George Mason University
Graduate Course Approval/Inventory Form

Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate: ___X__ NEW    ____ MODIFY    ____ DELETE

Local Unit: Department of History and Art History       Graduate Council Approval Date:

Course Abbreviation: ARTH       Course Number:  600

Full Course Title: Methods and Research in Art History

Abbreviated Course Title (24 characters max.): Meth & Research in ARTH

Credit hours: 3       Program of Record: Art History

Repeatable for Credit? ___ D=Yes, not within same term Up to hours
___ T=Yes, within the same term Up to hours
___N__ Cannot be repeated for credit

Activity Code (please indicate): SEM Seminar (SEM)

Catalog Credit Format  3:3:0       Course Level: GF(500-600) ___X__

Maximum Enrollment: 20       For NEW courses, first term to be offered: Fall 2007

Prerequisites or corequisites: Admission to the Art History MA program

Catalog Description (35 words or less) Please use catalog format and attach a copy of the syllabus for new courses.

600 Methods and Research in Art History (3:3:0). Prerequisite: Admission to the Art History MA program. Investigation of theories, methods, and research strategies in the discipline of Art History. Designed for first-semester students in the Art History MA program; foundation for further graduate-level work in the program.

APPROVAL SIGNATURES:
Submitted by      Lawrence Butler_________________ email: lbutler@gmu.edu

Department/Program: ________________________________ Date: __________________

College Committee: ________________________________ Date: __________________

Graduate Council Representative: ________________________________ Date: __________________
**GEORGE MASON UNIVERSITY**  
*Course Coordination Form*

**Approval from other units:**

Please list those units outside of your own who may be affected by this new, modified, or deleted course. Each of these units must approve this change prior to its being submitted to the Graduate Council for approval.

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Graduate Council approval: _______________________________ Date: __________

Graduate Council representative: ___________________________ Date: __________

Provost Office representative: _____________________________ Date: __________
ARTH 600: Methods and Research in Art History

Course Description: This course will introduce graduate students of Art History to current methods of Art History research through the study of historiography and theory as well as practical research, in a seminar setting. The course will begin by examining how approaches to understanding and interpreting art have evolved over time. Today art historians may choose from a variety of research methods and theoretical frameworks such as iconography, formalism, social history, biography, as well as feminist, Marxist, and post-modern theories. This course will examine the historical context in which these options emerged as well as the implications of adopting a particular approach. The subject of this course is thus art history itself rather than a specific movement or era. In the latter part of the course, students will apply methods and theory to their own research projects. Students will work with the library and the Center for History and New Media on current methods of electronic research and presentation.

Course Format: This class will consist of seminar-style discussions of assigned readings. In the first half of each class I will lecture on the topic assigned for that week. The second half of class will consist of critical assessment of the readings led by different students in the class. Written assignments will complement in-class discussions. Student research presentations will dominate the latter part of the course.

Objectives:
- To recognize and apply art historical methodology
- To learn to read critically in order to determine an author’s approach or biases
- To understand how historical context influences how art is understood and interpreted
- To perform specialized research using the methods discussed in class resulting in a class presentation and research paper

Course Requirements:

- **Readings**: complete all reading before the class. If a reading is listed under September 13, for example, it should be completed before class on the 13th.

- **Participation**: (10% of your grade) Since this class is designed as a seminar, class participation is essential. Participation refers to both the content of your verbal contributions as well as your attention and response to others’ comments. Although you are not graded on attendance, the GMU catalogue reads: “Students are expected to attend the class periods of the courses for which they register…instructors may use absence, tardiness, or early departure as de facto evidence of non-participation.”

- **Lead discussion**: (10% of your grade) Each student will be required to lead a discussion of the assigned readings in one class (depending on enrollment, students may have to work in teams). Leading the discussion entails presenting a clear and concise outline of the readings and preparing 4-5 questions for discussion based on or in response to the readings. The questions should not require a yes/no answer, but rather provoke thoughtful response. A two-page summary of the readings and the discussion questions will be turned in for a grade.

- **Paper topic proposal**: (10% of your grade) One page abstract, which summarizes the ideas to be discussed in your paper and an annotated bibliography of at least 20 sources.

- **Essay test** on methods and theories in Art History (20% of your grade).
- **Presentation:** (20% of your grade) 20-minute presentation of your research topic to be followed by class discussion. The issues raised in the discussion following your presentation should inform the final revisions to your research paper.

- **Final Research Paper:** (30% of your grade) 20-30 page paper based on your research and incorporating theory and methods learned in class. **You will be required to turn in a draft of your paper for review on the day of the essay test, at least one week before your presentation.**

**Grading Standards:**
B is the minimum expected grade in graduate study. Grades below B- represent a warning and could jeopardize your progress in graduate work. A-level work must be meticulously researched, well written, and imaginative, going above and beyond the assignment.

**Policies:**
- Students are responsible for all material covered in class (announcements, lectures, discussions) whether you are present or not.
- Late assignments are not acceptable. Any work turned in late without a valid written excuse (i.e. doctor’s note) will be graded down one grade per class late. If an assignment is not turned in by the last day of class you will be given a 0 for that assignment. If you are having difficulty completing an assignment please see me well before the assignment is due. If I am aware of your circumstances I am more than willing to work with you.
- Make-up presentations or extensions will be granted only in the case of documented emergencies.
- GMU operates with an **Honor Code**. It is clearly defined in the catalogue ([http://www.gmu.edu/mlfacstaff/findex.html](http://www.gmu.edu/mlfacstaff/findex.html)) **Plagiarism** (presenting someone else’s ideas or words as your own without proper acknowledgement) violates the Honor Code. I will notify the Honor Committee concerning possible infractions.
- All work must be submitted in hard copy. E-mailed assignments will not be accepted.
- GMU requires you to activate your GMU e-mail account to receive official campus communications. If you prefer to use another address, you must activate the e-mail forwarder. I will use GMU addresses exclusively.
- Cell phones, pagers, etc. must be turned off during class.
- Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the University’s Disability Resource Center and produce documentation. Please do this well **before** the first test or presentation in case alternate arrangements need to be made.
- If English is your second language, I encourage you to turn in a rough draft of your paper at least one week before it is due. If needed I will recommend that you work with the Writing Center. **All final papers must be in good standard English.**

**Important dates:** (as appropriate)

**Required texts:**


Lecture/Discussion Schedule:

**Week 1: Origins of Art History: Biography/Autobiography**
- Adams, preface, chapter 1 and chapter 6
- Fernie, introduction
- Giorgio Vasari, “The Lives of the Artists” (Fernie, 22-42)
- Karel van Mander, “The Painter’s Book” (Fernie, 43-57)
- Excerpt from Herrera Frida: A Biography of Frida Kahlo (on reserve)

**Week 2: Traditional interpretation: Iconography, Style and Formalism**
- Adams chapters 2, 3.
- Erwin Panofsky, “Studies in Iconology,” chapter 1 (on reserve)
- Ernst Gombrich, “Symbolic Images,” chapter 1 (on reserve)
- Johann Winckelmann, “The History of Ancient Art” (Fernie, 68-76)
- Heinrich Wölfflin “Principles of Art History” (Fernie, 127-151)
- Roger Fry, “Vision and Design” (Fernie, 157-169)
- Clement Greenberg, “Modernist Painting” (Art in Theory, 754-760, on reserve)

**Week 3: Research methods, 1: References, on-line databases and archives.** At the library. Preparatory exercises to be announced.

**Week 4: Research methods, 2: Using database and presentation software.** At the Center for History and New Media (CHNM). Preparatory exercises to be announced.

**Week 5: Marxism/Social History**
- Paper topic proposals due
- Adams chapter 4
- Leon Trotsky, “Literature and Revolution” (Art in Theory, 427-432, on reserve)
- José Carlos Mariátegui, “Art, Revolution, and Decadence” (on reserve)
- Arnold Hauser, “The Philosophy of Art History” (Fernie, 201-213)
- T.J. Clark, “The Conditions of Artistic Creation” (Fernie, 245-253)

**Week 6: Feminism**
- Adams chapter 5
- Mary Garrard “Artemesia and Susanna” (Feminism and Art History, 147-171, on reserve)
- Linda Nochlin “Why Have There Been No Great Women Artists” (Women, Art, and Power, on reserve)
- Griselda Pollock, “Feminist Interventions in the Histories of Art” (Fernie, 296-313)

**Week 7: Structuralism/Post-Structuralism**
- Adams chapter 7
- Maurice Merleau-Ponty, excerpt from “Eye and Mind” (Art in Theory, 750-754 on reserve)
- Roland Barthes “The Death of the Author” or “From Work to Text” (Art in Theory, 940-946, on reserve)

**Week 8: Deconstruction**
- Adams chapter 8
- Jacques Derrida, “The Exorbitant: Question of Method” and “The Engraving and the Ambiguities of Formalism” (Art in Theory, 918-923, on reserve)

**Week 9: Psychoanalysis**
Adams chapters 9 and 10
Sigmund Freud, “On Dreams” (Art in Theory, 26-34, on reserve)
Michel Foucault, “Introduction” (The Archaeology of Knowledge, 3-17, on reserve)

**Week 10: Postmodernism/Postcolonialism**
“General Introduction,” and “Introduction,” (Post-Colonial Studies Reader, 1-4, and 7-11, on reserve)
Homi Bhabha, “Postmodernism/Postcolonialism” (Critical Terms for Art History, 307-322, on reserve)
Edward Said, “Orientalism” (Post-Colonial Studies Reader, 87-91, on reserve)
Barbara Kirshenblatt-Gimblett, “Objects of Ethnography” (Destination Culture, on reserve)

**Week 11: Review and essay test** on methods of interpretation; first draft of research papers due.

**Weeks 12-14: Student presentations, discussion, and reactions.**

The final paper will be due on the last day of class; required revisions must be completed by the final exam date.
Selected Bibliography


Michael Baxandall “Painting and Experience in Fifteenth-Century Italy” 1972


