ARTH 4002

ART HISTORY RESEARCH METHODS II

Professor David Getsy
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School of the Art Institute of Chicago

Spring 2006 undergraduate seminar
Mondays 1-4 pm
MC 619

office: MC 710
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office hours by appointment

COURSE DESCRIPTION
This undergraduate seminar continues from Art History Research Methods I. Emphasis will be placed on individualized research based on the collection of the Art Institute of Chicago. Readings will introduce various options for art-historical methodology, with a focus on practices that rely upon thorough visual analysis.

COURSE STRUCTURE
For the majority of sessions, we will meet for the second half of the class in Art Institute of Chicago galleries. Students will be expected to research and lead group discussions based on the objects of their choosing (see below). There are no required textbooks for the class. All readings will be made available through the Docutek system. Students should refer to the syllabus, rather than the Docutek system, for page numbers of reading assignments.

EVALUATION

1. Attendance and participation
   All students are expected to attend class meetings prepared to discuss required readings. This is a discussion-based class, and all students should regularly and productively contribute to class discussions. Attendance at all class meetings is essential. More than two missed classes may be grounds for a "no credit."

2. Weekly written summaries of required readings
   For each class, students must submit a typed summary of each reading, consisting of
   a. An overview of the thesis and argument of the reading (one to two paragraphs)
   b. Three questions for class discussion. Questions should be about the ideas or implications of the readings rather than merely factual.
   In general, these should be one page, single-spaced. In order to receive credit for the course, all reading summaries must have been submitted by 1 May.

3. Leading reading discussion
   Students will be assigned to small groups that will be responsible for leading a portion of the seminar discussions throughout the semester. On the day assigned, the student group will be responsible for:
   a. Introducing the themes and argument of the readings
b. Raising specific issues for discussion
c. Fielding other students’ prepared questions

Any visual materials should be brought to class prepared to present. That is, students should bring to class loaded slide carousels or a jump drive or a CD with a Powerpoint/Keynote file containing digital images.

4. **Object presentations**

Students will be expected to lead two focused discussions on works in the Art Institute of Chicago collection. At least one of these presentations must be on an object from before 1914, and all choices must be approved by the professor at least a week before the presentation. Based on these presentations, students will write two research papers of 1750-2500 words each. Each assignment consists of:

a. **Object discussions:** For each object, students will lead the class in a visual analysis discussion. Research should include a thorough knowledge of the object and research into the histories of the object and the artist. The entire discussion will last 30 minutes, and the student should be prepared to introduce the object in the first 10.

b. **Research papers:** Based on the additional knowledge and further questions about the object gained from the discussion, the student will write a paper that expands upon the preliminary research. Papers must be original research and properly footnoted. Further particulars of the expectations will be presented in class throughout the semester.
   i. **First paper due:** 27 March 2006
   ii. **Second paper due:** 8 May 2006

5. **Final examination**

There will be an in-class, final examination on 8 May 2006. **All students should bring their laptops to class for the examination.** The examination will be based on a comprehension of the readings discussed throughout the semester and will be open-book.

**DIFFERENTLY-ABLED STUDENTS**

Any students with exceptional needs or concerns (including ‘invisible’ difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged. Any student in need of academic adjustments or accommodations should first contact Services for Students with Disabilities (SSD). SSD can be reached by phone at 312.345.9478 or by sending an email to Sara Baum, Coordinator of Services for Students with Disabilities (**sbaum@artic.edu**).  

**PLAGIARISM**

The School of the Art Institute of Chicago prohibits “dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School.” See Students’ Rights and Responsibilities, Student Handbook: [www.artic.edu/saic/life/studenthandbook/rights.pdf](http://www.artic.edu/saic/life/studenthandbook/rights.pdf). One plagiarizes when one presents another’s work as one’s own. It is a form of intellectual theft. Plagiarism need not always be intentional. One can plagiarize even if one does not intend to. The penalty for plagiarizing ranges from a failing grade on the plagiarized assignment to not earning credit for the course. This may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and in cases of regular offenses can lead to expulsion from the School. The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled *Plagiarism: How to Recognize It and Avoid It*. The document is available online on at [http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf](http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf)
Course Calendar

30 January 2006
Introduction: What is methodology, how to research, local resources

6 February 2006
Winckelmann and the origins of art history
NOTE: This will be a joint session with ARTHI 5007: "History of Art History."

I. Reading discussion


13 February 2006
Foundations and aims

I. Reading discussion


II. Museum presentations

20 February 2006
Social histories of Impressionism

I. Reading discussion


II. Museum presentations

27 February 2006
Mythologies of the Artist

I. Reading discussion

Solomon-Godeau, Abigail. "Going Native: Paul Gauguin and the Invention of Primitivist Modernism [1989]." In Modern Art and
II. Workshop: Structuring a research paper.

6 March 2006
Feminist interventions in art history

I. Reading discussion


II. Museum presentations

13 March 2006
Reclaiming formalism

I. Reading discussion

II. Museum presentations

20 March 2006
Rewritings

I. Reading discussion


II. Museum presentations, round 2

27 March 2006
Materiality
PAPER #1 DUE
I. Reading discussion  

II. Museum presentations, round 2

3 April 2006

Copies and originals

I. Reading discussion  


II. Discussion of research papers

10 April 2006

Sexuality and subjectivity

NOTE: All students must have visited *Girodet: Romantic Rebel* at the Art Institute of Chicago prior to today’s class

I. Reading discussion  


II. Museum presentations, round 2

17 April 2006

The function of the museum

I. Reading discussion  


II. Museum presentations, round 2
24 April 2006
Research Day: CLASS CANCELLED

1 May 2006
CRITIQUE WEEK
Last day to submit overdue reading summaries.

8 May 2006
Final examination
All students must bring their laptops to class.
PAPER #2 DUE