week.

- **Participation - - - 10%**

Participation is key to making our Zoom sessions successful - these weekly meetings are all about group discussions and engagement. I will regularly call on students when I ask questions, and we will also regularly use the breakout rooms on Zoom to have small group discussions. You are required to be prepared for our Zoom session by completing the reading quizzes and discussion questions. You will be asked to self-assess your participation twice during the semester.

- **Weekly Reading Quizzes and Discussion Questions - - - 30%**

Successfully completing your weekly reading quizzes and discussion questions is a full third of your overall grade. You will have multiple chances to successfully answer questions on each Canvas quiz. Discussion questions require short written answers (about a paragraph per question) that will be graded on effort and quality. (See these assignments on Canvas for late policy.)

• **Essay - - - 20%**

The essay is due the 7th week of class. It will be a response essay analyzing the role of 19th century U.S. monuments. Essays will be graded on quality of writing, clarity, and solid argumentation. (See this assignment on Canvas for late policy.)

• **Final Project - - - 30%**

The final project is due the last week of class and in finals week. It will involve working with one of the primary texts and artworks we have covered in class, in order to forge an argument in support of one of the artistic movements we will study this semester. The project can be presented either in essay format, or as a powerpoint-style video that you create. You'll complete your project and also post a summary to Canvas (part I), and you will comment on others' projects during finals week (part II). (See this assignment on Canvas for late policy.)

Academic integrity:

I expect you to approach our course with integrity, honesty, and good ethical values. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) can result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. Papers will be reviewed for plagiarism. If any assignment is found to have been plagiarized, its author risks failing the course and will face university penalties.

The University's Cheating and Plagiarism Policy is available online at <http://www.sonoma.edu/policies/cheating-and-plagiarism>

Basic Explanation of Grades:

- A = Outstanding work, indicated by an excellent critical understanding and articulation of course material, and the demonstration of independent thinking.
- B = Good work, indicated by a much more than satisfactory understanding and articulation of course material.
- C = Satisfactory work, indicated by a basic understanding and articulation of course material.
- D = Unsatisfactory work, indicated by inadequate understanding and articulation of course material.
- F = Failure to complete all course work and/or inability to demonstrate an understanding and articulation of course material.

Help during the semester:

These are unusual times. I encourage you to **please be in email contact with me** right away if you're encountering problems getting your work done. Those problems might range from not having a good internet connection, to a sick family member, to problems concentrating, and more. All struggles are legitimate, and I'm here to help you accomplish the goal of successfully completing class. So - reach out to me. I am here to support you, and I'll do my best to figure out a way to make the semester work for you.

The following SSU resources may also help:

SSU COVID-19 Information, Hotline and Help

<http://covid19.sonoma.edu/>

COVID-19 Call Center: (707) 664-2880. Staffed Mon-Fri, 10am - 2pm, or leave a message.
covid19@sonoma.edu

Student Support and Advising

nomacares@sonoma.edu

They will field any question, concern, or logistical query you have during this time.

SSU Writing Center

The SSU Writing Center is operating remotely - they offer help with writing projects and tutoring. For more info and to sign up for help: mywco.com/larc

DSS (Disability Access for Students)

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS). Be sure to present me with your authorization for services early in the semester so we can work together.

<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Phone: (707) 664-2677

Phone TTY/TDD: (707) 664-2958

[DSS Website](#)

Counseling and Psychological Services (CAPS)

Phone: (707) 664-2153

[CAPS Website](#)

CLASS SCHEDULE

1) Introduction to class / Ancien Regime

- **WED 8/19, 9:30 a.m.** - first Zoom meeting: intro to class

- **Week's work due by next Tues, 8/25**

- Syllabus and Zoom etiquette quiz
- Watch Ancien Regime videos
- Ancien Regime quiz, discussion questions

2) Neoclassicism

- **WED 8/26** - Zoom meeting (review, discussion of the week's material that was due 8/25)

- Group 1 = 9:30 - 10:30 am
- Group 2 = 10:45 - 11:45 am

- **Week's work due by next Tues, 9/1**

- Reading: Eisenman Ch.1 - p. 17-21 - sections "The Cult of Civic Virtue" and "A Call to Order" / OPTIONAL - p. 24-35 - start with the section "The Circle of Men," read all sections all the way through the discussion of *The death of Marat* in "Figures of Revolutionary Death" which ends on p. 35.
- Reading: PDF -- Denis Diderot, excerpts from "Essay on Painting"
- Watch Neoclassicism videos
- Neoclassicism quiz, discussion questions

3) Romanticism (Colonialism in France, I)

- **WED 9/2** - Zoom meetings

- Group 1 = 9:30 - 10:30 am
- Group 2 = 10:45 - 11:45 am

- **Week's work due by next Tues, 9/8**

- Reading: Eisenman Ch. 1 - The two Girodet paintings I talk about are on pgs. 41, 49; optionally read about them if you wish. / Ch. 2 - In "The Artist Hero in the Face of Empire" and "Return from the Wreckage" concentrate on the portions on Gericault, p. 64-72. Read the section on Delacroix's *Massacre at Scio*, p.75-76, which is more thorough than the essay below.
- Reading: Smarthistory essay on Delacroix for an overview on his career: <https://smarthistory.org/eugene-delacroix/>
- Reading: PDF -- Stendhal, excerpts from "Salon of 1824"
- Watch Romanticism videos
- Romanticism quiz, discussion questions

4) Romantic Landscape Painting

- **WED 9/9** - Zoom meetings

- Group 1 = 9:30 - 10:30 am

- Group 2 = 10:45 - 11:45 am

• **Week's work due by next Tues, 9/15**

- Reading: Eisenman Ch. 5 - "Landscape Instincts and the Picturesque" p.125-129, "Turner's Meaningful Obscurity" and "Turner's Later Work" p. 142-148 / Ch. 6 - "Progress and its Discontents..." and "To Silence or Reveal..." p. 159-168 / OPTIONAL: For further context on the ideology and myths of the American wilderness, read Ch. 8 - "The Myth of the Frontier" p. 191-196.

- Reading: PDF -- Henry David Thoreau, excerpts from *Walden*

- Watch Romantic Landscape videos

- Landscape quiz, discussion questions

5) Neoclassical Strategies in the U.S. - Representations of Race

• **WED 9/16** - Zoom meetings

- Group 1 = 9:30 - 10:30 am

- Group 2 = 10:45 - 11:45 am

• **Week's work due by next Tues, 9/22**

- Reading: Eisenman Ch. 9 - "The Abolitionist Movement and Challenges to Racist Stereotypes" and "Prelude to the Civil War" p. 211-217 / Read only the section on Lewis in "African American Artists at Home and Abroad: Edmonia Lewis and Henry Osawa Tanner" p. 228-232 (the section on Tanner is OPTIONAL).

- Watch Representations of Race videos

- Representations of Race quiz, discussion questions

6) Essay week

• **WED 9/23** - OPTIONAL Zoom check ins about the paper assignment - Zoom in if you have questions or would like to discuss paper strategies, anytime between 9:30 - 11:30 am

• **ESSAY due by next Tues, 9/29**

- Essay assignment

- Reading for essay:

1 -- Melissa Block, "Revisiting Sacred Cows: Which Figures from History Do We Honor, And How?" https://www.npr.org/2020/07/03/886537538/revisiting-sacred-cows-which-figures-from-history-do-we-honor-and-how?utm_medium=social&utm_term=nprnews&utm_source=facebook.com&utm_campaign=npr&fbclid=IwAR33IX2fp04QgAFQ4RBeW_unjNa1wCw0vcdpInBmNIsOVqqCv3rpeRHblUM&fbclid=IwAR14Vv9eS1iu8FKn4CVHPWRseqr9m10qs_OKcq29pB95Qd_4VNN8bediKRI

https://www.npr.org/2020/07/03/886537538/revisiting-sacred-cows-which-figures-from-history-do-we-honor-and-how?utm_medium=social&utm_term=nprnews&utm_source=facebook.com&utm_campaign=npr&fbclid=IwAR33IX2fp04QgAFQ4RBeW_unjNa1wCw0vcdpInBmNIsOVqqCv3rpeRHblUM&fbclid=IwAR14Vv9eS1iu8FKn4CVHPWRseqr9m10qs_OKcq29pB95Qd_4VNN8bediKRI

2 -- brief biography of Thomas Ball: <https://americanart.si.edu/artist/thomas-ball-218>

7) Orientalism (Colonialism in France, II)

- **NO Zoom** this week
- **Week's work due by next Tues, 10/6**
 - Participation Self-Assessment #1 - due Tues, 10/6
 - Reading: Eisenman Ch. 10 - "Race and Racism" p. 256-257.
 - Reading: Smarthistory essay on Orientalism: <https://smarthistory.org/orientalism/>
 - Watch videos on Orientalism
 - Orientalism quiz, discussion questions

8) Photography (New Ways of Picturing, I)

- **WED 10/7** - Zoom meetings
 - Group 1 = 9:30 - 10:30 am
 - Group 2 = 10:45 - 11:45 am
- **Week's work due by next Tues, 10/13**
 - Reading: Eisenman Ch. 12 - "The Daguerrotype in France" and "Fox Talbot and Photography in Britain" p. 285-290, "Photography and Art" and "Art Photography in Britain" p. 303-309.
 - Watch videos on Photography
 - Photography quiz, discussion questions

9) Realism (New Ways of Picturing, II)

- **WED 10/14** - Zoom meetings
 - Group 1 = 9:30 - 10:30 am
 - Group 2 = 10:45 - 11:45 am
- **Week's work due by next Tues, 10/20**
 - Reading: Eisenman Ch. 10 - "Three Fundamental Concepts: Academic Art, the Avant-Garde, and Modernism" p. 253 / Ch. 11 - "Rhetorics of Realist Art and Politics" p. 261-263, "Art and Revolution" and "Courbet's Trilogy of 1849-50" p. 269-276 / Ch. 13 - "The Salon and the Salon des Refusés" p. 331-333.
 - Reading: PDF -- Gustave Courbet, "Art Cannot Be Taught" letter
 - Watch Realism videos
 - Realism quiz, discussion questions

10) The Devolution of the Nude

- **WED 10/21** - Zoom meetings
 - Group 1 = 9:30 - 10:30 am
 - Group 2 = 10:45 - 11:45 am
- **Week's work due by next Tues, 10/27**
 - Reading: Eisenman Ch. 15: "Manet's Olympia" p. 372-375.
 - Reading: PDF -- Alexi Worth, "The Invention of Clumsiness"

- Watch Devolution of Nude videos
- Devolution of Nude quiz, discussion questions

11) Impressionism (New Ways of Picturing, III)

- **WED 10/28** - Zoom meetings
 - Group 1 = 9:30 - 10:30 am
 - Group 2 = 10:45 - 11:45 am
- **Week's work due by next Tues, 11/3**
 - Reading: Eisenman Ch. 15 - "Eduoard Manet and Hausmannization" and "The Flaneur" p. 369-372, from "Impressionism and the Commodity" through all the following sections to the end of the chapter p. 376-387.
 - Reading: PDF -- Charles Baudelaire, excerpts from "The Painter of Modern Life"
 - Reading: PDF -- Jules Laforgue, excerpts from "Impressionism"
 - Watch Impressionism videos
 - Impressionism quiz, discussion questions

12) Post-Impressionism - Van Gogh vs. Gauguin (Art in the face of entrenched Capitalism, I)

- **WED 11/4** - Zoom meetings
 - Group 1 = 9:30 - 10:30 am
 - Group 2 = 10:45 - 11:45 am
- **Week's work due by next Tues, 11/10**
 - Reading: Eisenman Ch. 19 - "Two Myths About Van Gogh" through all the following sections to the end of the chapter p. 435-448 / Ch. 20 - "The Rhetoric of Symbolism" and "Gauguin and Symbolism in Brittany" p.451-456.
 - Reading: PDF -- Van Gogh letters
 - Watch Post-Impressionism videos
 - Post-Impressionism quiz, discussion questions

13) Symbolism (Art in the face of entrenched Capitalism, II)

- **NO ZOOM** this week - Veterans' Day Holiday
- **Week's work due by next Tues, 11/17**
 - Reading: Eisenman Ch. 20 - "Symbolist Landscape Painting..." p. 460-470.
 - Reading: PDF -- Edvard Munch diary entries
 - Watch Symbolism videos
 - Symbolism quiz, discussion questions

14) Final Project Assignment begins

- **WED 11/18** - LAST Zoom meetings
 - Group 1 = 9:30 - 10:30 am
 - Group 2 = 10:45 - 11:45 am

- **Week's work**

- Read through final project assignment; email me if you have questions at this stage; begin working on your project
- Participation Self-Assessment #2 due by Tues., 11/24

15) THANKSGIVING HOLIDAY (11/25 - 11/27)

16) Final Projects due by Fri., 12/4

- **WED 12/2** - OPTIONAL Zoom check ins about the final project - Zoom in if you have questions or would like to discuss strategies, anytime between 9:30 - 11:30 am

17) FINALS WEEK - Responses to Final Projects due by Fri., 12/11

ARTH 465 - HYBRID

Sonoma State Univ.

3 units / upper div. C1

Fall 2020

History of Modern Art, 1945-1979

Instructor Contact:

Instructor: Dr. Jennifer Bethke

Email: bethke@sonoma.edu

Office Hours: Via Zoom, Mondays 10-11:00 a.m. (<https://SonomaState.zoom.us/j/9788400162>). Or, email me. We will correspond via email or set up a Zoom chat if that's best. I generally respond to emails within 24 hours. Please always feel free to reach out to me. I am here to support you.

Course Modality and General Game Plan:

This is a "hybrid" course: you'll be working on your own time to complete online course work, and we'll meet remotely via Zoom once per week for short class discussions.

ZOOM url for all meetings: <https://SonomaState.zoom.us/j/93410789337>

Our general weekly schedule will be:

- Online weekly work will be posted to Canvas, and will be generally due on Mondays (which is the day before we meet on Zoom each week). You will work through it asynchronously on your own time. Weekly work will generally consist of reading, watching short lecture videos by me, and completing quizzes and discussion questions/activities. There is one activity/reflection essay assigned for the semester, and one final project.

- Tuesday afternoons, we will meet via Zoom to review material and have discussions. Since this is a fairly big class, I will be splitting the class into two groups starting in week 2: Group 1 will meet via Zoom 4:00-5:00 p.m. on Tuesdays, Group 2 will meet 5:15-6:15 on Tuesdays.

ZOOM url for all meetings: <https://SonomaState.zoom.us/j/93410789337>

Technology Requirements for this class:

- Internet connection to access Canvas and assigned websites, etc. If you're having problems running Canvas on your device, they provide 24/7 telephone support: (833) 263-0709.
- A fairly recent Mac or PC with a current operating system to complete the course activities. Canvas can run on Windows, Mac, Linux, iOS, Android, or any other device with an up-to-date web browser.
- A webcam and microphone, for Zoom video conferencing. Most computers have integrated cameras and microphones, but you should check your computer to ensure both work and to familiarize yourself with the settings. Zoom can also be installed as an app on your mobile device.

If you're concerned that access to any of these technologies may be difficult for you, please reach out to me right away via email, and/or contact nomacares@sonoma.edu. We will work together on solutions.

Course Description:

This course will present a broad survey of American and international developments in modern art, focusing on the 'postwar' period, that is, work made between 1945 and 1979. The course is structured as a chronological overview: we will study a selection of artists and movements, starting in the years immediately following World War II and working through the advent of postmodernism in the 1970s. We will examine crucial political and economic events that impacted art production in these decades, as well aesthetic issues and theories necessary for a thorough understanding of the full spectrum of late modern art and artists.

Course Learning Objectives:

By the end of this course, you should be able to:

- Apply critical thinking and visual analysis skills to a complex world.
- Assess qualities of inspiration, imagination, and creativity in works of art.
- Demonstrate literacy in the art history of postwar art in the U.S. and other selected areas, by showing knowledge of representative works.
- Perform oral and written visual analysis of an artwork, using description as evidence to support points.
- Describe and analyze the relationship between art and its social, historical and institutional contexts, both verbally and in writing.

Readings for Class:

There is no required textbook for this class. All required readings will be posted to Canvas. It is expected that, with the exception of the first day of class, reading assignments will be completed **before** each class meeting.

Course Requirements and Grading Policy:

Your grade is based upon the requirements listed below. Assignments will be graded as follows:

Required:

- **Attendance - - - 10%**
 - Zoom attendance
- **Participation - - - 10%**
 - Active engagement in Zoom sessions
 - Preparation for Zoom sessions (readings, disc. questions complete)

- Participation self-assessments (1st half, 2nd half)
- **Weekly Reading Quizzes and Discussion Questions/Activities - - - 30%**
- **Activity/Response Essay - - - 20%**
- **Final Project - - - 30%**
 - Part I -- project itself
 - Part II -- respond to others' projects

Optional Extra Credit:

Up to 2 extra credit assignments can be completed to substitute for missed reading quizzes, missed discussion questions, a missed Zoom session, or up to 3 points per submission on the essay/final project. See the extra credit assignment on Canvas for full instructions.

- **Match a piece of music of your choice with an artwork from our class;** 1 paragraph explaining your choice - - - up to full credit for one missed: reading quiz, discussion question, Zoom session.

- **Attendance - - - 10%**

Attendance at our weekly Zoom sessions is mandatory. You must be on time and stay in attendance for the full session to receive attendance credit each week.

- **Participation - - - 10%**

Participation is key to making our Zoom sessions successful - these weekly meetings are all about group discussions and engagement. I will regularly call on students when I ask questions, and we will also regularly use the breakout rooms on Zoom to have small group discussions. You are required to be prepared for our Zoom session by completing the reading quizzes and discussion questions. You will be asked to self-assess your participation twice during the semester.

- **Weekly Reading Quizzes and Discussion Questions - - - 30%**

Successfully completing your weekly reading quizzes and discussion questions or activities is a full third of your overall grade. You will have multiple chances to successfully answer questions on each Canvas quiz. Discussion questions require short written answers (about a paragraph per question) that will be graded on effort and quality, or documentation of a short activity. (See these assignments on Canvas for late policy.)

- **Activity/Response Essay - - - 20%**

This project is due the 8th week of class. It will ask you to create and document a Fluxus activity, and then to write a response essay on your experience. (See this assignment on Canvas for late policy.)

- **Final Project - - - 30%**

The final project is due the last week of class and in finals week. It will involve working with one of the primary texts and artworks we have covered in class, in order to forge an argument in support of one of the artistic movements/artworks we will study this semester. The project can

be presented either in essay format, or as a powerpoint-style presentation or a video that you create. You'll complete your project and also post a summary to Canvas (part I), and you will comment on others' projects during finals week (part II). (See this assignment on Canvas for late policy.)

Academic integrity

I expect you to approach our course with integrity, honesty, and good ethical values. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) can result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. Papers will be reviewed for plagiarism. If any assignment is found to have been plagiarized, its author risks failing the course and will face university penalties.

The University's Cheating and Plagiarism Policy is available online at

<http://www.sonoma.edu/policies/cheating-and-plagiarism>

Basic Explanation of Grades:

A = Outstanding work, indicated by an excellent critical understanding and articulation of course material, and the demonstration of independent thinking.

B = Good work, indicated by a much more than satisfactory understanding and articulation of course material.

C = Satisfactory work, indicated by a basic understanding and articulation of course material.

D = Unsatisfactory work, indicated by inadequate understanding and articulation of course material.

F = Failure to complete all course work and/or inability to demonstrate an understanding and articulation of course material.

Help during the semester:

These are unusual times. I encourage you to **please be in email contact with me right away** if you're encountering problems getting your work done. Those problems might range from not having a good internet connection, to a sick family member, to problems concentrating, and more. All struggles are legitimate, and I'm here to help you accomplish the goal of successfully completing class. So - please reach out to me. I am here to support you, and I'll do my best to figure out a way to make the semester work for you.

The following SSU resources may also help:

SSU COVID-19 Information, Hotline and Help

<http://covid19.sonoma.edu/>

COVID-19 Call Center: (707) 664-2880. Staffed Mon-Fri, 10am - 2pm, or leave a message.

covid19@sonoma.edu

Student Support and Advising

nomacares@sonoma.edu

They will field any question, concern, or logistical query you have during this time.

SSU Writing Center

The SSU Writing Center is operating remotely - they offer help with writing projects and tutoring. For more info and to sign up for help: mywco.com/larc

DSS (Disability Access for Students)

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS). Be sure to present me with your authorization for services early in the semester so we can work together.

<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Phone: (707) 664-2677

Phone TTY/TDD: (707) 664-2958

[DSS Website](#)

Counseling and Psychological Services (CAPS)

Phone: (707) 664-2153

[CAPS Website](#)

CLASS SCHEDULE

1) Introduction to class / Modernism - Themes and Definitions

- **TUES 8/18, 4:00 p.m.** - first Zoom meeting: intro to class

- **Week's work due by next Mon, 8/24**

- Syllabus and Zoom etiquette quiz
- Modernism Themes video
- Modernism reading
- Modernism quiz, discussion questions

2) Setting the Scene: New York in the 1930s and 40s

- **TUES 8/25** - Zoom meeting (review, discussion of the week's material that was due 8/24)
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by next Mon, 8/31**
- NY in the 30s and 40s videos / websites
- NY in the 30s and 40s quiz, discussion questions

3) Abstract Expressionism

- **TUES 9/1** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm
- **Week's work due by next Mon, 9/7**
- Reading: PDF -- Harold Rosenberg, excerpts from "The American Action Painters"
- Reading: PDF -- Jackson Pollock, excerpts from "Two Statements"
- Abstract Expressionism videos / websites
- Abstract Expressionism quiz, discussion questions

4) Neo-Dada, 'Junk' Art, and the Beats (American Consumerism I)

- **TUES 9/8** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm
- **Week's work due by next Mon, 9/14**
- Reading: PDF -- Leo Steinberg, excerpts from "Other Criteria"
- Neo-Dada videos / websites
- Neo-Dada quiz, discussion questions

5) Pop Art (American Consumerism II)

- **TUES 9/15** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm
- **Week's work due by next Mon, 9/21**
- Reading: PDF -- Andy Warhol, interview with Gene Swenson
- Pop Art videos / websites
- Pop Art quiz, discussion questions

6) Performance Art, Gutai, Fluxus (Abandoning the Object I)

- **TUES 9/22** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by next Mon, 9/28**

- Reading: PDF -- Allan Kaprow, "Assemblages, Environments and Happenings"
- Performance Art videos / websites
- Performance Art quiz, discussion questions

7) Essay week

- **TUES 9/29** - OPTIONAL Zoom check ins about the paper assignment - Zoom in if you have questions or would like to discuss paper strategies, anytime between 4:00 - 5:00 pm

- **ESSAY due by next Mon, 10/5**

- Essay assignment on Canvas

8) Minimalism (Expanded field I)

- **NO Zoom** this week, 10/6

- **Week's work due by next Mon, 10/12**

- Participation Self-Assessment #1 - due Mon, 10/12
- Minimalism videos / websites
- Minimalism quiz, discussion questions

9) Post-Minimalism / Arte Povera (Expanded field II)

- **TUES 10/13** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by next Mon, 10/19**

- Reading: PDF -- Germano Celant, excerpts from "Arte Povera"
- Post-Min videos / websites
- Post-Min quiz, discussion questions

10) Earthworks (Expanded field III)

- **TUES 10/20** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by next Mon, 10/26**

- Reading: PDF -- Robert Smithson, excerpts from "A Sedimentation of the Mind: Earth Projects"
- Earthworks videos / websites
- Earthworks quiz, discussion questions

11) Video Art (Expanded field IV)

- **TUES 10/27** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by next Mon, 11/2**
 - Video art videos (ha ha) / websites
 - Video art quiz, discussion questions

12) Protest Art I

- **NO Zoom on 11/3** - Election Day

- **Week's work due by next Mon, 11/9**
 - Reading: TBA (see next week also)
 - Protest art I videos / websites
 - Protest art I quiz, discussion questions

13) Protest Art II

- **TUES 11/10** - Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by next Mon, 11/16**
 - Reading: PDF -- Mierle Laderman Ukeles, "Maintenance Art Manifesto"
 - Reading: PDF -- Dan Graham, "Presentation to an Open Hearing of the Art Workers' Coalition"
 - Protest art II videos / websites
 - Protest art III quiz, discussion questions

14) Endings? Beginnings? Returns? Modernism and Postmodernism

- **TUES 11/17** - LAST Zoom meetings
 - Group 1 = 4:00 - 5:00 pm
 - Group 2 = 5:15 - 6:15 pm

- **Week's work due by 11/23**
 - Mod and Pomo videos / websites
 - Mod and Pomo quiz, discussion questions
 - Read through final project assignment; email me if you have questions at this stage; begin working on your project
 - Participation Self-Assessment #2 due by Mon., 11/23

15) THANKSGIVING HOLIDAY (11/25 - 11/27)

- no work this week

16) Final Projects due by Fri., 12/4

- **TUES 12/1** - OPTIONAL Zoom check ins about the final project - Zoom in if you have questions or would like to discuss strategies, anytime between 4:00 - 5:00 pm

17) FINALS WEEK - Responses to Final Projects due by Fri., 12/11

Sonoma State University
Department of Art and Art History
ARTH 468: Curatorial Practice - (Bisynchronous)
Spring 2021

ARTH 468: Curatorial Practice

Course and Instructor Contact Information:

Instructor: Dr. Jennifer Bethke

Email: bethke@sonoma.edu

Office Hours: Via Zoom, Fridays 12-1:00 p.m. (<https://SonomaState.zoom.us/j/9788400162>).

Or, email me. We will correspond via email or set up a Zoom chat if that's best. I generally respond to emails within 24 hours. Please always feel free to reach out to me. I'm here to support you.

Class Day/Time: Tuesdays 4:00-6:40 p.m. - we will be meeting via Zoom.

Course Description:

As contemporary museum theory and practice evolves, the role of the curator is shifting. Ideas about the relationships among museums and the societies and audiences they serve are changing. Curatorial Practice is a seminar course designed to explore the changing role of the curator in both art institutions and the broader museum world, and provide students with practical skills and theoretical knowledge about curators in particular and museums in general. In addition to a historical review of curatorial models, the course will address such subjects as curatorial theory; assessment and interpretation; writing for curators; public speaking; research methodology for curators; and exhibition theory and practice.

Course Goals and Student Learning Objectives:

Upon successful completion of this course, you will be able to:

- Demonstrate literacy in the history and theory of curatorship, by showing knowledge of curating and museum institutions in the past and present day.
- Demonstrate proficiency in key curatorial skills: interpretation of exhibition objects; writing for curators; public speaking; and exhibition research and organization.
- Know about a variety of current debates and approaches in the curatorial field.

Course Format and Instructional Methods:

This course will be delivered entirely online, both through Canvas (SSU's learning management system) and through Zoom. This is a "bisynchronous" class: you'll be working on your own time to complete online course work, and we'll meet via Zoom once per week for class discussions.

In Canvas, you will access online lessons, course materials, and resources. All student work will be submitted online in Canvas; an end-of-the-semester presentation will be delivered via Zoom.

If you're concerned that access to any of these technologies may be difficult for you, please reach out to me right away via email. We will work together on solutions.

Our general weekly schedule will be:

- Online weekly work will be posted to Canvas and will be generally due on Mondays by midnight (which is the day before we meet on Zoom each week). You will work through it asynchronously on your own time.
- Tuesday afternoons at 4:00, we will meet via Zoom to review material and have discussions.
Zoom url for all meetings: <https://SonomaState.zoom.us/j/84742419766>

Required Readings and other Materials:

All required readings, videos, and other material will be posted to Canvas.

Using Canvas:

Canvas is SSU's Learning Management System (LMS). Canvas is the place where you will find the course syllabus, read posted announcements, participate in online class discussions with classmates, submit your assignments online and access all the materials for this course. To access the Canvas course, use your SSU Seawolf ID and password to log into [SSU's Online Services portal](#). Click on the **Canvas** link. When you get to the Canvas Dashboard, click on the course title you would like to access.

Visit the [SSU Canvas Support Center](#) to review frequently asked questions about using Canvas and also to view a list of technical recommendations.

You can also contact [Information Technology \(IT\)](#) if you need assistance accessing Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu

Course Requirements and Grades:

The key assignments for this course include readings and videos on curatorship and museums; practical assignments related to hands-on management of the University Art Gallery; and a final project of designing a virtual exhibition.

Assignments:

- 10% - Attendance (via Zoom)

- 5% - Art Gallery: Social media posts
- 20% - Art Gallery: Midterm assignment - Extended label for permanent collection
- 10% - Reading Reflections
- 10% - Discussion Posts
- 45% total - Final Project - Virtual Exhibition:
 - 5% - Draft and final proposal
 - 10% - Oral Presentation
 - 30% - Essay and Checklist with one extended label

• **Attendance - - - 10%**

Attendance at our weekly Zoom sessions is mandatory. You must be on time and stay in attendance for the full session to receive attendance credit each week. Participation is key to making our Zoom sessions successful - these weekly meetings are all about group discussions and engagement. I will regularly call on students when I ask questions, have you use the chat function, and we will also regularly use the breakout rooms on Zoom to have small group discussions. You are required to be prepared for our Zoom session by completing the reading each week.

• **Art Gallery: Social Media Posts - - - 5%**

This assignment brings students into the role of social media manager, a common entry-level job in museums and galleries. The task of writing social media posts will stretch through the semester, with students each writing two posts on three of the spring online exhibitions for the University Art Gallery.

• **Art Gallery: Midterm assignment - Extended label for permanent collection - - - 20%**

The midterm assignment will consist of researching for and writing an extended label for an object in the University Art Gallery's permanent collection.

• **Reading Reflections - - - 10%**

Several weeks we will be reading multiple sources on a topic; these will be summarized and reflected upon in 1-2 page Reading Reflections. We often will use these as the basis of our discussions in Zoom.

• **Discussion Posts - - - 10%**

There will be several Canvas Discussion Posts required throughout the semester, on a variety of topics.

• **Final Project: Virtual Exhibition - - - 45% total**

The final project for class is developing a virtual exhibition, with a theme and objects of your choice. The final project is a full 45% of your grade, but it is broken into several smaller assignments: a draft proposal (5%), a short oral presentation to the class on Zoom (10%), and an essay written as a curatorial introduction to the exhibition along with a checklist for the exhibition with one extended label (30%).

Academic integrity:

I expect you to approach our course with integrity, honesty, and good ethical values. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) can result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. Exams will be reviewed for plagiarism. If any assignment is found to have been plagiarized, its author risks failing the course and will face university penalties.

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Student Support and Advising

nomacares@sonoma.edu

They will field any question, concern, or logistical query you have during this time.

SSU Writing Center

The SSU Writing Center is operating remotely - they offer help with writing projects and tutoring. For more info and to sign up for help: mywco.com/larc

DSS (Disability Access for Students)

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS). Be sure to present me with your authorization for services early in the semester so we can work together.

<http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Phone: (707) 664-2677

Phone TTY/TDD: (707) 664-2958

[DSS Website](#)

Counseling and Psychological Services (CAPS)

Phone: (707) 664-2153

[CAPS Website](#)

University Policies:

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See [Important Policies and Procedures for Students](#).

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [How to Add a Class](#) has step-by-step instructions. [Registration Information](#) lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students

If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in Salazar Hall, Room 1049, Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on [Disability Access for Students](#).

Academic Integrity

Students should be familiar with the University's [Cheating and Plagiarism Policy](#). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the

University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

CLASS SCHEDULE

1) - Week of Tues 1/26 -- Intro / First assignments / History of Curating, Museums

- - ZOOM, Tues 4:00 pm - intro to class
- - Readings for this week
 - NYT on Moynihan Hall, Penn Station
 - Videos, etc. on history of museums
 - The Case for Museums, The Art Assignment
- - Assignments
 - Social media management 1: Murals exhibition (due Mon 2/1)
 - Discussion post: Exhibitions that have impacted you (due Mon 2/1)

2) - Week of Tues 2/2 -- Who Gets to Curate?

- - ZOOM, Tues 4:00 pm - discuss last week's assignments
- - Readings for this week
 - *Participatory Museum* excerpts
 - A curator on "curating"
 - other, TBA
- - Assignment
 - Summary reflection on readings (due Mon 2/8)
 - Discussion post: Hivemind brainstorm: useful online museum collections (due Mon 2/8)

3) - Week of Tues 2/9 -- Activist Curation

• Optional CSU artist talk: Shaun Anderson, Thurs 2/11 5:30 pm. To register for the talk, visit this website and scroll down to registration links for Spring 2021 Events:

<https://www.cpp.edu/platform-csu-art-speaker-series/>

- - ZOOM, Tues 4:00 pm - discuss reading reflections
- - Readings for this week
 - excerpts from Maura Reily
 - NYT on Forensic Architecture
 - NYT on new Guggenheim curator
 - other, TBA
- - Assignment
 - Reading reflection on readings (due Mon 2/15)

4) - Week of Tues 2/16 -- Audience and Engagement

- - ZOOM, Tues 4:00 pm - discuss reading reflections; discuss Labels assignment
- - Readings for this week
 - VTS text
 - other, TBA
- - Assignment
 - begin looking at Midterm Assignment: Extended Label (due Fri 3/5)
 - Reading reflection on readings (due Mon 2/22)

5) - Week of Tues 2/23 -- Writing as a Curator: Labels

- - ZOOM, Tues 4:00 pm - discuss reading reflections; labels activity
- - Readings for this week
 - Artemesia Gentileschi labels
 - other, TBA
- - Assignment
 - Midterm Assignment: Extended Label (due next week Fri 3/5)

6) - Week of Tues 3/2 -- MIDTERM ASSIGNMENT DUE: Extended Label (due Fri 3/5)

- - **OPTIONAL** ZOOM, Tues 4:00 pm - Zoom is optional this week, if you would like to discuss your label assignment with me
- - Assignment
 - Midterm Assignment: Extended Label (due Fri 3/5)

7) - Week of Tues 3/9 -- Special Exhibition Case Studies

• Optional CSU artist talk: Curator Valerie Cassel Oliver in conversation with artist Howardena Pindell, Thurs 3/11 5:30 pm. To register for the talk, visit this website and scroll down to registration links for Spring 2021 Events: <https://www.cpp.edu/platform-csu-art-speaker-series/>

- - ZOOM, Tues 4:00 pm - go over final project and start brainstorming; introduce the topic of special exhibitions
- - Readings for this week
 - Gauguin at De Young
 - Vida Americana, Whitney
 - other, TBA
- - Assignment
 - Reading reflection on readings (due Mon 3/15)
 - Final Project: Final Topic brainstorm (due Mon 3/15)
 - Social media management 2: ART@CSU exhibition (due WED 3/17)

8) - Week of Tues 3/16 -- Permanent Collection Case Studies

- - ZOOM, Tues 4:00 pm - discuss reading reflections; share project brainstorms
- - Readings for this week
 - MoMA
 - Legion of Honor with artist interventions
 - The Art Assignment, Remake the Met
 - other, TBA

9) - Week of Tues 3/23 -- SPRING BREAK

- Enjoy your break!

10) - Week of Tues 3/30 -- WORK WEEK: lock in final project topics

- - ZOOM, Tues 4:00 pm - discuss final projects again, 1-on-1 chats with anyone who needs project topic help
- - Assignment
 - final project topic proposal (due Mon 4/5)

11) - Week of Tues 4/6 - Guest lecture #1

- - ZOOM, Tues -- time and guest speaker TBA
- - Assignment
 - work on final project

12) - Week of Tues 4/13 - Guest lecture #2

- - ZOOM, Tues -- time and guest speaker TBA
- - Assignment
 - work on final project
 - Social media management 3: BFA exhibition (due WED 4/21)

13) - Week of Tues 4/20 - Guest lecture #3

- - ZOOM, Tues -- 4:00 pm, Margie Maynard, SVMA
- - Assignment
 - work on final project

14) - Week of Tues 4/27 - Guest lecture #4

• Optional CSU artist talk: People's Kitchen Collective, Thurs 4/29 5:30 pm. To register for the talk, visit this website and scroll down to registration links for Spring 2021 Events:

<https://www.cpp.edu/platform-csu-art-speaker-series/>

- - ZOOM, Tues -- time and guest speaker TBA
- - Assignment
 - Projects presentations due next week and week after, 5/4 (and 5/11)
 - work on final project

15) - Week of Tues 5/4 -- PROJECT PRESENTATIONS

- - ZOOM, Tues 4:00 pm - Round 1 of project presentations
- - Assignment
 - work on final project

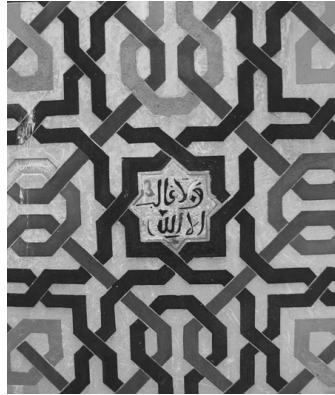
16) - Week of Tues 5/11 -- PROJECT PRESENTATIONS

- - ZOOM, Tues 4:00 pm - Round 2 of project presentations
- - Assignment
 - work on final project

17) Week of Tues 5/18 -- FINALS WEEK

- **Project Essay and Checklist/label due, by finals day, TUES 5/18 at midnight**

Islamic Art, ArtH 470a, 3 units Sonoma State University, Spring 2018



Instructor:	Dr. Jennifer Roberson
Office Location:	Art 103
Telephone:	(707) 664-2658
Email:	jennifer.roberson@sonoma.edu
Office Hours:	M 3-4, TH 2-4
Class Days/Time:	TH 9-11:40
Classroom:	ART 102

Course Description

This course examines Islamic art from the rise of Islam in the 7th century to the 20th century, focusing on the traditional Islamic world (from Spain to the Indian sub-continent). As the scope of the course is vast, the focus will be on works that are representative of specific periods or movements and will emphasize the cultural, political, and religious milieu within which individual works and monuments were created. While the material will be approached geographically and chronologically, several themes such as the definition of the Islamic art and the role of the patron in determining styles will unify the diverse artistic trends and styles produced throughout the Islamic world.

Course Goals and Student Learning Objectives

Students who successfully complete this course will be able to (1) identify selected works of Islamic art from Spain to India in terms of style, date and iconography, (2) write essays regarding the significance of a work of art in terms of its historical, religious and cultural context, (3) analyze and critique scholarly articles, and (4) research and write a paper on Islamic art.

Required Text

Jonathan Bloom and Sheila Blair, *Islamic Arts* (Phaidon, 1997, ISBN-13: 9780714831763) is available at the SSU bookstore and North Light Books.
Tamim Ansary, *Destiny Disrupted* (PublicAffairs, 2009, ISBN-13: 9781586488130)

All additional readings for the course are on reserve at the library and available through Moodle, unless otherwise noted. See list of books on reserve at the end of the syllabus. PLEASE DO READINGS BEFORE CLASS.

Classroom Protocol

Attendance: Regular class attendance is imperative for 2 major reasons: 1) the lectures will regularly introduce additional material *not* covered in your readings and 2) class participation and attendance counts as 5% of your final grade. If you do not attend, you cannot participate. If you are unable to attend class due to an illness, participation in a university-sponsored event, or other serious reason, please contact me as soon as possible. **If you miss class, you are still responsible for the material presented that day.**

In-class Electronics Policy: All electronics (cell phones, iPods, computers, etc) must be turned off and remain off throughout the class.

Course Requirements

It is not necessary that you have had background in Islam or Islamic Art. However, you must do all the readings and participate in the **class discussions**.

Readings: Below is a schedule of lecture topics and readings which will serve as an outline for the course. All articles that are not in your text are posted on Moodle and on reserve at the library unless otherwise noted. As the course proceeds, adjustments to this schedule may be made.

Exams: There will be a midterm and a final exam that will include slide IDs, short essays, a long essay and fill in the blanks. Make-up exams are only available with verification of illness or emergency. **IF YOU MISS AN EXAM, YOU WILL RECEIVE A "0" FOR THAT EXAM.** To make up an exam, you **MUST** contact us within 24 hours with a **valid** excuse. Failure to do so will result in a zero. Exams will cover information from the textbook, outside readings, and lectures.

Homework: The assignments and their due dates are listed below on the course schedule. Readings will be posted on Moodle.

Paper: Each student is required to write an 8-10 page paper on a well-researched topic of his/her choice. See below. A hard copy of the paper must be handed as well as a digital version at TurnItIn on Moodle.

Grading Policy

There will be a midterm (25%), a final (30%), a research paper (20%), homework assignments (20 %), and attendance (5%).

- A (100-90) represents work of *definitely* superior quality
- B (89-80) represents a *better-than-average* level of performance
- C (79-70) represents an *average-level* of performance (i.e. meets requirements)

D (69-60) represents below-average performance
F (50-below) represents an unacceptable level of performance

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). Students should be aware of the current deadlines and penalties for adding and dropping classes.

University Policies

Academic integrity

Students should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

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SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html).

Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
	Unit 1	Foundations of Islamic Art (ca. 600-900 CE)

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 25	Lecture: Overview of course and introduction to Islam Readings: Ansary, Introduction through Chapter 3 (pp. xiii-52) Recommended: The Nature of Islamic Art - http://www.metmuseum.org/toah/hd/orna/hd_orna.htm
2	Feb. 1	Homework Due on Ansary (Intro – Ch. 2) Lecture: Establishing and Aesthetic: The Umayyad Dynasty Readings: 1) Ansary, Chapters 4-5 (pp. 53-78), 2) Bloom & Blair, pp. 15-38, 3) “Dome of the Rock Inscriptions” in <i>Islamic Art & Visual Culture: An Anthology of Sources</i> , edited by D. Fairchild Ruggles (Blackwell Publishing, 2011). Recommended: Figural Representation in Islamic Art - http://www.metmuseum.org/toah/hd/figs/hd_figs.htm
3	Feb. 8	Lecture: Art and Administration under the Abbasids: A Cultural Renaissance Readings: 1) Ansary, Chapter 6 & 7, 2) Bloom & Blair, pp. 38 – 127 Recommended: Calligraphy in Islamic Art - http://www.vam.ac.uk/content/articles/c/calligraphy-in-islamic-art/
4	Feb. 15	Homework Due on Ruggles Reading Lecture: Umayyads moves West: Spain Reading: 1) Ansary, Chapter 8 (pp. 117-120, through paragraph 3) 2) Bloom & Blair, pp. 131-146 (stop after paragraph 1) 3) D. Fairchild Ruggles, “Mothers of a Hybrid Dynasty: Race, Genealogy, and Acculturation in Al-Andalus,” <i>Journal of Medieval and Early Modern Studies</i> 34 (2004), 65-94. [Available through Academic Search Premier EBSCO.] SPECIAL LECTURE!!! Syed Hosain @ Noon in Schroeder Hall
	Unit 2	Regionalism and Islamic Art Part I (ca. 900-1500 CE)
5	Feb. 22 CAA	Research, writing and finding good sources. Meet in the library. BRING IDEAS FOR PAPER TOPIC!!
6	March 1	Homework Due on Shaykh San’an Reading Lecture: Fatimids of Egypt and Early Iran Reading: 1) Bloom & Blair, 223-236, 153-62, 249-51, 2) “Shaykh San’an” in Mojdeh Bayat and Mohammad Ali Jamnia, <i>Tales from the Land of the Sufis</i> (Boston & London: Shambhala, 1994), 71-80.
7	March 8	Lecture: Seljuqs and Sultanate India Reading: 1) Bloom & Blair, pp. 265-271, 146. 53, 2) Ansary, Chapter 8 (pp. 120-132) & Chapter 9 (pp.133-149) Recommended: Shahnama: 1000 Years of the Persian Book of Kings - http://www.asia.si.edu/explore/shahnama/default.asp
8	March 15	Midterm
9	March 22	SPRING BREAK
	Unit 2	Regionalism and Islamic Art Part II (ca. 900-1500 CE)

Week	Date	Topics, Readings, Assignments, Deadlines
10	March 29	Lecture: Ilkhanids Reading: 1) Ansary, Chapter 9, pp. 150-158, 2) Bloom & Blair, pp. 162-165, 200-206
11	April 5	Lecture: Mamluks and Nasrids Reading: Bloom & Blair, 174-197, 271-283 Recommended: Walking Tour of the Alhambra - http://archive.aramcoworld.com/issue/200604/alhambra/default.htm
	Unit 3	Age of Empire (ca. 1500 – 1800 CE)
12	April 12	PAPER OUTLINE DUE Homework Due on Ergin Reading Lecture: Safavids Reading: 1) Ansary, Chapter 10, only pp. 159-168 & 183-89, 2) Bloom & Blair, pp. 287-292, 302-316, 337-342, 352-356, 363-372, 400-401, 3) Nina Ergin, “Rock Faces, Opium and Wine: Speculations on the Original Viewing Context of Persianate Manuscripts,” <i>Der Islam</i> 90/1 (2013): 65-105
13	April 19	Homework Due on Lowry Reading Lecture: Mughals Reading: 1) Ansary, Chapter 10, only pp. 189-198, 2) Bloom & Blair, pp. 321-328, 347-350, 356-357, 381-388, 402-413, 3) Glenn Lowry, “Humayun’s Tomb: Form, Function and Meaning in Early Mughal Architecture,” <i>Muqarnas</i> 4 (1987): 133-148. Available at http://www.archnet.org .
14	April 26	Lecture: Ottomans Reading: 1) Ansary, Chapter 10, only pp. 168-183 2) Bloom & Blair, pp. 295-302, 342-347, 372-381, 391-398
15	May 3	Paper DUE Lecture: Colonialism and the Production of Orientalism Reading: 1) Bloom & Blair, pp 417-422 2) Ansary, Chapter 14-15
16	May 10	Lecture: Tradition and Modernity in Islamic Art and Architecture Reading: 1) Ansary, Chapter 16-17, 2) Hassan Uddin-Khan, “An Overview of the Contemporary Mosque” in <i>The Mosque</i> , 3) Babaie, “Voices of Authority: Locating the “Modern” in “Islamic” Arts
Final	May 17	8-9:50 AM

Instructions for the Research Paper

Paper: A well-written and well-researched paper of approximately 8-10 double-spaced pages of written text (12 Times New Roman with 1 inch margins) is due on May 3. Late papers will be downgraded. **At least 6 SCHOLARLY books and/or journal articles must be consulted and cited.** The course texts do NOT count as one of the six sources nor do websites.

Useful Resources available through SSU's library:

The Grove Dictionary of Art – Great place to begin research (contains articles and biblio).

SSU Online Databases:

Oxford Art Online (formerly Grove Art), JSTOR, and Art Index

ArtStor – Excellent source of images and basic information

Paper Guidelines:

Your paper should include

1. 8-10 double-spaced pages of written text (Not including bibliography, images, or title page)
2. 12 Times New Roman with 1 inch margins on top, bottom, left and right
3. An introduction
4. A thesis statement explaining the purpose of the paper or what you will argue
5. Supporting arguments
6. A conclusion – draw conclusions about your topic!
7. Although this paper is on the topic about which you will present, it should NOT be merely a written version of your presentation.
8. Labeled images (this should be at the end of the paper)
9. A bibliography – Check *The Chicago Manual of Style* Info Commons **Z253 .U69 1993** (<http://www.chicagomanualofstyle.org/home.html>) for correct format. At least 6 SCHOLARLY books and/or journal articles must be consulted. The course texts do NOT count as one of the six sources. (Note: The Internet may be useful but the information you find there is frequently NOT reliable. If you do use information from the internet, you must include the site. However, internet sources **do not count** towards your book/journal article requirements. Also: WIKIPEDIA is NOT a reliable source.)
10. *You must cite your sources*, both in the body of the paper (footnotes or parenthetical citations), when relevant, in addition to your bibliography.
11. A hard copy of your paper must be submitted as well as a digital one at TurnItIn on Moodle.

Please note that academic dishonesty will not be tolerated. Plagiarism, cheating, and collusion will result in a failing grade and sanctions by the University. If you are uncertain what constitutes plagiarism, please see me.

General Grading Guidelines for Paper:

- A Excellent work, creative and unique, absence of writing problems
- B Exceeds expectations, thoughtful approach, well written, few typos
- C Meets all requirements, some basic writing problems
- D Falls short of requirements, poor proofreading, mechanical problems
- F Poor in every way (effort, ideas, writing)

Helpful Hints & Writing Tips:

1. If you are having any difficulty with the assignment, see me during my office hours. There is no excuse for confusion. I am available during my office hours and by appointment.
2. Make sure you are analyzing your object, building or issue – not just listing or

describing.

3. Proper nouns and adjectives derived from them are capitalized. Examples include: Islam, Muslim, Asia Minor.
4. Avoid the use of contractions in your paper. For example, use do not, instead of don't or cannot instead of can't. It's mean it is and since contractions are to be avoided, do not use it. Its is the possessive form of it. Its as a possessive form never never has an apostrophe.
5. Please avoid using the word being in your paper. Find some other way to say this word. For example, being that...is better stated since. In sentences where you are tempted to use being as a verb, use is or some present form of the verb to be in its place. Do not say: He being small... Instead, write Since he is small....
6. Use a dictionary and proofread your work. Spellcheck can lead to mistakes.
7. Check the *Chicago Manual of Style* or a similar reference book for correct bibliographical style. <http://www.chicagomanualofstyle.org/home.html>

MAKE SURE YOUR PAPER HAS BEEN PROOFREAD!!!!

Books on Reserve

- Asher, Frederick, ed. *Art of India: Prehistory to the Present*. Chicago: Encyclopedia Britannica, 2003.
- Blair, Sheila and Jonathon Bloom. *The Art and Architecture of Islam: 1250-1800*. New Haven: Yale University Press, 1994.
- Bloom, Jonathan and Sheila Blair. *Islam: A Thousand Years of Faith*. New Haven: Yale University Press, 2002.
- Dehejia, Vidya. *Indian Art*. London: Phaidon, 1997.
- Dodds, Jerrilynn, ed. *Al Andalus: The Art of Islamic Spain*. New York: Metropolitan Museum of Art, 1992.
- Esposito, John L. *Islam: the Straight Path*. New York: Oxford University Press, 1988.
- Ettinghausen, Richard. *Arab Painting*. New York: Rizzoli, 1977.
- Frishman, Martin, et al, eds. *The Mosque: History, Architectural Development, & Regional Diversity*. New York: Thames and Hudson, 1994.
- Grabar, O. *The Art and Architecture of Islam: 650-1250*. New Haven: Yale University Press, 1994.
- Hillenbrand, Robert. *Islamic Architecture*. New York: Columbia University Press, 1994.
- Lapidus, Ira. *A History of Islamic Societies*. Cambridge: Cambridge U Press, 1988.
- Robinson, Francis. *Atlas of the Islamic World Since 1500*. New York: Facts on File, 1982.
- Welch, Stuart Cary. *Imperial Mughal Painting*. New York: George Braziller, 1978.
- . *Persian Painting: Five Royal Safavid Manuscripts*. New York: G Braziller, 1976.

**Islamic Art: The Art of Islamic Spain
Sonoma State University, Spring 2021
Arth 474: 4 units**



Instructor:	Dr. Jennifer Roberson
Office Location:	Zoom
Telephone:	N/A
Email:	jennifer.roberson@sonoma.edu
Office Hours:	MW 3 – 4:30
Class Days/Time:	TTh, 1-2:50
Classroom:	Zoom

Course Description

Islam is often considered to be a religion and cultural of the Middle East. However, parts of modern Spain and Portugal were ruled by Muslim leaders for over 700 years. This region, known as al-Andalus, produced a rich artistic tradition. This was due in large part to its cultural diversity; it was so culturally layered that the boundaries between supposedly separate cultural groups were often hard to distinguish. For example, Islamic mosques were adorned with Byzantine mosaics and Christian church towers imitated minarets. This course examines the development of Islamic art in al-Andalus from the early 8th century (introduction of Islam to Spain) through the 1492 defeat of the last Muslim ruler in Spain and into the centuries that follow. The primary focus will be on Islamic art but also will include artistic developments in the Christian and Jewish communities during this period. Finally, at the end of the course, a brief examination of the 19th and 20th centuries, including notions of Orientalism and colonialism, will be considered. A special emphasis will be placed on the artistic environment within which the works were created rather than the traditional categories (Islamic, Christian, Jewish) which are generally applied to Medieval Spain.

Course Modality and General Expectations

This is an entirely online course. This course will be delivered entirely online through the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access live lectures via Zoom web-conferencing (TTH, 1- 2:50), course materials, resources and assignments. The midterm exam will be March 18 and the final exam will be May 18. Due dates for other assignments will be posted below and in the weekly modules. All student work is submitted/posted online in Canvas.

Questions?

Contact me with questions! I will either respond directly to you or address the question in a lecture or short recorded response.

Goals and Learning Objectives

Students who successfully complete this course will be able to

- identify selected works of art from al-Andalus in terms of style, date and iconography,
- identify unknown works of art from al-Andalus in terms of style and approximate date,
- write essays regarding the significance of a work of art in terms of its historical, religious and cultural context,
- analyze and critique scholarly articles, and
- research and write a paper related to art production in al-Andalus.

Required Text

Dodds, Jerrilynn, María Rosa Menocal, and Abigail Krasner Balbale. *The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*.

New Haven: Yale University Press, 2009. ISBN: 9780300142143.

Available at the SSU Bookstore.

All additional readings for the course are on reserve at the library and available through Moodle, unless otherwise noted. See list of books on reserve at the end of the syllabus. PLEASE DO READINGS BEFORE CLASS.

Course Requirements

It is not necessary that you have had background in Islam or Islamic Art. However, you must do all the readings and participate in the **class discussions**.

Weekly Modules

Each week we will meet at 1 pm on Tuesdays and Thursdays for a combination of lecture and discussion. Also, each week you will have to complete a module. Each module includes assigned readings, posted lectures (which you should watch and take notes on), and other materials such as lists of vocabulary and works of art, and assignments.

Attendance

This class is designed to be synchronous, meaning we will meet in real time every TTH. So, it is important that you attend. I may post supplemental lectures but will not be repeating what we cover when meeting in person. The information covered in lectures is not the same as what will be covered in your textbook, readings or other online sources.

Readings

It is helpful if you complete the readings before class. Below is a schedule of lecture topics and readings which will serve as an outline for the course. As the course proceeds, adjustments to this schedule may be made.

Exams

There will be two exams (March 18 and May 18) during the semester. The exams will consist of essay questions and will be completed outside of class.

Short Writing Assignments

Several of the readings require short writing responses. These assignments will be posted at least one week before they are due so that you have time to complete the readings and analyze them. The kinds of questions you will be asked to consider are: What is the thesis statement? How does the author support their argument? All assignments must be posted in the Canvas page.

Paper

Each student is required to write a 8-10 page paper on a well-researched topic of their choice. More information is posted at the Research Paper Button on the Homepage.

Discussions

Discussion assignments ask you to respond to a question, a work of art, or some other issue relating to the class. Often discussions will include both an Initial Post and a Response Post, and there will be 2 different due dates. When a discussion assignment includes an Initial and Response post, both posts must be completed by their respective due dates to receive full credit.

Grading Policy

There will be two exams (21% each), a research paper (21%), preliminary paper assignments (5%), several short writing assignments (21 %), discussion assignments (5%) and class attendance (6%).

Late assignments are accepted but will automatically lose 5% of points per day late.

- A (100-90) represents work of *definitely* superior quality
- B (89-80) represents a *better-than-average* level of performance
- C (79-70) represents an *average-level* of performance (i.e. meets requirements)
- D (69-60) represents below-average performance
- F (59-below) represents an unacceptable level of performance

Course Schedule

The course schedule is subject to change. Additional readings, assignments, etc may be assigned and will be posted in Canvas. If, for any reason, classes are temporarily suspended (for example, due to a power shut off), I will adjust the schedule. I will email you and update the Canvas page as soon as possible to reflect the changes.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. - [SSU University Policies](#)Links to an external site.

Academic Integrity (Cheating and Plagiarism)

Students should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

If you are unsure what constitutes plagiarism, please contact me.

Title IX

If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a [Title IX office](https://web.sonoma.edu/hr/titleix/)[Links to an external site.](#) (<https://web.sonoma.edu/hr/titleix/>)[Links to an external site.](#) with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273).

DSS

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS) located in Schulz 1014A. Please contact DSS as early as possible in order to avoid a delay in receiving accommodation services. The use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on [Disability Access for Students](#)[Links to an external site.](#).

- Phone: (707) 664-2677
- Phone TTY/TDD: (707) 664-2958
- [DSS Website](#)[Links to an external site.](#)

Counseling and Psychological Services (CAPS)

- Phone: (707) 664-2153
- [CAPS Website](#)[Links to an external site.](#)

SSU Writing Center

[The Writing Center](#)[Links to an external site.](#) helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents.

Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 26 – 28	Lecture: Overview of course, Introduction to Islam and Islamic Art, Arrival of Islam to Iberian Peninsula Reading: <ol style="list-style-type: none">1. <i>Arts of Intimacy</i> (pp. 1-17)2. Excerpt from <i>Islam: A Thousand Years of Faith and Power</i> (pp. 18-48). Recommended: Imazighen! Beauty and Artisanhip in Berber Life https://www.peabody.harvard.edu/node/2247

Week	Date	Topics, Readings, Assignments, Deadlines
2	Feb. 2 – 4	<p>Lecture: Establishment of the Umayyads of Spain and the Great Mosque of Cordoba</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. Bernard Reilly. “Medieval Spain, A.D. 500-1200.” In <i>The Art of Medieval Spain: A.D. 500-1200</i>, 2-11. 2. Jerrilynn Dodds. “The Great Mosque of Cordoba.” In <i>Al-Andalus: The Art of Islamic Spain</i> (New York: Metropolitan Museum of Art,1992), 10-25.
3	Feb. 9 – 11 Feb 11 – No Class, HIAA Majlis	<p>Lecture: The Umayyad Caliphate – Madinat al-Zahra</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 17-28) 2. Antonio Vallejo Triano. “Madinat al_Zahra” The Triumph of the Islamic State.” In <i>Al-Andalus: The Art of Islamic Spain</i> (New York: Metropolitan Museum of Art,1992), 26-39. 3. Susana Calvo Capilla. “The Reuse of Classical Antiquity in the Palace of Madinat al-Zahra and its Role in the Construction of Caliphal Legitimacy.” <i>Muqarnas</i> 31 (2014), 1 – 34. <p>Discussion: Soundscapes - https://sites.lsa.umich.edu/khamseen/short-form-videos/2020/water-and-sound-in-islamic-architecture/</p>
4	Feb. 16 – 18	<p>Lecture: The Umayyad Caliphate – Court Arts</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. Glaire D. Anderson. “Concubine, Eunuchs, and Patronage in Early Islamic Cordoba”. In <i>Reassessing the Roles of Women as ‘Makers’ of Medieval Art and Architecture</i>. Therese Martin, Ed. Vol. 2. Leiden/Boston: Brill, 2012. 633 – 669. 2. *Glaire D. Anderson. “A Mother’s Gift? Astrology and the Pyxis of al-Mughira.” <i>Journal of Medieval History</i> 42/1 (2016), 107-130.
5	Feb. 23 – 25	<p>Lecture: The Great Mosque of Cordoba and its contemporaries in the Caliphal Period</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 113-122) 2. *Nuha Khoury. “The Meaning of the Great Mosque of Cordoba in the Tenth Century.” <i>Muqarnas</i> 13 (1996), 80-98. [Available through JSTOR] <p>Recommended Reading: Robert Hillenbrand, “‘The Ornament of the World’ Medieval Cordoba as a Cultural Centre,” in <i>The Legacy of Muslim Spain</i>, 112-128.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
6	March 2 – 4	<p>Lecture: Asturias, Monastic resistance and Mozarabic art</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 28-43, 77-94) 2. O.K. Werckmeister, “Art of the Frontier: Mozarabic Monasticism,” in <i>The Art of Medieval Spain: A.D. 500-1200</i>, 120-132. 3. *Glaire Anderson. “Sign of the Cross: Contexts for the Ivory Cross of San Millan de la Cogolla. <i>Journal of Medieval Iberian Studies</i> 6/1 (2014), 15-41.
7	March 9 - 11	<p>PAPER TOPICS DUE</p> <p>Lecture: Art of the Taifa Kingdoms</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 45-75) 2. C. Robinson, “Art of the Taifa Kingdoms,” in <i>Al-Andalus: The Art of Islamic Spain</i>, 48-61.
8	March 16 - 18	<p>PAPER WORKSHOP – BRING IDEAS AND QUESTIONS</p> <p>MIDTERM (Due 18th)</p>
9	March 23 – 25	SPRING BREAK
10	March 30 – April 1	<p>PRELIMINARY OUTLINE and BIBLIO DUE</p> <p>Lecture: The North African Kingdoms: Almoravids and Almohads</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp.122-131) 2. Cristina Partearroyo, “Almoravid and Almohad Textiles,” in <i>Al-Andalus: The Art of Islamic Spain</i>, 104-113.
11	April 6 – 8	<p>Lecture: Muslims and Christians Living under Christian Rule</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 94-161) 2. * D. Fairchild Ruggles, “Representation and Identity in Medieval Spain: Beatus Manuscripts and the Mudejar Churches of Teruel,” in <i>Languages of Power</i>, 77-106. [Moodle only]
12	April 13 – 15 15 th – no class, HIAA Biennial	<p>EXPANDED BIBLIO DUE</p> <p>Lecture: Synagogues and Jewish Culture</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 163-189) 2. J. Dodds, “Mudejar Tradition and the Synagogues of Medieval Spain: Cultural Identity and Cultural Hegemony,” in <i>Convivencia: Jews, Muslims, and Christians in Medieval Spain</i>, 112-131.

Week	Date	Topics, Readings, Assignments, Deadlines
13	April 20 – 22	<p>WORKING OUTLINE DUE</p> <p>Lecture: Granada and the Nasrids</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 191-239) 2. Excerpts from <i>Tales of the Alhambra</i> by Washington Irving. 3. S. Blair and J. Bloom, “The Nasrids,” in <i>The Art and Architecture of Islam 1250-1800</i>, 124-131. 4. Olga Bush, “Introduction,” in <i>Reframing the Alhambra</i>, 1 – 16.
14	April 27 – 29	<p>Lecture: Granada and the Nasrids (cont)</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 241-263) 2. *J. Dodds, “The Paintings in the Sala de la Justicia of the Alhambra: Iconography and Iconology,” <i>The Art Bulletin</i> LXI, 2 (1979), 186-197. [Available through JSTOR] 3. Summer Kenesson, “Nasrid Luster Pottery: The Alhambra Vases,” <i>Muqarnas</i> 9 (1992), 93-115. [Available through JSTOR] 4. Patricia Blessing, “The Vessel as Garden”
15	May 4 – 6	<p>PAPERS DUE</p> <p>Lecture: 1492 and Beyond</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. <i>Arts of Intimacy</i> (pp. 265-269) 2. C. Brothers, “The Renaissance Reception of the Alhambra: The Letters of Andrea Navagero and the Palace of Charles V,” <i>Muqarnas</i> 11 (1994), 79-102. [Available through JSTOR]
16	May 11 – 13	<p>Lecture: Islamic Spain in the 20th and 21st centuries</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. Jennifer Roberson, “Visions of al-Andalus in 20th-Century Spanish Mosque Architecture,” in <i>Revisiting al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond</i>, 247-269.
Final	May 18	1 – 3 PM

Instructions for the Research Paper

Overview

A research paper is required for this class. The topic is open as long as it is related to the art of Islamic Spain or the Iberian peninsula during the period covered in the course. Below are specific requirements and due dates. Please see me if you have any questions or would like to talk about your topic.

Guidelines

Your paper should include

1. 8-10 double-spaced pages of written text (Not including bibliography, images, or title page)
2. 12 Times New Roman with 1 inch margins on top, bottom, left and right
3. An introduction
4. A thesis statement explaining the purpose of the paper or what you will argue
5. Supporting arguments
6. A conclusion – draw conclusions about your topic
7. Labeled images at the end of the paper - not imbedded in the text
8. A bibliography – Check this online guide for correct format for *most* sources: http://www.chicagomanualofstyle.org/tools_citationguide.html.
9. At least 6 SCHOLARLY books and/or journal articles must be consulted. The course text does NOT count as one of the six sources. (Note: The Internet may be useful but the information you find there is frequently NOT reliable. If you do use information from the internet, you must include the site. However, internet sources **do not** count towards your book/journal article requirements. Also: WIKIPEDIA is NOT a reliable source.)
10. *You must cite your sources*, both in the body of the paper (footnotes or parenthetical citations), when relevant, in addition to your bibliography. See link above in #8 for correct format.

Please note that academic dishonesty will not be tolerated. Plagiarism, cheating, and collusion will result in a failing grade and sanctions by the University. If you are uncertain what constitutes plagiarism, please see me.

Due Dates

March 11 – Proposed paper topic. (5pts)

Please make an appointment to talk with me about your paper topic ideas.

April 1 - Basic outline with revised/updated paper topic and 3 sources you expect to use. (5pts)

The outline is preliminary but let me know what you are working on and the kinds of questions you are thinking about. Sketch out the organization of your paper. Please do not include encyclopedias, survey texts, or random websites. Sources should be peer reviewed (journal articles or books). If you aren't sure about a source please ask me via email.

April 15 – Expanded bibliography of five sources minimum with annotations. (5pts)

You may include the sources you used for your preliminary bibliography. For each text, give *quotations you think you might use* in your paper or a *summary of/notes on the information you think you might use* in your paper *with page numbers*. Annotations

should represent your research. Please do not include encyclopedias, survey texts, or random websites. If you aren't sure about a source please ask me via email.

April 22 - Working Outline. (5 pts)

Include a working thesis, a brief explanation of each main argument, and a tentative conclusion. I do not want a list of bullet points with no explanations.

May 6 – Final paper due. (100 pts)

The final paper should be 8 – 10 pages of long (not including images, bibliography, title page, etc.). Please use standard 1” margins, Times 12pt font, no extra spaces between paragraphs or citations.

Useful Resources available through SSU’s library

Oxford Art Online (formerly Grove Art – also available in paper format), JSTOR, and Art Index – Great place to start your research. Great scholarly articles found here!

ArtStor – Excellent source of images and basic information

Other Websites

[Archnet.org \(Links to an external site.\)](#) - An excellent resource than includes information about Islamic architecture, photographs, and full text articles. Some required readings at found at this site.

Helpful Hints & Writing Tips

1. If you are having any difficulty with the assignment, see me during my office hours. There is no excuse for confusion. I am available during my office hours and by appointment.
2. Make sure you are analyzing your object, building or issue – not just listing or describing.
3. Proper nouns and adjectives derived from them are capitalized. Examples include: Islam, Islamic, Iberia, Iberian.
4. Avoid the use of contractions in your paper. For example, use do not, instead of don't or cannot instead of can't. It's mean it is and since contractions are to be avoided, do not use it. Its is the possessive form of it. Its as a possessive form never never has an apostrophe.
5. Please avoid using the word being in your paper. Find some other way to say this word. For example, being that...is better stated since. In sentences where you are tempted to use being as a verb, use is or some present form of the verb to be in its place. Do not say: He being small... Instead, write Since he is small....
6. Use a dictionary and proofread your work. If you depend on Spellcheck you may have mistakes.
7. Check the [Chicago Manual of Style \(Links to an external site.\)](#) or a similar reference book for correct bibliographical style.

8. MAKE SURE YOUR PAPER HAS BEEN PROOFREAD!!!!

The Age of Empire: Ottomans, Safavids, Mughals

Sonoma State University, Spring 2020, ArtH 474, 3 units

Instructor:	Dr. Jennifer Roberson
Office Location:	Art 128A
Telephone:	(707) 664-2658
Email:	jennifer.roberson@sonoma.edu
Office Hours:	MW 11:15 – 12, 3:50 – 4:35
Class Days/Time:	MW 10 – 11:15
Classroom:	Art 102

Course Description

This course will investigate artistic developments under the three most powerful yet individually distinctive Islamic empires of the 16th and 17th centuries: the Ottomans of Turkey, the Safavids of Iran and the Mughals of India. Each dynasty's attitude toward religion, the role of the state and, as a result, individual freedom within the state, will be considered while evaluating the creation of cities, architecture, manuscripts and other arts. A major goal will be to understand the nature of these states and their artistic production on a comparative basis, asking how similarities and differences can be explained.

Course Goals and Student Learning Objectives

Students who successfully complete this course will be able to (1) identify selected Ottoman, Safavid, and Mughal works of art in terms of style, date and iconography, (2) write essays regarding the significance of a work of art in terms of its historical, religious and cultural context, (3) analyze and critique scholarly articles, and (4) research and write a paper related to art production during the Age of Empire.

Required Text

Blair, Sheila and Bloom, Jonathon. *Art and Architecture of Islam, 1250-1850*. New Haven: Yale University Press, 1996. ISBN: 978-0300064650.

Available at: SSU Bookstore and on reserve at the library.

All additional readings for the course are on reserve at the library and available through Canvas, unless otherwise noted. See list of books on reserve at the end of the syllabus.

PLEASE DO READINGS BEFORE CLASS.

Classroom Protocol

Attendance: Regular class attendance is imperative. The lectures regularly introduce material *not* covered in your readings. Furthermore, class participation counts as 3% of your final grade. If you do not attend, you cannot participate. If you are unable to attend class due to an illness, participation in a university-sponsored event, or other serious reason, please contact me as soon as possible. If you miss class, you are still responsible

for the material presented that day. All assignments are due, regardless of whether you attend class or not.

In-class Electronics Policy: All electronics (cell phones, iPods, computers, etc) must be turned off and remain off throughout the class. The use of electronics is prohibited during exams and quizzes. If any type of electronic is used, *for any reason*, during an exam, quiz, or other assignment, a grade of “0” will automatically be assigned, unless prior arrangements have been made with me.

Course Requirements

It is not necessary that you have had background in Islam or Islamic Art. However, you must do all the readings and participate in the **class discussions**.

Readings: It is helpful if you complete the readings before class. Below is a schedule of lecture topics and readings which will serve as an outline for the course. As the course proceeds, adjustments to this schedule may be made.

Exams: There will be two exams during the semester. The exams will consist of slide IDs (title, date, period), short answers, and essay questions.

Short writing assignments: Some of the readings are marked **. This indicates that there is a short writing assignment for this article. The assignments are posted on Canvas. These assignments are intended to prepare you for writing your research paper and **MUST BE COMPLETED**.

Cultural Event: The class will attend **NIYAZ PRESENTS “THE FOURTH LIGHT PROJECT” on Feb, 20 @ 7:30 as the GMC**. The tickets will be provided for free so you do not need to purchase anything. One week after the performance, a written summary, one page in length, is required in addition to evidence of having attended the event. Note: If you cannot attend, please see me by Feb. 20 for an alternate assignment.

Paper & Presentation: Each student is required to give an 8 minute presentation and write a 8-10 page paper on a well-researched topic of his/her choice. The research paper must be original work. Students may not submit papers that have been submitted, in part or in their entirety, to other classes. More details requirements posted below.

Grading Policy

There will be a midterm (20%), a final (24%), a paper (25%), a paper presentation (5%), several short writing assignments (20 %), attendance at a cultural event (3%) and class participation (3%).

- A (100-90) represents work of *definitely* superior quality
- B (89-80) represents a *better-than-average* level of performance
- C (79-70) represents an *average-level* of performance (i.e. meets requirements)
- D (69-60) represents below-average performance
- F (50-below) represents an unacceptable level of performance

University Policies

Academic integrity

Students should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

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Campus Policy on Disability Access for Students

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SSU Writing Center

The SSU Writing Center is located in Schulz 1103. The Writing Center helps SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. [The Writing Center website is located at http://www.sonoma.edu/programs/writingcenter/default.html](http://www.sonoma.edu/programs/writingcenter/default.html).

****Make sure to bring the paper guidelines when you visit the Writing Center****

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). Students should be aware of the current deadlines and penalties for adding and dropping classes.

Course Schedule (Subject to change)

Additional readings may be assigned and will be announced in class.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 22	Lecture: Overview and Introduction

Week	Date	Topics, Readings, Assignments, Deadlines
2	Jan. 27 - 29	Lecture: Introduction to Islam and Islamic Art, Rise of Empires Reading: John Esposito, <i>Islam: The Straight Path</i> (New York: Oxford University Press, 1991), 3-14, 23-26 and Blair and Bloom, Chapters 4, 5, 10, 11 (skim for background)
3	Feb. 3 – 5 Writing Assignment Due Feb. 5	Lecture: Initial Artistic Production Reading Safavids: **Wheeler Thackston, “The Diwan of Khatai: Pictures for the Poetry of Shah Ismail I,” <i>Asian Art</i> 1 (1988): 37-63. Mughals: Catherine Asher, <i>Architecture of Mughal India</i> (Cambridge, New York: Cambridge University Press, 1992): 19-30.
4	Feb. 10 - 12	Lecture: Cities: Mosques and Tombs Reading: Blair and Bloom, Chapter 13 (183-192), 15 (213-227), 18 (267-278)
5	Feb. 17 - 19 Writing Assignment Due Feb. 17	Lecture: Cities: Mosques and Tombs Reading Mughals: **Glenn Lowry, “Humayun’s Tomb: Form, Function and Meaning in Early Mughal Architecture,” <i>Muqarnas</i> 4 (1987): 133-148. Available at http://www.archnet.org and JSTOR (SSU library databases).
	Feb. 20	SPECIAL EVENT – NIYAZ PRESENTS “THE FOURTH LIGHT PROJECT” @ 7:30 as the GMC. Tickets provided. Written response to event required by Feb. 27. Also, submit evidence that you attended the performance.
6	Feb. 24 – 26 Writing Assignment Due Feb. 26	PAPER WORKSHOP – BRING IDEAS AND QUESTIONS Lecture: Cities: Palaces and Concepts of State Reading: **Gülru Necipoğlu, “Framing the Gaze in Ottoman, Safavid and Mughal Palaces,” <i>Ars Orientalis</i> 23 (1993): 303-342. Available at http://www.archnet.org and JSTOR (SSU Library databases).
7	March 2 – 4 Writing Assignment Due March 4	PAPER TOPICS DUE (March 2) Lecture: Painting Ateliers Reading: Blair and Bloom, Chapter 12 (165-176), 16 (242-250), 19 (287-296) Safavids: **Nina Ergin, “Rock Faces, Opium and Wine: Speculations on the Original Viewing Context of Persianate Manuscripts,” <i>Der Islam</i> 90/1 (2013): 65-105 and Stuart Welch, <i>A King’s Book of Kings: The Shahnameh of Tahmasp</i> (New York: New York Graphic Society), 15-33.
8	March 9 – 11	March 9: Wrap up March 11: Exam 1
9	March 16 – 18	SPRING BREAK!

Week	Date	Topics, Readings, Assignments, Deadlines
10	March 23 – 25	<p>Lecture: Luxury Arts Reading: Blair and Bloom, Chapter 12 (176-182), 16 (231-242), 19 (296-302) Ottomans: Nurhan Atasoy, <i>Ipek: The Crescent and the Rose: Imperial Ottoman Silks and Velvets</i> (London: Azimuth, 2001), 21-35. Mughals: Susan Stronge, “Jewelled Emblems of the Mughal Court,” <i>Cultures of the Indian Ocean</i>, ed. by Rosa Maria Perez (Lisbon: Commisao Nacional ..., 1998): 243-252.</p>
11	March 30 - April 1 Writing Assignment Due March 30	<p>PAPER/PRESENTATION OUTLINE DUE APRIL 1 Lecture: Women and Art Reading Ottomans: **Nina Ergin, “Ottoman Royal Women’s Spaces: The Acoustic Dimension,” <i>Journal of Women’s History</i> 26/1 (Spring 2014): 89-111. Available through Project Muse (SSU library databases). Mughals: Lisa Balabanlilar, “The Begims of the Mystic Feast: Turco-Mongol Tradition in the Mughal Harem,” <i>The Journal of Asian Studies</i> 69/1 (February 2010): 123 – 147. Available through JSTOR (SSU library databases).</p>
12	April 6 – 8 Writing Assignment Due April 6	<p>Lecture: Non-Muslims and art patronage Reading Mughals: **Catherine Asher, “The Architecture of Raja Man Singh: A Study of Sub-Imperial Patronage,” <i>The Powers of Art: Patronage in Indian Culture</i>, ed. by Barbara Stoler Miller (New York: Oxford University Press, 1992): 183-201.</p>
13	April 13 – 15	Student Presentations
14	April 20 – 22	Student Presentations
15	April 27 - 29	<p>Lecture: Painting and Architecture – Later Period Reading: Blair and Bloom, Chapters 13 (192-198), 15 (227-230), 18 (278-286) Ottomans: Esin Atıl, “The Story of an Eighteenth-Century Ottoman Festival,” <i>Muqarnas</i> 10 (1993): 181-200. Available at http://www.archnet.org and JSTOR (SSU Library databases). Mughals: Ebba Koch, “The Taj Mahal: Architecture, Symbolism and Urban Significance,” <i>Muqarnas</i> 22 (2005): 128 - 149. Available through JSTOR (SSU Library databases) and https://www.theguardian.com/world/2017/aug/30/taj-mahal-muslim-tomb-not-hindu-temple-indian-court-told</p>

Week	Date	Topics, Readings, Assignments, Deadlines
16	May 4 – 6	<p>Papers Due (May 4)</p> <p>Lecture: The Demise of the state and Birth of Successor States</p> <p>Reading: Blair and Bloom, Chapter 20 (309-314)</p> <p>Ottomans: Zeynep Celik, “Architectural Pluralism and the Search for a Style,” <i>The Remaking of Istanbul</i> (Seattle: University of Washington Press, 1986): 126-153.</p> <p>Safavids: Sheila Canby, “A Taste for Europe: 1722-1924,” <i>Persian Painting</i> (New York: Thames and Hudson, 1993): 117-124.</p>
Final Exam	May 11	Final Exam: 11 – 12:50

Instructions for the Research Paper and Presentation

Presentation: Each student is required to give an 8 minute presentation on a well-researched topic of his/her choice. The topic, which must be chosen by March 2, may focus on any topic concerning the Ottomans, Safavids or Mughals. An outline of the paper/presentation is due April 1. Failure to hand in an outline will result in the reduction of your final paper grade by 10 pts.

Paper: A well-written and well-researched paper of approximately 8-10 double-spaced pages of written text (12 Times New Roman with 1 inch margins) is due on May 4. All work must be original and may not have been submitted previously to another class. Although this paper is on the topic about which you will present, it should NOT be merely a written version of your presentation. After your presentation, you are expected to continue your research. In addition, you should take into consideration questions that were raised during your presentation and address them. Late papers will be downgraded, as will papers that are merely the written version of the oral presentation.

Useful Resources available through SSU’s library:

The Grove Dictionary of Art – Great place to begin research (contains articles and biblio).

SSU Online Databases:

Oxford Art Online (formerly Grove Art), JSTOR, and Art Index

ArtStor – Excellent source of images and basic information

Other Websites:

Archnet.org – An excellent source for Islamic architecture (images, articles and bibliography). Some required readings at found at this site.

Paper Guidelines:

Your paper should include

1. 8-10 double-spaced pages of written text (Not including bibliography, images, or title page)
2. 12 Times New Roman with 1 inch margins on top, bottom, left and right
3. An introduction

4. A thesis statement explaining the purpose of the paper or what you will argue
5. Supporting arguments
6. A conclusion – draw conclusions about your topic!
7. Although this paper is on the topic about which you will present, it should NOT be merely a written version of your presentation.
8. Labeled images (they should be at the end of the paper)
9. A bibliography – Check *The Chicago Manual of Style* Info Commons **Z253 .U69 1993** (<http://www.chicagomanualofstyle.org/home.html>) for correct format. At least **6 SCHOLARLY books and/or journal articles** must be consulted. The course texts do NOT count as one of the six sources. (Note: The Internet may be useful but the information you find there is frequently NOT reliable. If you do use information from the internet, you must include the site. However, **internet sources do not count towards your book/journal article requirements**. Also: WIKIPEDIA is NOT a reliable source.)
10. *You must cite your sources*, both in the body of the paper (footnotes or parenthetical citations), when relevant, in addition to your bibliography.

Please note that academic dishonesty will not be tolerated. Plagiarism, cheating, and collusion will result in a failing grade and sanctions by the University. If you are uncertain what constitutes plagiarism, please see me.

General Grading Guidelines for Paper:

- A Excellent work, creative and unique, absence of writing problems
- B Exceeds expectations, thoughtful approach, well written, few typos
- C Meets all requirements, some basic writing problems
- D Falls short of requirements, poor proofreading, mechanical problems
- F Poor in every way (effort, ideas, writing)

Some Possible Paper Topics (Please see me so we can talk about what interests you):

- Analyze a specific work of art (look in your text for ideas)
- Examine the “Life” of a manuscript (ie what happened to it after it was created – virtually all have been dismantled)
- Impact of Ottoman, Safavid or Mughal art on European art
- Comparison of two manuscripts of the same text from different regions or periods
- Interaction between the Ottomans, Safavids or Mughals and the rulers of Europe or Asia
- Relationship between photography and painting during the late Empire Period
- Examine the process of manuscript making
- Bihzad and his impact on Safavid and Mughal painting
- Non-Muslim art created in the Ottoman, Safavid or Mughal empires (for example, examine a Christian church or a Hindu temple)
- Women patrons of art
- Examine the rise of colonial powers and the impact on art production

Helpful Hints & Writing Tips:

1. If you are having any difficulty with the assignment, see me during my office hours. There is no excuse for confusion. I am available during my office hours and by appointment.
2. Make sure you are analyzing your object, building or issue – not just listing or

describing.

3. A Muslim (or Moslem) [noun] is an adherent of or believer in Islam. Muslim [adjective] is used to define something that relates to the religion, for example, a Muslim society. Islam [noun] is the religion or refers to a cultural system. Islamic [adjective] can be used in much the same way as the adjective, Muslim. If you are unsure about how to use these terms, see me or use a dictionary.
4. Proper nouns and adjectives derived from them are capitalized. Examples include: Islam, Islamic, Muslim, Muhammad, Christian, Christ, Ottoman, Safavid, Mughal.
5. Avoid the use of contractions in your paper. For example, use do not, instead of don't or cannot instead of can't. It's mean it is and since contractions are to be avoided, do not use it. Its is the possessive form of it. Its as a possessive form never never has an apostrophe.
6. Please avoid using the word being in your paper. Find some other way to say this word. For example, being that...is better stated since. In sentences where you are tempted to use being as a verb, use is or some present form of the verb to be in its place. Do not say: He being small... Instead, write Since he is small....
7. Use a dictionary and proofread your work. If you depend on Spellcheck you may have mistakes.
8. Check the *Chicago Manual of Style* or a similar reference book for correct bibliographical style. <http://www.chicagomanualofstyle.org/home.html>
9. MAKE SURE YOUR PAPER HAS BEEN PROOFREAD!!!!

Books on Reserve

- Asher, Catherine. *Architecture of Mughal India*. Cambridge: Cambridge U Press, 1992.
- Atasoy, Nurhan. *İpek : imperial Ottoman silks and velvets*. New York: Distributed Art Publishers, 2001.
- Beck, Lois and Nikki Keddie, eds. *Women in the Muslim World*. Cambridge, MA: Harvard University Press, 1978.
- Blair, Sheila and Bloom, Jonathon. *Art and Architecture of Islam, 1250-1850*. New Haven: Yale University Press, 1994.
- Canby, Sheila. *Persian Painting*. New York: Thames and Hudson, 1993.
- Celik, Zeynep. *The Remaking of Istanbul*. Seattle: University of Washington Press, 1986.
- Esposito, John L. *Islam: the Straight Path*. New York: Oxford University Press, 1988.
- Hillenbrand, Robert. *Islamic Architecture*. New York: Columbia University Press, 1994.
- Lapidus, Ira. *A History of Islamic Societies*. Cambridge: Cambridge U Press, 1988.
- Robinson, Francis. *Atlas of the Islamic World Since 1500*. NY, NY: Facts On File, 1982.
- Welch, Stuart Cary. *King's Book of Kings*. New York, Metropolitan Museum of Art; distributed by New York Graphic Society, Greenwich, Conn., 1972.

ARTH 490: Proseminar in Visual Art & Culture

Dr. Letha Ch'ien

chienl@sonoma.edu

Office Hours *by appointment*

Wednesdays 1:00 - 4:40 pm

Course Description

This course offers the opportunity for critical reflection on the discipline art historian Donald Preziosi has called “the coy science” and the opportunity to produce a major piece of research writing on a subject of your choice. Each week we examine ways to think about visual culture and art, subjects and methodologies that have been the sites of major critical inquiries. Subjects include style, time, space, race, eco art history, the copy, disability, queer studies, global art history, and museum studies. Readings have been chosen to reference the accumulation of art historiography in order to provide context and intellectual lineage while supplying a ready bibliography for your further self-directed study.

This course has been designated as a WIC (Writing Intensive Curriculum) course for Fall 2020. This means the course is designed to help you develop writing abilities at an advanced level. You will write a lot, but fear not! You will receive substantive and direct instruction during the writing process. Through using writing to generate and think through ideas, writing and revising drafts, giving and receiving feedback on your writing, editing, and revising yet again, you will develop as a writer who can address a variety of contexts and discover how writing is an integral part of learning course content.

This course satisfies the university writing requirement (GWAR). Students of at least junior standing must pass with a C- or better to qualify for the WEPT equivalency. “Cr” in a Cr/Nc option is an approved course grade as well. As a WIC, ARTH 490 can serve as a “WEPT equivalent.” This means that, if passed with a C- or better, the course will exempt you from the need to take the WEPT.

Should we experience a major disruption during the semester, due dates and other requirements will be adjusted. I will communicate with you via email.

Course Goals

- Explore and analyze different approaches and methodologies used to study visual culture
- Reflect on art history as a discipline
- Develop writing skills including editing, revision, and critique
- Hone research and argument skills to produce an original substantial piece of writing

Technology Requirements

- internet access with voice & video for Zoom Wednesdays 1:00 - 4:40pm
- a computer or laptop (a tablet or phone isn't going to work)

Course Requirements

• Attendance & Participation	12/04	15%
** Prepare one to two substantive questions to discuss with your peers for each assigned reading for each class meeting **		
• Paper Topic Proposal 1pg. <i>Distribute to Partner</i>	09/02	5%
• Proposal Response 1-2 pg.	09/09	5%
• Initial Bibliography 1 pg.	09/16	5%
• Annotated Bibliography pg. 6-8 pg.	10/07	15% OCTOBER 14
• Individual Meeting	10/12-10/20	5%
• Paper Draft 10pg. min <i>Distribute Draft to Partner</i>	11/04	15% NOVEMBER 11
• Peer Comments on Draft 1-2pg.	11/18	10% NOVEMBER 24
• Paper Revision Due 10pg. min, 10-20pg.	12/09	25%

All work must cite sources appropriately using Chicago style citation guidelines. Failure to credit others' ideas and research is plagiarism and will result in a failing grade in the course. Plagiarism will be reported to the Office of Student Judicial Affairs. If you have questions regarding citation, please come and talk to me *before* the assignment is due. Significant grammar, citation, and/or spelling errors will result in an automatic 1/3 grade reduction e.g. an A becomes an A-.

Grading:

Grades signify as follows:

A = Excellent B = Good
C = Average D = Inadequate F = Failing

If you believe you have received a grade in error, you may submit a request for review. Each request needs to be accompanied by a one-page essay explaining why you believe the original grade to be in error and citing evidence for your argument. Tardy papers will be penalized a full letter grade each day it is late – n.b. the end of lecture is late.

Extensions must be requested in advance of the due date.

Community

This class is a type of community. We will be learning and working together over the course of the semester. It is important that we develop healthy collaboration skills to facilitate this. Please contribute to your group in the spirit of collaboration. Keep in mind that everybody is human and probably dealing with a lot right now. Let's approach each other with patience.

I ask that we be respectful of each other and the diverse perspectives of all class members. Please use inclusive language in group work, on discussion boards, and in submitted work in order to facilitate a healthy productive learning environment for everybody. If you experience discrimination or an MIA group member, please let me know so we can address the problem.

Please do not take screenshots of people without their consent.

University Policies: Adds, Drops, Accommodations

Students are responsible for understanding add/drop policies and procedures. Registration information is available at <http://web.sonoma.edu/registration/>

Add/Drop policy information is available at <http://web.sonoma.edu/exed/geninfo/drop-refunds>

FAQs

- The library is great! It can be accessed online <http://library.sonoma.edu>. I highly recommend contacting Mary Wegmann, our arts librarian for research help. You can begin with something as unformed as “I don’t know where to begin.” Mary.Wegmann@sonoma.edu.
- Counseling and Psychological Services (707-664-2153) <http://web.sonoma.edu/counselingctr/>
- If you need accommodations, please contact Disability Services <http://web.sonoma.edu/dss/> and let me know so we can work together. (707-664-2677. TTY/TDD: 707-664-2958.
- The SSU Writing Center offers writing help of all types. You can make appointments for individual tutoring covering punctuation, citation formats, and even form a writing group. <http://web.sonoma.edu/writingcenter/>
- You may call me Dr. Ch'ien or Prof. Ch'ien and my pronouns are she/hers. If I make a mistake with your pronouns or name pronunciation, please let me know.
- If you experience sexual assault, sexual harassment, or discrimination, it is not your fault. Sonoma State has a Title IX office <https://web.sonoma.edu/hr/titleix/> with links for confidential support, reporting a crime, and a rape crisis hotline (707-545-7273)
- If you need to attend to childcare during class, please let me know so we can work on accommodation.
- When sending me an email, please identify the class and introduce your question, topic, issue, etc. I receive a lot of email and the information helps me respond.

Class Schedule

Subject to Change.

Readings can be found on Canvas both under "Modules" and "Files"

Week One

8/19 **Looking at Art History and Visual Culture**

Reading: • Michael Baxandall, *Patterns of Intention*, (1985) pp 1-11

Introduction: Language and Explanation • Julia Bryan Wilson, “Building a Market of Nuclear Warning” in *Monuments and Memory, Made and Unmade*, edited by Robert S. Nelson and Margaret Olin. (2003)

Week One, Part II 8/26

- Julia Bryan Wilson, “Building a Market of Nuclear Warning” in *Monuments and Memory, Made and Unmade*, edited by Robert S. Nelson and Margaret Olin. (2003)

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** Assignment: bring a potential paper topic to class along with 2-3 images associated with your proposal (and even some potential research sources) ready to share with the class. ** Turn it in on the "Collaboration" Initial Paper Topic Proposal Sandbox

Week Two

09/02 **Style and Formalism**

Reading: • Svetlana Alpers, "Style is What you Make it: The Visual Arts Once Again" in *Theory of Style* edited by Berel Lang (1979): 95-117

Assignment: ** Paper Topic Proposal Due **

Match with a writing partner

Week Three

09/09 **Library Day with Mary Wegmann**

Assignment: ** Proposal Response Due **

Week Four

09/16 **Space**

Reading: • Michel de Certeau, Spatial Stories in *The Production of Everyday Life* (1980) 115-131
• Rosemarie San Juan Introduction in *Rome: A City Out of Print* (2001): 1-21.

Assignment: ** Initial Bibliography Due**

Art History Babes Visit 3pm!

Week Five

09/23 **Time**

• Alexander Nagel and Christopher S. Wood, *Anachronic Renaissance* (2010)

I: Plural Temporality in the Work of Art pp 7-21

XIII: Antiquity of Buildings Overrated pp. 135-146

Week Six

09/30 **The Image, Reproduction, and Copy**

• Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" reprinted in *Illuminations*. pp 217-252

• Amy Powell, "The Errant Image: Rogier van der Weyden's "Deposition from the Cross" and Its Copies," *Art History* Vol. 29 No. 4 (Sep. 2006): 540-562.

Dr. Saira Haqqi 1pm

Week Seven

10/07 **Eco Art History**

Sugata Ray, "Introduction: Climate Change and Art History," in *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550-1850*. Seattle: University of Washington Press, 2019: 3-24.

Assignment: ** Annotated Bibliography Due**

Schedule a meeting time with your professor 10/12-10/20

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Week Eight

10/14 **Disability Studies**

- Petra Kuppers, "Diversity:Disability" *Art Journal* 75:1 (Spring 2016): 93-97.
- Keri Watson, "Difference and disability in the photography of Margaret Bourke-White," in *Disability and Art History* eds. Ann Millett-Gallant and Elizabeth Howie. New York: Routledge, 2017: 82-98.

Schedule a meeting time with your professor 10/12-10/20

2:30 Dr. Alexandra Courtois

Week Nine

10/21 **Individual Meetings**

Due Individual Meeting 10/12-10/20

Week Ten

10/28 **Queer Studies**

Reading: • Paul B. Franklin, "Object Choice: Marcel Duchamp's *Fountain* and the Art of Queer Art History," *Oxford Art Journal* 23:1 (2000): 23-50.

In-Class: Discuss Writing Process

Assignment: Work on paper draft

Week Eleven

11/04 **Political and Economic Analysis**

Joshua Chambers-Letson, Chapter Four: The Marxism of Felix Gonzalez-Torres, in *After the Party: A Manifesto for Queer of Color Life*. NYU Press (2018): 123-163.

Assignment: **Paper Draft Due**

Remember to distribute a copy to your writing partner

Week Twelve

11/11 Veterans Day

NO CLASS

Week Thirteen

11/18 **The Intersection of Race and Authenticity**

Reading: • Jean Fisher, "In Search of the 'Inauthentic': Disturbing Signs on Contemporary Native American Art," in *Race-ing Art History: Critical Readings in Race and Art History* ed. Kimberly N. Pinder. Routledge, 2002: 331-340

In-Class: Discuss Article Drafts

** Peer Comments Due **

Dr. Mira Assaf Kafantaris

Week Fourteen

11/25 Thanksgiving

NO CLASS

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Week Fifteen

12/02 **Museum Studies**

Reading: • Aruna d'Souza, "Chapter One: *Open Casket*, Whitney Biennial, 2017" in *Whitewalling: Art, Race & Protest in 3 Acts*. New York: Badlands Unlimited, 15-64.

- <https://hyperallergic.com/131687/i-am-joe-scanlan/>
- <https://www.nytimes.com/2019/01/09/arts/design/dana-schutz-painting-emmett-till-petzel-gallery.html>

Finals Week

Assignment: ****Paper Revision Due**** December 9, 2020 3:00pm (*aka when our final exam would have finished if we had a final exam*)

General Course Information

Seminar in Visual Art and Culture

Jennifer Shaw jennifer.shaw@sonoma.edu/Art 104/OH Wed 11-1:30 and by appointment

AH 490H

Research Seminar in Visual Art and Culture

A seminar concentrating on the discipline and philosophy of art and visual culture studies in which students produce an original research paper. Emphasis on research techniques, writing strategies and appropriate research technology. Readings designed to stress the variety of relevant approaches possible to a given problem. Class meetings will include: discussions of theoretical and methodological texts and issues, weekly "check-ins" about paper topics and discussion of each student's progress, peer brainstorming on topics and research, peer paper exchange and editing, formal presentations of paper topics, guest speakers, lectures on methodological issues.

In this class students will:

1. Be exposed to a variety of theoretical approaches to art and visual culture through readings and guest presentations by those in various fields of art history.

2. Learn a variety of research techniques and approaches.

3. Practice and perfect oral presentations using presentation media.

4. Participate in peer review of presentations and papers and learn editing skills.

5. Work throughout the semester on a long research paper to be presented in polished form at the end of the class.

THIS COURSE FULFILLS THE WIC REQUIREMENT

Grading Criteria:

15% Short Papers Assignments--Primary Source, Secondary Source, Intro and Thesis, Detailed Bibliography, etc.

10% Written Reading Responses

10% Oral Presentations/ Participation in class discussion

10% Peer Critique and Editing

15% Rough Draft--15 pages minimum

10% Final Paper Presentations--15 minutes, conference paper format.

30% Final Paper--15 pages minimum (longer is ok)--Please turn your paper in to Turn it in--see link in last week of class. Hard copy must also be turned in to my mailbox in the art office. If you have many illustrations and are having trouble uploading you may post your turn-it-in version of the paper without them. Illustrations MUST be included in hard copy.

ATTENDANCE POLICY:

2 unexcused absences--overall grade drops 1/2 grade (ie A to A-)

3 unexcused absences--overall grade drops 1 full grade (ie A to B)

4 unexcused absences--overall grade drops 1.5 grade (ie A to B-)

etc

Required Texts: PLEASE ALWAYS BRING TEXTS TO CLASS!!!!

Booth, et. al., *The Craft of Research*

Nealon, *The Theory Toolbox*

Ap: *Pro Writing Aid*

. <https://www.studentappcentre.com/discounts/prowritingaid?rq=prowritingaid> (*Links to an external site.*)

Zotero <https://www.zotero.org> (*Links to an external site.*)

Writing Intensive Curriculum Course

This course has been designated as a WIC (Writing Intensive Curriculum) course for Fall Semester 2019. This means that the course is specifically and especially designed to help you develop writing abilities at the advanced level. You will be doing a lot of writing in the class and receiving substantive and direct instruction during your writing process (e.g., using writing to generate and think through ideas, writing and revising drafts, giving and receiving feedback on writing, editing, etc.). Writing assignments will be carefully crafted to support your ability to engage as a writer in a variety of contexts: civic, disciplinary, professional. Writing will also support your learning of the academic class content.

This course serves as a “WEPT equivalent.” This means that, if passed with a C- or better, the course will exempt you from needing to take the WEPT. IMPORTANT NOTE: to receive WEPT / GVAR certification via taking this course, you need to have achieved junior or higher status at the time you registered for the course. The Graduate Written Assessment Requirement (the CSU requirement that most SSU students meet by passing the WEPT) stipulates that writing proficiency must be assessed in the upper division. Students may certainly take and pass various WIC courses prior to upper division, but those courses will not count for GVAR certification.

If you have achieved junior or higher status, and if you pass this course with a grade of C- or better, your GVAR proficiency will be automatically registered via a certification process in the Common Management System a few weeks after the term is completed.

SSU Writing Center

The SSU Writing Center, located in the new Learning and Academic Resource Center in 1103 Schulz, is available to provide tutoring support as you work on the writing for this course. The Center is open during regular business hours each weekday. To work with a tutor, you should definitely make an appointment—call the Center at 664-4401. Students who visit the Center regularly not only turn in stronger papers but also learn how to work well with others on their writing, a skill which will be essential in professional life.

Notice Regarding Possible Use of Your Work in Institutional Assessment

The WIC initiative offers an opportunity for SSU to examine practices of teaching and learning, with the aim solely of improving educational offerings. It is possible that your writing may be collected and examined for these purposes. Your work will never be used as a means of evaluating you personally, as any student writing that is assessed will be read anonymously. Likewise, your specific course will not be a subject of assessment; rather, these efforts will be aimed at understanding and assessing the WIC initiative as a whole. Thanks for your help in this vital work.

Schedule of class meetings:

Week One:

Introductions—Each student must bring in ideas for three possible final papers for an informal roundtable that will allow us all to learn about each other's interests.

Post images to Topic Discussion Board on the Canvas site.

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Week Two:

WHAT IS THEORY?

FORMULATING YOUR RESEARCH QUESTIONS AND PROBLEM

INTRO TO BIBLIOGRAPHY RESEARCH--USING LIBRARY, ONLINE SOURCES, FOOTNOTE AND BIBLIOGRAPHY PROGRAMS

Reading:

The Theory Toolbox, Ch 1-3

The Craft of Research--skim Part I, Read carefully Chapter's 3 and 4 (ASSIGNMENT RELATED TO THIS MATERIAL DUE NEXT WEEK)

Due This Week:

1)Theory Toolbox Reading Response

2)One page summary topic choice

3)Informal presentation of topic choice with images

Theory Toolbox \:

Chapter One

What is the difference between a "theoretical question" and an opinion? The authors argue that we "need" theory. Why do they think this? Try to give examples for each of these questions.

Chapter Two

What is an "author" and how is "the author" different from "the person who wrote this"? What does Foucault mean by the "author-function"? On page 18 a distinction is drawn between "what" a text means and "how" it produces meanings". Explain why this is important and try to

think of an example. What is meant by the "death of the author"?

Chapter Three

Why does it make no sense for meaning to be "simply shifted from what the author thinks to what the reader thinks"? (p23) How can interpretation be limited? What is the significance of "context"?

Week Three:

SUBJECTIVITY AND CULTURE

FINDING SOURCES--ANALYZING PRIMARY SOURCES

BRING A LAPTOP OR TABLET TO CLASS SO WE CAN WORK ON BIBLIOGRAPHY TOGETHER

Due This Week: Craft of Research 3.3 Writing Assignment

(3 pages minimum) Look at section 3.3 of The Craft of Research.

1) Ask and try to answer all of the questions posed in this section in reference to your topic.

Include your questions and answers in this paper. Make sure to note sources and page numbers. Transcribe relevant quotations from your research that are related to these questions and answers.

2) Next write a new paper proposal based on what you found out when asking and answering these questions. Turn in all of this work plus a bibliography to turn in below.

Reading:

The Theory Toolbox, Ch 4-5

The Craft of Research, Chapters 5, 6 (ASSIGNMENT RELATED TO THIS MATERIAL DUE NEXT WEEK)

Week Four:

DIFFERENCES

ANALYZING PRIMARY SOURCES

Due This Week:

1) Theory Toolbox Reading Response

2) Primary Source Writing Assignment

3) Annotated Bibliography 3 sources

Reading:

TT Ch 9 Differences

T.J. Clark, excerpt from *The Painting of Modern Life* ([link below](#))

PRIMARY SOURCE WRITING ASSIGNMENT DUE TODAY

(2-3 pages double spaced) Look back at questions in Booth Chapters 5 and 6. Look at the TJ Clark excerpt and choose one place where he has used a primary source. Try to articulate what he has done in his analysis--looked at rhetoric, linked to historical circumstances, teased out hidden meanings, supported a claim etc--and explain in detail. Now, choose a primary source

document you have found in your researches. Think about what role it might play in your paper and write an analysis of it.

You should think of this assignment as a portion of your final paper. If done correctly you will be able to insert it at an appropriate place in the rough draft. This paper should have: 1) a statement about the original context of the argument--who wrote it? what was its purpose? who was its imagined audience? 2)an introduction to its significance to your topic 3)a detailed analysis of the primary source with specific passages picked out and rhetoric analyzed 4)a concluding statement about the connection of this primary source to the imagined overall argument of your paper 5)a thorough bibliography of the source as well as footnotes for each quotation from it.

Week Five:

IDEOLOGY, HISTORY, SPACE, TIME

Due This Week:

1)Theory Toolbox Reading Response

2)Secondary Source Writing Assignment

3)Annotated Bibliography Three more Sources

USING SOURCES 2

Reading:Theory Toolbox, Ch 6-8

Booth, Chapter 6

THEORY TOOLBOX WORKSHEET:

CHAPTER 6

What is Ideology? Find a passage that sums it up and bring to class.

Explain the discussion of “material conditions” and the “production of knowledge” in relation to “ideology” (p. 95-6)

What do the authors mean when they say there is “no simple escape from ideology” on p. 101? How does this relate to your topic?

CHAPTER 7

Pick two passages that seem to exemplify the main points the authors want to make about “history”

On page 118 the authors describe what they see as the job of historians. Explain and try to relate this to your topic. This gets at the question of WHY your topic is important to you.

CHAPTER 8

Pick one particularly important passage about Space and one about Time and bring to class.

SECONDARY SOURCE WRITING ASSIGNMENT 2 pages minimum

Choose a secondary source document you have found in your researches. Think about what role it might play in your paper and write an analysis of it. You should think of this assignment as a portion of your final paper. If done correctly you will be able to insert it at an appropriate place in the rough draft.

Your paper should have: 1) a statement about the original context of the argument--who wrote it? what was its purpose? who was its imagined audience? Is it in dialogue with other secondary sources? If so how? 2)an introduction to its significance to your topic 3)a detailed analysis of the *significant elements* of the source with specific passages picked out and rhetoric analyzed 4)a concluding statement about the connection of this primary source to the imagined overall argument of your paper 5)a thorough bibliography of the source as well as footnotes for each quotation from it.

Pay attention to Craft of Research 6.6.2 "When to quote, paraphrase, summarize."

Week Six:

POSTS

JUST WRITE!!

Due This Week:

1)Reading response

2)2-4 pages of your paper

3)Unexamined Assumptions Assignment

4)Annotated Bibliography Three Mores Sources

Reading: TT Ch 9 "Posts"—Reading Response Due Today

"Post-structuralism Explained with Hipster Beards (Links to an external site.)"(read parts one and two, click on title for link)

Write part of your paper. You don't have to start at the beginning. You can do visual analysis of a work you will discuss, write about a source, recount necessary background, whatever you want but it must be a POTENTIAL PART OF YOUR PAPER not an explanation to me of what you think you want to do. JUST DO IT!

Unexamined Assumptions Assignment:

In class last week we talked about how often what appears most "natural" is actually profoundly ideological. For example, until relatively recently people didn't question the idea that women's primary role was to be mothers and housewives but this idea had profound consequences for the kinds of opportunity available to them.

Can you find any unexamined assumptions in the current literature on your topic? Often the ideas that everyone takes for granted can point us to original research topics. If we don't make those same assumptions, what different questions would we ask?

Alternatively (and this is easier with historical topics) what are the unexamined assumptions in the cultural context you are looking at?

Write a paragraph or two about this.

Week Seven:

AGENCY

ORGANIZING YOUR ARGUMENT

Due This Week:

1)Theory Toolbox Reading Response

2)2-4 more pages of your paper

3)Full Annotated Bibliography

Bring in a good quality image of one of the works you will discuss in your paper either as a printout, in a book or on your computer. You will be working individually with this image in class today.

Reading:

Theory Toolbox: "Agency"

What do the authors mean on p. 257 when they say "our agency is both *constrained* and *enabled* by the contexts in which we find ourselves"? Can you give an example from your own life? An example from your topic?

How do they define "power" and "authority"? What is the difference between them? What is their relation to context?

Booth, Chapter 10,12

Start working on your detailed outline as you write your pages.

Week Eight:

FIRST OUTLINE AND PEER CRITIQUES

Due This Week

1)Preliminary Outline

2)2-4 more pages

Week Nine:

WRITING YOUR FIRST DRAFT

PEER CRITIQUES

Reading: Booth, Chapter 13

Due This Week:

Ten pages of your paper

Week Ten: Full Outlines

Due this week:

Detailed Outline—print and bring to class for Peer critique

Week Eleven: Revised full outline—one on ones with Shaw

Due this week:

Revised full detailed outline—Print and bring to one on one

Week twelve:

Short Preliminary Presentations

Week Thirteen:

Due This Week:

1)Full (Not Rough)Draft

Week Fourteen:

Formal Presentations

Week Fifteen: Formal Presentations

Theory Toolbox Reading Response Assignment

Each week you will write a response to the assigned reading--Theory Toolbox. Rather than writing a summary of the texts you have read, I would like you to think about how the approaches discussed in those texts might help you rethink the topic you intend to write about for your final paper. Your discussion should be detailed enough to suggest that you are moving

forward in your thinking about your topic. The paper should include: 1. A detailed discussion of what you take to be the most relevant portions of text/ideas you read this week including page references and quotations. 2. Thoughts about how these might enlighten your own research/thinking about your topic. (Relate to similar "Working questions" posed within the text if you have trouble with this.) 3. Examples of directions you might go in your research as a result of this thinking. (2 double spaced pages minimum) PAPERS ARE DUE BEFORE CLASS ON TURN IT IN. YOU MAY BE ASKED TO DISCUSS YOURS IN CLASS SO CONSIDER BRINGING A HARD COPY TO CLASS TO FACILITATE YOUR DISCUSSION.

FULL ANNOTATED BIBLIOGRAPHY ASSIGNMENT:

This annotated bibliography should have at least 12 sources that are *directly* related to your paper. It must include peer reviewed scholarly papers/articles, peer reviewed books. At least half of your sources must be peer reviewed. For peer reviewed books look for publishers from university presses. Routledge and Reaktion Books also peer review. There are also some presses in Europe that publish peer reviewed books in English. If you are not sure if something is peer reviewed, please feel free to send the source to me and I can help.

Remember, annotations should be detailed enough to help you write your paper. Do not annotate just for the sake of annotating. Find ideas, quotes, etc that will directly feed into your paper. Make sure to note page numbers.

DETAILED OUTLINE ASSIGNMENT

Jennifer Shaw

ART HISTORY 490: PROSEMINAR

DETAILED OUTLINE ASSIGNMENT

Your outline should include

1. Preliminary Thesis
2. Introduction
 - a. What materials will you include in your introduction (will you start with a sample image and raise questions about it? If so what image and what questions
3. Topics: A sentence describing each section and how it will connect to your thesis
 - a. Subtopics—each subtopic will describe a paragraph/group of paragraphs in this section—how does it support the idea of this section?
 - i. What materials will you use for this subtopic? –Make sure to give sources and page numbers for each material cited.
 1. Quotations (include them with page numbers)
 2. Factual information?

3. Arguments made by other historians/critics/art historians? (do you agree or disagree?)
4. A bibliography constructed using Zotero, Endnote Web or another bibliographic application. 10 legitimate sources *minimum*.

- THIS OUTLINE IS MEANT TO HELP YOU ORGANIZE THE MATERIALS YOU HAVE GATHERED.
- YOU WILL NOT BE HELD TO IT—YOUR PAPER CAN AND SHOULD CHANGE AS YOU WRITE—BUT YOU SHOULD MAKE IT AS THOROUGH AND FLESHED OUT AS POSSIBLE
- IF YOU HAVE A TOPIC/SUBTOPIC AND REALIZE THAT YOU NEED TO FIND MORE SOURCES INDICATE IT IN THE OUTLINE
- IT IS FINE TO INDICATE QUESTIONS/PROBLEMS YOU ARE HAVING IN THE OUTLINE SO I CAN TRY TO HELP YOU WITH THEM.

GRADING CRITERIA

1. Thoroughness and detail—50%
2. Quality and number of sources—20%
3. Quality of the argument—10%
4. Correct grammar, punctuation, spelling, etc. —10%
5. Thorough references to sources—10%

FORMAL PRESENTATION GUIDELINES

You should have a powerpoint. Please bring it on a flashdrive so it is quicker to set it up.

Powerpoint should consist of:

- Title page with your paper title and your name
- Images necessary to make your argument--works of art, maps which give location of sites or works (ie where is a building located, chart showing location of windows in church, paintings in a cycle etc.), floor plans of architecture, etc
- Each image should have a caption under it identifying artist, title, date, location, or other relevant information (choose the information as it is relevant to your image--some might not have artists, you don't need to give location for a painting in a museum, but a work of architecture would need location--etc.) Use common sense to determine which information is relevant to the image.
- Powerpoint slides should not present your text--you will do this orally. No slides with bulletpoints or bibliography.
- Text slides are useful if you are quoting a long section of a text (such as a poem or primary source) which you will then analyze. Include the text only if it will help your audience follow your analysis.

PRACTICE GIVING/READING YOUR TALK WITH YOUR PPT SLIDES TO MAKE SURE IT ALL WORKS TOGETHER.

FINAL PAPER GUIDELINES AND WRITING TIPS

GENERAL GUIDELINES FOR PAPERS

For further clarification, consult either Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations* (a simplified version based on the Chicago Manual of Style) or the Modern Language Association (MLA) style guides. Choose one format (Turabian or MLA) and use it consistently. Use of the Turabian style is encouraged.

FORMAT REQUIREMENTS

1. **Paper:** The standard is 8 ½ x 11 inches.
2. **Margins:** No less than one inch on all four edges, unless you are binding your paper, in which case you may wish to leave a 1 ½ inch margin on the left.
3. **Typeface:** The text should be easily legible in a serif font (e.g., Times New Roman or Palatino), between eleven- and twelve-point type for the main body of the paper and ten-point type for footnotes.
4. **Spacing:** Double-space all text in the main body of the paper, except for: block quotations, table titles and figure captions, front matter, footnotes or endnotes, and bibliographies or reference lists.
5. **Pagination:** Front matter (e.g., table of contents, list of illustrations, etc.) is numbered in lower case roman numerals (e.g., i, ii, iii, etc.). The rest of the pages (including back matter) are numbered with arabic numerals (e.g., 1, 2, 3, etc.). The standard placement of said numerals is centered in the footer.
6. **Length:** When a professor gives the directive for a paper “ten pages” in length, he or she is expecting ten pages of **substantive text**, not including front matter, back matter or illustrations.

CONTENT

1. **Quality:** The paper must be perfected to the best of the student’s ability. Since every word processing program has built-in spelling and grammar checks, there is no excuse for spelling or grammatical errors. Equal attention should be given to proper punctuation and capitalization, and elimination of run-on sentences and colloquial language.
2. **Clarity:** The **thesis** must be concise and evident, ideally located in the introduction of your paper. The main body of your paper should serve to clearly illustrate and persuasively argue your thesis.
3. **Organization:** The structure of the paper should be logical and easy to follow. All similar concepts should be grouped together.

4. **Transitions:** Make use of transitional sentences to gently lead the reader from one idea to the next.
5. **Sources (for research papers):**
 - a. **Quantity:** As a general rule of thumb, there should be one or two sources per double-spaced page of text (i.e., a ten-page paper should have between ten and twenty sources). The majority of these sources should be current books and journal articles. While at least one journal article is compulsory, it is suggested that 20% or more of your total resources be journal articles.
 - b. **Quality:** General art historical reference books (e.g., Gardner's *Art Through the Ages* or Jason's *History of Art*) are not considered sources of adequate scholarly depth for research papers. If you make use of websites, be sure that they are critical and reliable. You must document them according to the Turabian or MLA style, including the URL. Websites should be infrequent in your list of sources (e.g., not more than 10% of your total resources).
6. **References:** Facts, quotes and non-original ideas (even paraphrased ideas) should be referenced with a footnote or endnote and listed in the bibliography. Footnotes and endnotes should be used for more than just references; they are places for dialogs with the reader on related but perhaps slightly tangential information and the like.

Writing Tips

1. Use clear *concise* language. Excessive use of prepositions or "big" words does not make an argument sound smarter.
2. *Read your paper out loud.* This will help you streamline your language. Ask yourself whether it sounds clear and concise.
3. Avoid vague generalizations about quality. The question you are asking is not whether a work is good or bad, but what the work is *saying* (what *questions it asks*, what *issues it raises*.)
4. Your paper should be about the *meaning* of the work. If you think the work is compelling, say *why*. Any claims that it is "unique", "intriguing" etc. should be eliminated unless they are qualified by a very detailed explanation. (Example: "This painting is unique."--too general on its own. "It is the only work in the series to use the color green." (ok because now unique is attached to a very specific circumstance)
5. Avoid passive sentence structure. Sometimes passive sentences are necessary, but often they make you writing wordy and weak. Example: "There are harmonious elements, each working together to create a whole." (passive) vs "Harmonious elements work together to create a whole."(active)
6. Avoid designating the work with the term "piece". Piece is used orally when referring to a work that you are looking at in a gallery/studio setting. It is not appropriate for art history papers. (ie. "This piece was created by Puvis de Chavannes.) Instead: painting/sculpture/drawing etc. If you need to be general or want to avoid repetition, use 'work' not 'piece': "This work was painted by Puvis de Chavannes/Puvis de Chavannes completed this painting in 1892. . .etc)

7. Make sure your argument has a logical structure. Look at each paragraph. Are all the sentences included working to put forth and support the same general claim? Does the claim in each paragraph follow logically from the paragraph above? Does the first sentence of your paragraph help your reader to make the transition from the ideas in the preceding paragraph? Remember: Your writing needs to lead your reader through your argument from point to point.
8. *Whenever you make a general claim, back it up with visual evidence or evidence from one of your textual/contextual sources.*
9. *For every bit of evidence you introduce, ask yourself how it contributes to proving your thesis. Be sure that you are explicit about why that element of evidence has been introduced and how it connects to your thesis.*
10. Make sure that **all sources are sufficiently referenced with footnotes.** (See Sayre)
11. Look at the criteria for grading in your handout readings and ask yourself what grade you think you deserve. Continue to work on your paper until it has fulfilled the criteria for an "A" paper!

Sonoma State University
Department of Art and Art History
Arth 493: Museum and Gallery Management - Fall 2018

SYLLABUS

Instructor: Prof. Michael Schwager
Class Meetings: Thursdays, 1:00 - 3:50 p.m.
Classroom: Art Building, Room 102
E-mail: schwager@sonoma.edu
Office: Art Building, Room 106
Office phone: (707) 664-2720
Office Hours: Tues/Thurs. 10 -12; and by appointment

COURSE DESCRIPTION:

This course will provide students with an overview of management within arts institutions and the important role those institutions play within society. Material covered will range from theoretical ideas and concepts being discussed within the field to practical information about the structure of nonprofit organizations, including: the board and staff; personnel and human resources; fundraising; financial management; marketing; short- and long-range planning; and the growing use of technology (particularly social media) in arts organizations. The class will primarily focus on nonprofit visual arts institutions, such as museums, university and community galleries, and municipal arts organizations, but much of the material can be applied to other nonprofit institutions.

The structure of the course will consist of weekly lectures and discussions based on the reading assignments and other selected topics (see Class Meetings and Reading Assignments). Guest speakers will be a part of the curriculum, and several class meetings will be scheduled at off-campus locations. **Class participation and discussion—based in part on the reading assignments—is integral to this course.**

In addition to assigned readings and discussion, the class will undertake a semester-long project with a local arts organization. This project will result in a final report and presentation and will be a significant part of the semester grade. Details to be announced.

COURSE GOALS AND LEARNING OBJECTIVES:

The goal of this course is to provide students with a context for understanding the management of arts institutions (and other nonprofit organizations) and the role of those institutions within society. It is hoped that by the completion of this course, participating students will gain not only an understanding of basic management principles in the arts,

but insight into the issues and challenges currently faced by arts professionals.

REQUIRED TEXTBOOKS:

The Manual of Museum Management by Gail Dexter Lord and Barry Lord.
Altamira Press, published by Rowan & Littlefield (ISBN: 978-0-7591-1198-1).

Managing a Nonprofit Organization in the Twenty-First Century by Thomas Wolf.
Fireside Books, published by Prentice Hall Press (ISBN: 0-684-84990-9).

CLASSROOM PROTOCOL:

- Please keep all cell phones, iPods, and any other electronic devices not related to note taking turned off or on silent while in class. Texting during class is discouraged.
- Please be punctual. I try and start class as close to 1:00 p.m. as possible so we can finish on time. Arriving late is distracting to the class and not helpful to you.
- If you know in advance you will be unable to attend class—or will be late—please contact me by e-mail or phone and let me know.
- **Please check your SSU e-mail regularly. This is the best way for me to contact the entire class when necessary and to keep you informed about changes to the class schedule.**
- Questions and class discussion are encouraged. This class is designed as a seminar, so regular discussion between students and the professor, as well as just between students, is important.
- I encourage you to make use of my office hours if you have questions about the content of the class or issues you'd like to discuss. Please see me during office hours or contact me by phone or e-mail to make an appointment. I'm also happy to answer questions via e-mail.

DROPPING AND ADDING:

You are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops is available at http://www.sonoma.edu/ar/registration/addclasses.shtml](http://www.sonoma.edu/ar/registration/addclasses.shtml). You can also find information about deadlines for adding and dropping classes at <http://www.sonoma.edu/ar/calendars/index.shtml>.

COURSE REQUIREMENTS AND GRADING POLICY:

There will be two grading opportunities during the course of the semester: one take home exam and participation in the semester project, which includes a final report. The exam and report dates are stated on the Syllabus under “Class Meetings and Reading Assignments” below. Participation and attendance are important, and more than three unexcused absences will adversely affect your semester grade.

Grading:	Attendance and Participation	35%
	Mid-term	30%
	Class Project/Final Report	35%

Academic integrity

You should know that the University's [Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm](http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm). Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, the midterms are to be completed by the individual student, but the semester project will be a collaborative process.

DISABILITY STATEMENT:

If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made. [The policy can be found at http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm](http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm)

CLASS MEETINGS (subject to change as needed)

(concurrent reading assignments posted on Moodle page):

- Aug. 23** Introduction, Requirements, Course Objectives
- Aug. 30** An Overview of Museum and Nonprofit Management
Reading: *The Manual of Museum Management*, Chapter 1: WHY: The Objectives of Museum Management
Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 1: Understanding Nonprofit Organizations
- Sept. 6** Field trip to Creative Sonoma (Santa Rosa)
Discussion of Semester Project with Kristen Madsen, Director, and Samantha Kimpel, Program Officer, Creative Sonoma
Reading: Creative Sonoma website
- Sept. 13** Working Together: Museum Boards and Staff

- Reading: *The Manual of Museum Management*, Chapter 2: WHO: The Structure of Museum Organization, 2.1: Modes of Governance and 2.2: The Board; and 2.3: Museum Staff
 Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 2: The Board, and Chapter 3: Assembling the Work Force
 Discussion of Creative Sonoma Project
- Sept. 20** The Art of Development: Fund Raising and Grant Writing for the Arts
 Guest Speaker: Adriene Rockwell, Development Consultant
 Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 8: Fund Raising
 Discussion of Creative Sonoma Project
- Sept. 27** Financial Management in the Arts
 Reading: *The Manual of Museum Management*, Chapter 3, 3.5: HOW: Financial Management
 Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 6: Financial Management
 Work on Creative Sonoma Project: Class Visit by Kristen Madsen and Samantha Kimpel from Creative Sonoma
- Oct. 4** Getting the Word Out: Marketing and Public Relations in the Arts
 Guest Speaker: David Wells, Sonoma Valley Visitors Bureau
 Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 5: Marketing
- Oct. 11** Thinking Ahead: The Importance of Planning in Arts Management
 Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 9: Planning
 Online Exam Opens (due Oct. 25)
- Oct. 18** The City as Patron: The Role of the Government Programs in Arts Management
 Field trip to Santa Rosa Recreation and Parks Department
 Guest Speakers: Tara Thompson, Arts Coordinator, and Jessica Rasmussen, Arts Specialist (both SSU alumna)
- Oct. 25** Discussion and Work Session for Semester Projects
 Online Exam Due
- Nov. 1** Field trip to the Museums of Sonoma County (Santa Rosa)
 Leadership in Arts Management
 Guest Speaker: Jeff Nathanson, Executive Director, Museums of Sonoma County

Reading: *Managing a Nonprofit Organization in the Twenty-First Century*, Chapter 10: Sustainability and Leadership

Nov. 8 Discussion and Work Session – Creative Sonoma Project

Nov. 15 Managing Technology and Social Media in the Arts

Nov. 22 **Thanksgiving Holiday – NO CLASS**

Nov. 29 Discussion and Work Session – Semester Projects

Dec. 6 Last Day of Instruction
Summary of Semester and Discussion of Creative Sonoma Project
Preparation of Final Presentations

Dec. 13 Final Presentations of Semester Projects
Field Trip to Creative Sonoma offices in Santa Rosa

ARTH 424

Reading Response: Destruction and Reconstruction of Pompeii

Read

Read [Excerpts from Pliny's Letters](#) [Pliny. *Pliny's Letters*. Trans. William Melmoth. Vol. 1. Cambridge, MA., Harvard University Press, 1961. 475 - 483, 489 - 497.] regarding the eruption of Mt Vesuvius and "[Pompeii: The Art of Reconstruction](#)" [available through JSTOR (SSU databases): Beard, Mary. "Pompeii: The Art of Reconstruction." *AA Files* 58 (2009), 3-7]. The two readings are quite different; one is the first-hand account of Mt Vesuvius's eruption and the other a scholar's discussion of some of Pompeii's reconstruction.

Consider

Try to think about both articles together and what they add to your understanding of both Pompeii and the field of art history.

Write

In a 1-page essay (single spaces, approx. 500 words), address the questions below. Please make sure that your response is in the form of a short essay, rather than a list of answers to the questions.

- In what ways is Pliny's first-hand account of the eruption of Mt Vesuvius in 79 CE useful for better understanding the cities destroyed by the volcano, such as Pompeii?
- What does Pliny's account contribute to our knowledge of ancient Romans?
- What is Mary Beard's primary concern regarding the history and excavation of Pompeii? In other words, why has she written this brief article?
- What problems does she bring to light regarding the current state of the site and scholarship on Pompeii?

ArtH 474 Islamic Spain

Read: Glaire D. Anderson. "A Mother's Gift? Astrology and the Pyxis of al-Mughira." *Journal of Medieval History* 42/1 (2016), 107-130.

In a one-page response, address the questions listed below. Make sure your response is in the form of an essay, not a list of answers.

A couple of notes on the article:

The pyxis of al-Mughira has been studied by several scholars. It is particularly noteworthy for its unusual iconography. Don't worry that you haven't read the work of the other scholars mentioned. Just try to note what Anderson's arguments are and how she differs from the others.

Also, a note on some of the history and people she mentions: It was during the reign of Hisham, the son and successor of al-Hakam II, that the Umayyad caliphate began to significantly weaken. Ibn Abi Amir (also known as al-Mansur) will essentially take control of the caliphate and become its leader although he is not a member of the Umayyad family.

What is the author's thesis?

How does her approach differ from those of earlier scholars of the pyxis?

How does she support her argument?

Object Rubric for _____

	Insufficient	Emerging	Adequate	Solid	Excellent
Idea: Does the object address the issues of the course in an innovative way? Does it demonstrate intellectually rigorous engagement with the ideas/issues addressed in the student's research paper? Does it encourage the viewer actively to engage with the issues?					
Materials: Does the choice of materials fit with and give expression to the idea?					
Form: Is the object carefully constructed? Is the execution aesthetically appropriate to the idea? Does adequate time and thought seem to have gone into the execution? Is the form appropriate to the cultural moment examined?					
Presentation: Is the object exhibition ready? Have the materials for hanging/placement been provided? Has adequate thought gone into the mode of presentation? Does the presentation enhance the viewer's experience of the object?					
Wall text: Does the exhibition label follow the assigned format? Does it adequately introduce the object to the viewer? Is the text free from errors?					
Set up/take down: Did the artist take an active role in set up, take down, exhibition design or other assigned roles? Did the artist take their work with them after the symposium?					
Symposium participation: Did the student participate actively in the symposium? Did they exhibit curiosity about and attention to the work of their peers? Did they refrain from cellphone use during the symposium (photography is allowed)?					

Comments: _____

Grade:

Essay Rubric for _____

	Insufficient	Emerging	Adequate	Solid	Excellent
Addresses the prompt: does it meet all specific instructions outlined in the prompt? Does it stay on task?					
Thesis: does the paper have a clear thesis in a logical place?					
Development: Does the author support his/her argument/analysis well with reasons and evidence, and textual support or visual analysis where needed? Or does the author rely on leaps of logic?					
Paragraph Structure: does each paragraph have a single topic, a topic sentence, a connection to the thesis claim, and adequate development?					
Organization: Is the paper logically organized? Is the intro effective? Does the conclusion finish the paper in a clear, compelling way? Does each section flow into the next, using transitions?					
Uses sources appropriately: are quotes well selected? Are they formatted properly using the quote sandwich? Are paraphrases ones' own?					
Diction/tone: is it appropriately academic, using varied sentence styles, active voice, and good word choices and tone?					
Grammar: Is the paper free from grammar and spelling errors? Typos?					
Sources and Citations: Does the paper have the appropriate number of legitimate scholarly sources? Does the author adequately cite sources complete footnotes? Is there a complete bibliography without padding?					
Format: Is format correct and length adequate?					

Comments: _____

Grade:

Independent Research Presentation

The independent research presentation allows you to create and complete a substantial research project on a subject of your own choice.

- **Pick a topic** - ungraded

GELO: Transition Learning Outcome 1: Practice active and responsible learning;
explore ways to pursue academic passion

Transition Learning Outcome 3: Develop a sense of belonging within a campus community;
become familiar with campus resources

You get to choose what you want to research. I suggest you flip through your textbook, explore Artstor through the library, poke around on the internet and find something that excites you. This is your project. There is a list of suggested topics posted on Canvas to help you get started. If there's a particular theme, idea, or historical period that interests you, let us know. We can help develop ideas. We'll talk in class too, but feel free to talk to your teacher to brainstorm and bounce ideas around. We love talking about art.

It's ok to change your mind later! If you pick a topic and realize it's not the one for you, just talk to your instructor.

- **Proposed Bibliography**

GELO: Information Literacy (A3)

The proposed bibliography is your opportunity to assemble an initial list of sources that will help you craft your research presentation. The proposed bibliography will form the basis of the annotated bibliography, so try to find sources that look like they will help you.

A bibliography is a list of sources on a specific topic. In this instance, the topic is your research presentation object. You may find a few specific targeted journal articles on your chosen object if it is well-known. Specialized studies can tell you a lot about something specific, but you will need to find general studies to contextualize your object. For example, if your object were the Nike of Samothrace, you will probably be able to find specific studies on the sculpture. You will also need to look for books on ancient Greek art, classical sculpture, mythology, etc. for context.

We will have a class section in the library dedicated to getting you started using library tools and learning how to assess sources for reliability. Remember that scholarship exists within a community. Research is published in conversation with other research. Footnotes in one source tell you what the author is talking about and responding to. You will be joining that community with your research presentation.

Requirements:

- 6-8 academic sources.

Six is minimum for a C grade. These sources are evaluated on their relevance to your topic, their reliable scholarship, and how they work with the rest of your bibliography to provide both contextual and focused studies. Hint: a bibliography of all books or all journal articles is probably lopsided. A good mix of books and articles tends to work best.

** If you are unsure if a source is academic, talk to your professor or librarian (Mary Wegmann wegmann@sonoma.edu) **

- Alphabetize your sources by last name of the author. If you are using primary sources, separate primary and secondary sources into two sections of your bibliography.

- Format your bibliography according to Chicago Manual of Style Guidelines. *N.B., journal articles and books are cited differently! Automated citations are handy, but not always correct. Make sure you check them against the style guide. The library has physical copies of the Chicago Manual of Style. You can also consult OWL Purdue's online guide:*

https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/chicago_manual_of_style_17th_edition.html

Grading:

The Proposed Bibliography is graded on 1) Relevance of sources to project; 2) Extent, scope, and quality of proposed sources; 3) Formatting in Chicago style.

•Annotated Bibliography

GELO: Critical Reading (C1); Argument (A3)

An annotated bibliography presents sources related to your topic and annotates them. It is an opportunity to analyze arguments and read critically. At this stage, you engage with the sources from your proposed bibliography and evaluate them for relevance to your initial argument. You may add or delete sources at this stage. If a source is not helpful, you do not need to include it. If you need help finding more or better sources, contact your professor or arts librarian, Mary Wegmann wegmann@sonoma.edu. For models and more info on Annotated Bibliographies, see https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/annotated_bibliography_samples.html

Read each source *critically*. Think through its argument for credibility, gaps, and extensions, and craft your take on the material. Explain in your annotation how the source relates to your proposed argument.

ARTH 160 Signature Assignment

Ch'ien

Begin the annotated bibliography with 1-2 paragraphs on your proposed argument and analysis of your presentation topic. Each annotation should include a summary of the source's arguments and contents and how you intend to use the source. Will you agree or disagree with the author? Does the text provide a contrast or a similar example to your main work? Does the source provide a way of thinking about your presentation topic that helps you understand it better? *Analyze the arguments critically.*

Grading:

Annotated bibliographies will be graded on 1) Extent and sophistication of research. Six academic sources are minimum for a C grade; 2) Critical reading of sources evidenced by analytical annotations; 3) Proposed argument sophistication and level of information 4) Writing quality; 4) Formatting in Chicago style

• Oral Presentation and Responses

GELO: Transition Learning Outcome 1: Practice active and responsible learning;
explore ways to pursue academic passion

Transition Learning Outcome 3: Develop a sense of belonging within a campus community;
become familiar with campus resources

Argument (A3)

Presentation Dates: four Tuesdays - 2/11, 2/18, 2/25, 3/3

Length: 10 minutes

How to Turn it in: Upload your slide presentation to the Canvas 'Collaborations' page / print your bibliography and turn it in to your professor on the day of your presentation by 12:00pm / (bring your own notes to give your presentation in class)

General Instructions:

For this assignment you will be giving a short oral presentation on the art object you researched fall semester (with your annotated bibliography). Your presentation will be between 5-10 minutes, and will be given during Tuesday sections (we will divide the presentations into 4 weeks). Each presentation day, there will also be a 'response' group who will reflect on the presentations we've heard.

Here's the plain truth: you can't wing this. You will need to prepare your presentation. Write out your main points in an outline and review them in bullet point form. Do they make sense in this order? Do your points build to prove your argument? Can you audience follow the sequence you've laid out? Then practice your talk - *outloud*. Catch places that need segues. Listen to yourself and see if you can take out filler words like "um" and "uh." Do your claims make logical sense? Have you moved beyond the informational to the argumentative presentation? Grab a

friend or family member as a trial audience and ask them for constructive criticism. Stand up tall, make eye contact, hands free at sides, and project with your voice. Timing will change depending on whether you have an audience, so do practice with somebody listening.

Presentation / Bibliography Requirements:

- 1) Your presentation should be approximately 10 minutes long. Presentations under five minutes or over fifteen will be penalized.
Practice! Time yourself with an audience!
- 2) The content of your presentation needs to include the following:
 - a) Introduce your work and your artist to your audience. Your listeners don't know anything about this object. What are the basics (artist, title, date, place and/or culture it's associated with, etc.)? Consider how the slides you design can help with this work.
 - b) Insert the work into a larger context. Offer visual analysis of the work itself and place it in its historical, cultural, and/or social setting: What big themes does the work touch upon? How do its composition, style, format, scale, etc. carry messages and interpret those themes? How does it reflect, or perhaps critique, its historical moment? Does it tell us something about the status and role of the artist during its time? So on! Use your critical thinking skills to design this part of your presentation.
 - c) Compare your work to at least one artwork we've seen in lecture, thinking again how it relates contextually to art historical issues, themes, time periods.
 - d) Make an argument about how you think we should understand this object. What does the object do? How does it operate? What are its semantic aims and how does it achieve them? How did the intended viewer interact and engage with the object? Your argument should be logical, concrete, grounded in facts and information, contextualized within the scholarly community of the literature you have read, and intelligible to a general audience.
- 3) Design a digital slide presentation that guides and teaches your audience. Use both general views and details of your artwork, if needed. Illustrate any relevant background information and comparable works. Don't overload your slides with text - you should deliver most of the text orally; let your audience look at pictures. Use captions on your slides to identify the artworks you're discussing. Think about whether site photos and related images will further your argument.
- 4) Upload your slide presentation to the Canvas 'Collaborations' page. Do not neglect this step - your professors will mark down your grade if your slide presentation is not on Canvas or is not easily accessible (see 'Grading' below) by 12:00pm on the day of your presentation.
- 5) Turn in a final bibliography:
 - Your annotated bibliography from fall semester will form the basis of your research for this semester's presentation, but you may well find that you need to do some additional

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Ch'ien

research to make your presentation logical and complete. Continue research as needed; remember that your professors are here to help, and that our arts librarian Mary Wegman is a great resource: mary.wegman@sonoma.edu

- Turn in a printed, final bibliography on the day your presentation is due. Your bibliography must include at least six academic sources that relate to your topic. (If you need a refresher on what counts as an academic source, ask your professors or the arts librarian.)

- Bibliographies must be formatted using the Chicago Manual of Style; instructions and examples of this format can be found at:

https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_manual_of_style_17th_edition.html

• **Responses:**

After presentations each day, one group that has not presented that week will be responsible for responding to the presentations. Responders *reflect* on the assignment. Responders will give a collective summary of what we have heard, what we have learned, and offer further insights like discussing comparisons that can be made beyond those offered by the speakers. Responders will present orally in front of the class as a group, immediately following the presentations. You will have access to the presentation slides to support your response as needed.

2/11 - Group 1 Presents, Group 4 Responds

2/18 - Group 2 Presents, Group 1 Responds

2/25 - Group 3 Presents, Group 2 Responds

3/3 - Group 4 Presents, Group 3 Responds

Tips for a Successful Presentation:

- Organize your talk as you would an essay: have a clear opening statement, a well-organized body, and a conclusion that reinforces your points and leaves your listeners satisfied that those points were robustly discussed.

- Keep your slide presentation concise and relatively text-free. Give your audience time to absorb the images and information on each slide, and let the slides support your talk rather than the other way around. Clicking through 10 slides in 10 minutes will be overload for your audience!

- Write your notes using a system that will work for you when standing before an audience (when you're probably a little nervous). Some speakers work well from an outline; others write out the whole talk and almost memorize it; others work well from index cards. Roll with what you're most comfortable with.

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Ch'ien

- Practice your presentation aloud a few times. Time yourself.
- During your presentation, aim to: make eye contact with your audience / make 'eye contact' with your slides - gesture to important areas, point to what you're discussing / speak with confidence. Be interested in your topic (geek out!), and we'll be interested too.
- Look up the pronunciation of any unfamiliar words ahead of time. I recommend using the website forvo.com; you can also check in with your professors ahead of your presentation day if you're stuck.

Grading:

Presentations and responses will be graded on 1) command of the subject and sophistication of analysis; 2) oral presentation quality (volume, eye contact, pacing, etc.); 3) slide presentation quality (for presentations); 4) research quality (for presentations).

- Late presentations (a missed presentation or neglecting to make prior arrangements to present on an alternate day) will be marked down 1 grade for every day they are late (e.g. from an A to a B).
- Neglecting to upload your presentation to the Canvas 'Collaborations' page may result in a 1/2 grade deduction if accessing the presentation is unwieldy. Upload your presentation early in case there are tech difficulties.

Veronese Trial Reinterpretation 10/01

GELO: Creative Expression "Produce new work through performance, design, construction, art, or creative writing that is characterized by innovation, divergent thinking, and intellectual risk taking."

GELO: Communication "Communicate clearly and eloquently in written, oral, and/or performative forms in a variety of genres and disciplines"

GELO: Critical Reading "Actively analyze texts in a variety of forms, genres, and disciplines"

Part One: Multimedia Reinterpretation

By the time you begin this exercise with your partners, you will have studied the Veronese Tribunal trial in class on Sep. 18. Your task with your partners is to rethink what the Veronese trial would look like in the idioms and expressions of 2020. Where would this argument take place? Would it be in a courtroom, on Instagram Live, rap battle, Tik Tok, Twitter, bathroom graffiti? You tell me. How would the people involved express themselves? What language do they use? Are they invested in the same power structures as their sixteenth-century counterparts? Are other additional parties or different people involved?

Make a video or a Facebook Live or a whatever you determine best reinterpreting the Veronese trial. Creativity strongly encouraged! Post either the file or a link to Canvas. Private links to Youtube, Vimeo videos, etc. all ok.

This assignment is designed to help you achieve the G.E. learning outcomes of **Creative Expression, Communication, and Critical Reading**. By reading critically the sixteenth-century primary documents of Veronese tribunal trial and Council of Trent, you will analyze them for motivations, positions, social constructions, and agendas. You will analyze the texts to discover the various themes involved in these fraught historical episodes. You will produce new work by reinterpreting the trial in a contemporary 2020 context. How are these issues expressed in 2020? Who would the players be and what kind of cultural and social context would they find themselves in? Intellectual risk taking is encouraged. Think as broadly as you can about these issues. The sixteenth-century context can't be merely rewritten in twenty-first century language. You'll have to be creative. All multimedia formats welcome. As you craft your project, think hard about communication. Which ideas do you need to express and how do you express through specific characters, through the characters' audience within the project, and beyond to your audience of classmates? Consider idioms and culture. Consider the platform. The way one person writes on Twitter will be different than the way that same person expresses themselves in an Academic Freedom hearing. This can be tricky! You will need to navigate sixteenth-century concepts, their historical continuity and change in the twenty-first century, the language and expression of the characters you create, and you also will need to keep in mind communicating the big ideas and issues to your audience.

SIGNATURE ASSIGNMENT

Rubric

	Creative Expression	Communication	Critical Reading	Presentation
A	Extremely innovative new work marked by intellectual risk taking	Exceptionally clear and eloquent communication appropriate to the chosen genre	Project demonstrates excellent critical reading of 1563 Veronese tribunal trial through thematic engagement with all issues and concerns presented in the primary source.	Highly polished and carefully edited/proofread seamless presentation.
B	Markedly original new work	Very clear and eloquent communication mostly appropriate to the chosen genre	Project demonstrates good critical reading of 1563 Veronese tribunal trial through thematic engagement with most issues and concerns presented in the primary source.	Very polished and carefully edited/proofread presentation with minimal interruptions.
C	Original work	Mostly clear communication somewhat aligned to the chosen genre	Project demonstrates adequate critical reading of 1563 Veronese tribunal trial through thematic engagement with some issues and concerns presented in the primary source.	Organized presentation content delivered with adequate coherence.
D	Follows previous models	Somewhat clear communication unaligned to the chosen genre	Project demonstrates inadequate critical reading of 1563 Veronese tribunal trial through thematic engagement with only one or two issues and concerns presented in the primary source.	Presentation content needs greater organization and practiced presentation delivery.
F	Is not original work	Unclear communication unaligned to chosen genre	Project does not demonstrate critical reading of 1563 Veronese tribunal trial through thematic engagement. Does not	Presentation content needs great revision and delivery of presentation requires more coherence to

SIGNATURE ASSIGNMENT

			engage with issues and concerns presented in the primary source.	connect to the assignment.
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Part Two: Reflection

After everyone has posted their projects to Canvas, we will go through them as a class and reflect on the various interpretations. How did other groups respond to the assignment in comparison to your own? What have you learned about your own work and creative choices by viewing your work alongside the variety of creative expressions produced by your classmates?

Rubric

	Content	Reflection	Response to Community
A	Exceptionally thoughtful responses to others, highly detailed comments.	Responses deeply reflect on student's own work and draw many connections between projects.	Student replies to many peers with supportive language and with follow-up posts.
B	Very thoughtful responses to others, very detailed comments.	Responses reflect substantially on student's own work and draw significant connections between projects.	Student replies to a number of peers with supportive language and with follow-up posts.
C	Thoughtful responses to others, detailed comments.	Responses reflect on student's own work and draw connections between projects.	Student replies to a some peers with supportive language and maybe with follow-up posts.
D	Responses demonstrate inconsistent familiarity with projects. Comments are general.	Responses do not reflect on student's own work and draw connections between projects.	Student replies to one or two peers. Comments are vague.
F	Responses do not demonstrate familiarity or engagement with projects.	Responses demonstrate lack of familiarity with own project and those of others.	No responses to others.

ArH 210

Paper assignment - Looting and Antiquities, Why Should We Care?

Due: Initial due date: March 3. Accepted for full credit until March 8

Introduction

For this paper assignment, you will read several articles that address looting of historic sites and museums. You will then write an essay (2-3 pages single-space) in which you address the questions below. Your response should be in the form of essay, not a list of answers. Please make sure to address all the questions.

LOOTING (in art and archaeology): Any unscientific and illegal act of plundering archaeological sites for profit. Looters destroy evidence that archaeologists rely upon to understand the past. (<https://archaeologywordsmith.com>)

Instructions

Read (I recommend to follow the order listed):

1. Tom Mueller's "Plundering the Past" in *National Geographic* (June 2016): 58-81 (posted as PDF on Canvas) regarding looting and the antiquities market.

Then read about the 2003 looting of the Iraq Museum in Baghdad:

2. Excerpts from *The Looting of the Iraq Museum, Baghdad* (posted as PDF on Canvas)
3. Zainab Bahrani's "Iraq's Cultural Heritage: Monuments, History, and Loss" in *Art Journal* (Winter 2003): 10-17. (Available through SSU databases – see below)
4. John Malcolm Russell's "Why Should We Care?" in *Art Journal* (Winter 2003): 22-29. (Available through SSU databases – see below)

Then read:

5. "3,800 Artifacts Once Bought by Hobby Lobby Were Just Returned to Iraq." <https://www.pbs.org/newshour/nation/3800-artifacts-once-bought-by-hobby-lobby-were-just-returned-to-iraq> Make sure to read the entire article.

In a typed essay (approx. 2-3 pages single-spaced, 12 pt New Times Roman, no spaces between paragraphs, standard margins) please comment on the questions below, using your own words. Your response should be in the form of an essay, with an intro, conclusion, etc., not a list of answers. You do not need to include a bibliography unless you consult any additional sources beyond those assigned (which is not required). Make sure to cite your sources when using direct quotes or someone else's ideas (you may use footnotes, endnotes or parenthetical citations). Please contact me if you have questions about citations or what plagiarism is.

1. Were you aware of the problems of looting discussed in the National Geographic article? What details were most interesting or surprising to you? Be specific.
2. In *The Looting of the Iraq Museum, Baghdad*, what two details about the accounts of the Museum's looting most surprised you? Why?
3. Why is it important for the people of Iraq, according to Zainab Bahrani, in "Iraq's Cultural Heritage: Monuments, History, and Loss," to preserve and care for Iraq's historic artifacts and monuments? Be specific about what her arguments are.

4. John Malcolm Russell argues in “Why Should We Care” that Iraq’s historic artifacts and monuments are not only important for the people of Iraq but also for all humanity. How does he support his argument? Be specific.
5. What is **your** stand on this? Are these objects and monuments important/relevant today? Be specific about your arguments.
6. Were you surprised to see Hobby Lobby, an arts and crafts store, in the news due to connection with possible looted artifacts?
7. Find an example of an historic site that was recently looted (within the past few years) or is in danger of destruction. Briefly explain the current situation of the site is. Do NOT simply repeat info about a site in the articles (for example, Palmyra should NOT be discussed).

Both *Art Journal* articles are available through the SSU library (<http://library.sonoma.edu/>). Follow the instructions below:

“Iraq’s Cultural Heritage”

Click on <A-Z List of Article Databases> (Under Focus Your Search)

Then, click on <J> (in alphabet listing)

Then, click on JSTOR (under J)

Then, Type <Iraq’s Cultural Heritage: Monuments, History and Loss > in box

Then, Click on “Iraq’s Cultural Heritage: Monuments, History and Loss” to open the article

“Why Should We Care?”

Click on <A-Z List of Article Databases> (Under Focus Your Search)

Then, click on <J> (in alphabet listing)

Then, click on JSTOR (under J)

Then, type <Why should we care and John Malcolm Russell> in the box

Click on “Why Should We Care?” to open the article

For more information on the status of looted works of art:

<http://oi.uchicago.edu/OI/IRAQ/dbfiles/Iraqdatabasehome.htm>

To learn more about UNESCO and the protection of historic monuments and artifacts:

<http://whc.unesco.org/en/about/>

ArtH 210

Parthenon Marbles – Where do they Belong?

Read

1. The first reading “Parthenon Sculptures” is an introduction to the history of the Parthenon Marbles. Reading: “Parthenon Sculptures”, <https://www.britishmuseum.org/about-us/british-museum-story/objects-news/parthenon-sculptures>
2. The second reading is the statement from the Trustees of the British Museum on their position regarding the ownership and display of the Parthenon Marbles at the British Museum. Reading: “The Parthenon Sculptures, the Trustees Statement (British Museum)”, <https://www.britishmuseum.org/about-us/british-museum-story/objects-news/parthenon-sculptures/parthenon-sculptures-trustees>
3. The third reading is a memorandum submitted the Greek Minister of Culture, in 2000, regarding the return of the Parthenon Marbles to Greece. Reading: “Memorandum on the Parthenon Marbles” by Elissavet Papazoi, Minister of Culture, Greece, 2000. <https://www.culture.gov.gr/DocLib/memorandum.pdf>

Write: In a brief essay (one page maximum) address the questions below. Make sure your response is in essay format, rather than a list of answers.

What are the strongest arguments posed by the British Museum for retaining the Parthenon Marbles?

What are the strongest arguments posed by the Greek Ministry of Culture for returning the Marbles to Greece?

What is your stance on where the Parthenon sculptures should be located (London or Athens)? Be specific about your arguments.

Also, search online to determine how recently this debate has been in the news.

	A	B	C	D	F
Intellectual engagement	Ambitious, critically engaged interpretation of assignment; critically analyzes visual and written evidence to serve author's own dynamic argument and analysis. Innovative in claims, approach, style, content. Total rewrite since draft stage.	Engaged interpretation of assignment; thoughtfully uses visual and written evidence to serve authors argument and analysis. Solid on claims, approach, style and content. Major problems in draft addressed in rewrite	Assignment understood. Analysis of some written and visual evidence is used. Paper has an argument. Claims, approach, style and content are evident. Only some problems in draft addressed	Assignment may not be understood; visual and written evidence used in haphazard or unsuccessful way; argument hazy, weak or unclear. Little effort to address problems in draft	Incomplete or incomprehensible No effort to address problems in draft.
Thesis	Makes a strong and provocative statement that is analytical, critically engaged and intellectually sophisticated; themes of thesis are at work throughout the paper	Makes a statement that is analytical, critically engaged and intellectually sophisticated; themes of thesis at work throughout the paper	Makes a statement but lacks analytical depth. Themes of thesis not consistently forwarded in paper.	Makes a statement. Themes of thesis not clearly in evidence throughout.	Is not clear, or is nonexistent
Argument/Evidence	Draws from a well-justified variety of relevant visual and written sources in order to support the paper's argument; uses strong, specific and highly appropriate evidence to substantiate claims; makes exemplary connections across sources and/or arguments	Draws from some relevant visual and written sources in order to support the paper's argument; uses evidence to substantiate claims; makes connections across sources and/or arguments	Uses visual and written sources but not to best effect; evidence not always supporting argument; connections inconsistent	Argument not evidence based; sources misconstrued; connections weak	Argument not evidence based, connections absent and or incorrect
Organization	Paper as a whole flows logically and elegantly. Transitions are clear and smooth. Conclusion moves into potential new territory.	Paper flows. Transitions are clear and smooth. Conclusion moves into potential new territory.	Paper organization has some problems; transitions clunky; conclusion tacked on or generic in tone or content.	Organization does not work, transitions rough, conclusion inadequate	No organization, not transitions, no flow, no conclusion..
Style	Language consistently makes use of historical context and is varied and elegant. Sentences are varied, impact of writing is strong and compelling. Writer's voice is clearly established, audience is addressed in exemplary manner.	Language is appropriate and varied. Historical context is addressed and incorporated. Sentences are varied, impact of writing is good. Writer's voice is established, audience is addressed.	Language is appropriate. Historical context addressed. Sentences may be awkward and/or monotonous; there may be colloquialisms. Writer's voice is inconsistent or weak; audience addressed but not completely effective.	Language inconsistent in tone and historical context. Sentences poorly constructed. Writer's voice unclear, audience being addressed unclear.	Language tone and use of theory almost random. No writer's voice. Writing as a whole messy, difficult to follow.
Citations/refs cited	Footnotes follow Chicago style. Bibliography is error free, adequate number and variety of legitimate sources	Footnotes follow Chicago style. Bibliography is almost error free, adequate number and variety of legitimate sources	Citation style inconsistent. Bibliography several errors, sources are somewhat thin or inadequate	Citation style makes no sense, bibliography is inadequate	Citations wrong or missing altogether
Format	Follows assigned format Illustrations are appropriately labeled meets page requirement	Few format errors, all minor; meets page requirements	Several format errors, major errors Meets page requirement	Many errors; major errors Several pages too short/creative formatting to meet page requirement	Illustration labels wrong or missing Paper doesn't meet page requirement
Spelling and grammar	No errors	Few errors, all minor	Several errors, major errors	Many errors; major errors	Errors galore

ArtH 270a

Instructions

In this class you've mostly seen empty spaces or objects in museum displays. However, the spaces we've studied would have been filled with sounds, scents, and textures. The short video, "[Water and Sound in Islamic Architecture](#)," introduces some of these additional aspects of architecture that are important to imagine as you consider the space.

What did you learn?

Think back to spaces discussed in class or in your textbook that included fountains or waterways. Chose 1 example and explain how this short lecture on lecture changed your perception of the space.

Submit

Watch the short video mentioned above and then respond to the questions below. Please write your response in the form of an essay rather than a list of answers to the questions.

Post by Oct. 29, 2020. One page maximum.

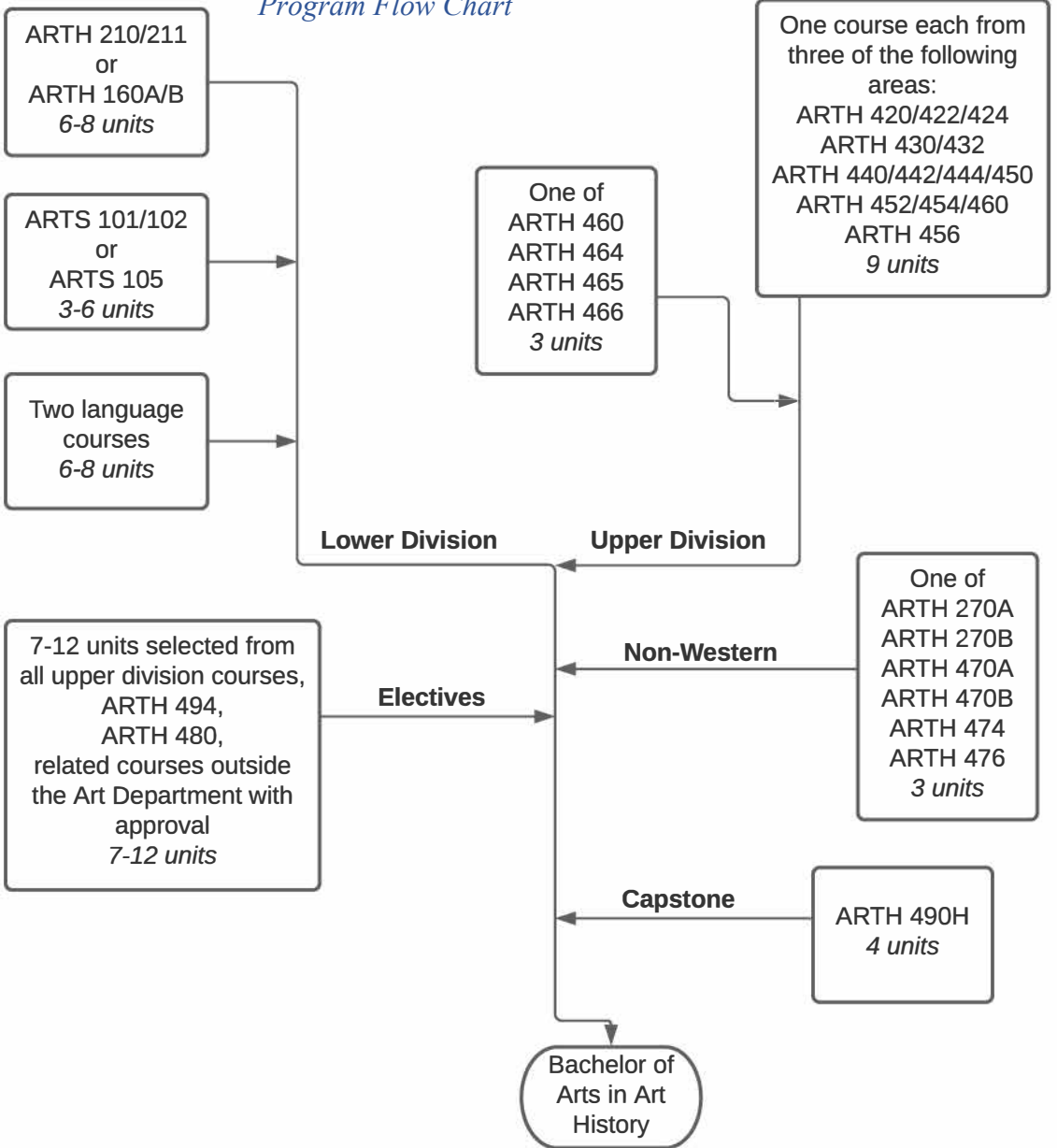
Questions to Address

1. What did you learn from watching the video?
2. How did it change the way you imagined some of the spaces we have studied?
3. Choose one site/fountain covered in class and explain how the added layers of sound, splashing water, etc. changes the way you understand the space and how it was experienced at the time it was created.

Student Support Resources

[How do I submit an online assignment?](#)

Program Flow Chart



Art History Club Poster

YOU ARE CORDIALLY INVITED TO ATTEND

ART HISTORY CLUB

Thursday 12.03. 2020

6PM-7:30PM

**[https://SonomaState.zoom.us/
j/86519068767](https://SonomaState.zoom.us/j/86519068767)**

**For more info email
ingram@sonoma.edu**