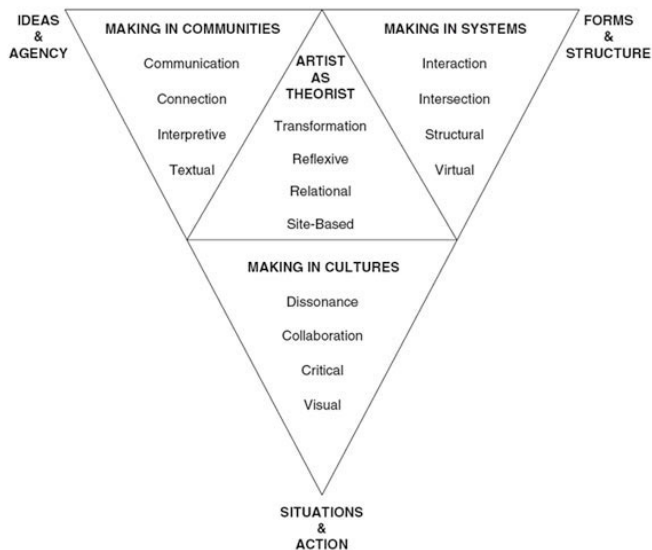


ART 4000: Theories of Visual Arts



CSUB Art & Art History Dept.
Fall 2017
T/Th 4:00–5:15pm
Classroom Bldg. 106

Dr. Bill Kelley Jr.
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Office Phone: 661.654.3549

Office Hours: LB 103
Tuesday 1:30–3:30pm
Wednesday 9:30–10:30am
Thursday 1:30–3:30pm

Students are introduced to the variety of theoretical and philosophical approach to art. From the birth of our history as a discipline to the current (and often controversial) theories of visual culture, this class covers a variety of ways of looking at art. Pre-requisite: art major with upper division standing. Satisfactory completion of ART 3630 or 384.

By the end of this course, students will be able to discuss various works of art with a graduate level of art vocabulary-both in class and in formal writing assignments. Students should also be able to analyze a work of art from multiple points of view and read and speak about different theoretical perspectives.

It is expected that students attend all classes as information will be presented that is not in the texts, take thorough notes, participate in class discussions and complete the required reading and assignments as listed in the syllabus. It is imperative that you stay current with the reading and videos as the class will be moving very quickly. Because our time is limited in class, students will have to work on assignments outside of class and work collaboratively with peers. Students will need to complete two exams (Mid-term and Final) and a several short 250 word written responses to the assigned readings and lectures.

Please be aware that some of the content we will be discussing in class may provoke strong emotions and may make you uncomfortable. Art is inherently challenging to our faculties and we must be open to that which questions our understanding of things. Part of the purpose of this class is to create a space where we can have an open, equal and honest exchange of ideas – we must be mindful that, even when disagreeing with classmates, one needs to always be respectful of differing opinions.

Please feel free to stop by my office during office hours. If you are experiencing a personal issue that is affecting your ability to do well in the course, please come talk to me – it is best to discuss these things early. Do not wait for a failing grade.

REQUIRED TEXTBOOK

D'Alleva, Anne. *Methods and Theories of Art History*, 2012 (2nd Ed.)

Emerling, Jae. *Theory for Art History*, 2005 (1st Ed.)

- Students must plan to have the textbook by Thursday, September 1st. Please speak with me if you are having difficulty obtaining a copy.

RECOMMENDED TEXTS

(for students interested in pursuing topics in greater depth)

- Robert Atkins, *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*, 2013 (3rd Ed.)
- Sylvan Barnet, *A Short Guide to Writing About Art*, 2010 (10th Ed.)

GRADE BREAKDOWN

30% - Midterm

30% - Final

20% - Writing Assignments

20% - Participation

A+: 100-98

A: 97-93

A-: 92-90

B+: 89-88

B: 87-83

B-: 82-80

C+: 79-78

C: 77-73

C-: 72-70

D+: 69-68

D: 67-63

D-: 62-60

F/I: 59 and below

ATTENDANCE & PARTICIPATION

Your participation grade is a combination of attendance at visiting artist talks, contributions to class discussions, and group work. It is expected that students attend all classes as information will be presented that is not in the texts. Regular attendance is key as there will be a great deal of material covered in class that is not in the textbook. Two classes can be missed without an excuse. Every absence after two will cause one point to be deducted from your final grade. Habitual tardiness will also affect your final grade (each late arrival after two will count as half an absence). If you are absent for a family emergency or extended illness, please come talk to me to arrange for work to make up the material missed.

EXAMS

The two exams will not be cumulative. There will be a class prior to each exam where we review the material and students are encouraged to study together outside of class. Missed exams will count as an "F" unless the student has a valid excuse, cleared in advance, in which case a make-up exam will be arranged. Blue books are required.

- **MIDTERM: 10/10**
- **FINAL: 12/13 5 - 7:30pm**

WRITING RESPONSES

Students will respond to the section prompts at the end of each assigned section and write a 250 word response. It should fit on a single type written page. There is no single correct answer, only intelligent and thoughtful arguments. These will be turned in as a hard copy in class. No late papers accepted.

ARTIST TALK REQUIREMENT

As part of your participation in this class you are required to go to two visiting artist talks this fall semester (if you're unable to go to any of these talks, please let me know as soon as possible to arrange an alternative assignment). Dates will be announced in class.

ACADEMIC ACCOMMODATIONS

If you have any needs or require accommodations related to a disability or learning difference, please contact the Office of Services for Students with Disabilities (SSD). You can reach them by calling 661-654-3360 / TDD 661-654-6288 or visiting SADM 140. Once you have your accommodations letter, please schedule a time to meet with me during office hours to coordinate your accommodations.

RESPECT FOR THE CLASSROOM ENVIRONMENT

Please show courtesy to your peers and instructor through:

- Coming to class on time and not leaving early. If you must, please let me know in advance and sit by the door to minimize disruptions.
- Putting laptops and tablets away during class (unless approved for academic accommodations).
- Turning off or silencing cell phones and not text messaging.
- Refraining from carrying on private conversations, passing notes, or sleeping in class.

LAPTOPS, TABLETS & EMAIL

While laptops and tablets can be useful in many situations, they are often distracting in class (to yourself and others around you). With this in mind, they are not to be used in class except in the case of an academic accommodation. Please also check your CSUB email regularly, at least once a day, as faculty use it to communicate important information about class and assignments. The instructor will only check his CSUB email during working hours (M-F 8am-6pm).

LATE ASSIGNMENTS & PLAGIARISM

Late papers and exams will not be accepted unless prior arrangements are made (i.e. a legitimate, justifiable reason is needed for me to consider granting a student extra time, so plan ahead and budget your time) or if you have a justifiable illness with a doctor's letter. If you have an excused absence and your assignment is late, send it to me as an e-mail attachment as soon as it is complete and then check with me to see if you need to follow up with a hard copy. It is your responsibility to follow up when an assignment is late.

Always be careful about plagiarism. Plagiarism is the use of another person's ideas or words without proper acknowledgement. Two of the most common forms of plagiarism are defined by Diana Hacker in *The Bedford Handbook for Writers* (1994) as: "1) borrowing someone's ideas, information, or language without documenting the source and 2) documenting the source but paraphrasing the source's language too closely, without using quotation marks to indicate that language has been borrowed" (477). The instructor regularly checks to see if material has been plagiarized. Please ask me if you are unsure of when should you document a source (see Hacker 477-78) or what is meant by paraphrasing too closely (Hacker 467-79) and read CSUB's statement on Academic Integrity:

<http://www.csub.edu/osrr/academic%20integrity>

SCHEDULE

Please note, changes may be made to the schedule if necessary and will be announced at the beginning of class

❖ **WEEK 1**

- 8/29 - Introduction to the class
- 8/31 - Formalism in art history
 - READ:
 - D'Avella, 16-19

❖ **WEEK 2**

- 9/5 – Iconography and Iconology
 - READ:
 - D'Avella, 19-26
 - DUE:
 - WRITING RESPONSE: In your view, what is a shortcoming of iconographic/iconological analysis in art? (See D'Avella, 24)
- 9/7 – Semiotics
 - READ:
 - D'Avella, 26-44

❖ **WEEK 3**

- 9/12 – Marxism
 - READ:
 - D'Avella, 46-59
 - Emerling, 15-23 (Marx)
 - Emerling, 57-64 (Althusser)
- 9/14 – *The Century of the Self* (NO CLASS)
 - WATCH ON YOUR OWN:
 - The Century of the Self (available on YouTube and Vimeo)
<https://www.youtube.com/watch?v=eJ3RzGoQC4s>

❖ **WEEK 4**

- 9/19 – NO CLASS
- 9/21 – Marxism
 - READ:
 - D'Avella, 46-59
 - Emerling, 15-23 (Marx)
 - Emerling, 57-64 (Althusser)
 - DUE:
 - WRITING RESPONSE: In questioning dominant ideologies, Marxism ultimately makes art history focus on ____? (See D'Avella, 56-59)

❖ WEEK 5

- 9/26 – Feminism
 - READ:
 - D'Avella, 59-68
 - Emerling, 115-120 (J. Butler)

- 9/28 - Feminism Cont.
 - READ:
 - D'Avella, 59-68
 - Emerling, 115-120 (J. Butler)
 - DUE:
 - WRITING RESPONSE: One major benefit of a Feminist art history is that is it does the following to the field: ____? (See D'Avella, 65-68)

❖ WEEK 6

- 10/3 – LGBTQI
 - READ:
 - D'Avella, 68-74

- 10/5 – Post-Colonialism
 - READ:
 - D'Avella, 75-87
 - Emerling, 219-226 & 227-233 (E. Said and G. C. Spivak)

❖ WEEK 7

- 10/10 – Post-Colonialism Cont.
 - READ:
 - D'Avella, 75-87
 - Emerling, 219-226 & 227-233 (E. Said and G. C. Spivak)
 - DUE:
 - WRITING RESPONSE: What can Post-colonial theory say with regard to the Western paradigm of art objects and standards? (See D'Avella, 84-86)

- 10/12 – Exam Review

❖ WEEK 8

- 10/17 – MIDTERM EXAM

- 10/19 – Case Studies in Post-Colonial Theory:
 - Lecture on Sumak Kawsay, the work of Pablo Sanaguano and the Kichwa communities in the high Andes

❖ WEEK 9

- 10/24 – Psychoanalysis Cont.
 - READ:
 - D'Avella, 88-117
 - Emerling, 3-14 (S. Freud)

- 10/26 – Psychoanalysis Cont.
 - READ:
 - D’Avella, 88-117
 - Emerling, 3-14 (S. Freud)
 - DUE:
 - WRITING RESPONSE: Discuss *either* The Gaze *or* The Mirror Stage by explaining its contribution to the study of art. (See D’Avella, 114-117)

❖ WEEK 10

- 10/31 – Psychoanalysis Cont.
 - READ:
 - D’Avella, 88-117
 - Emerling, 3-14 (S. Freud)
- 11/2 - Psychoanalysis Cont.
 - READ:
 - D’Avella, 88-117
 - Emerling, 3-14 (S. Freud)

❖ WEEK 11

- 11/7 – Liberation Theories and Transmodernism (philosophy in Latin America)
- 11/9 – Liberation Theories and Transmodernism (philosophy in Latin America)
 - This topic is not included in the textbooks but will be introduced in class

❖ WEEK 12

- 11/14 – Structuralism and Post-Structuralism
 - READ:
 - D’Avella, 126-136
- 11/16 – Structuralism and Post-Structuralism, Cont.
 - READ:
 - D’Avella, 126-136
 - DUE:
 - WRITING RESPONSE: Theories of interpretation are key in this section. Cite one example to illustrate how this field contributes to the study of art. (See D’Avella, 114-117)

❖ WEEK 13

- 11/21 – 11/23 No Class: Thanksgiving Break

❖ **WEEK 14**

- 11/28 – Michele Foucault
 - READ:
 - D'Avella, 126-136
 - Emerling, 145-156 (M. Foucault)

- 11/30 – Deconstructionism
 - READ:
 - D'Avella, 137-142

❖ **WEEK 15**

- 12/5 – Deconstructionism, Cont.
 - READ:
 - D'Avella, 137-142

- 12/7 – Exam Review

❖ **FINAL EXAM**

- 12/13 – 5pm-7:30pm