

## ARTH 601: GRADUATE COLLOQUIUM IN ART HISTORY

PROF. LAWRENCE BUTLER, SPRING 2017

### COURSE SYLLABUS

This course is designed to acquaint graduate students in George Mason University's Master's program in Art History with the broad range of Art History taught in the Department, introduce them to the professors offering graduate seminars, and to help them prepare for the required slide exam in Art History. Writing assignments are designed to help further students' professional goals and to provoke new interests in Art History.

**COURSE GOALS AND OBJECTIVES.** In this course, students will:

- Review the major periods and monuments of Western art and world art
- Learn about the current major issues and important local museum collections;
- Prepare for graduate seminars in each of the major fields offered in the department;
- Become acquainted with the GMU Art History faculty;
- Consider teaching strategies for preparing future undergraduate classes;
- Prepare for and pass the slide exam required for the MA in Art History.
- Begin preparing for the required research essay exam for the MA in Art History.

### COURSE REQUIREMENTS:

- Class attendance and active participation in discussion.
- Assigned readings, including websites and documents on the Internet and on JStor.
- Four 2-3 pp. reading responses.
- One local museum critique OR one sample syllabus, depending on individual interest.
- An annotated bibliography in one field, in preparation for a future MA research exam.
- A final exam that constitutes the required slide exam for the MA degree.

### TECHNOLOGY REQUIREMENTS:

- **GMU email accounts**—only GMU accounts will get announcements and grading access.
- Ability to use **JStor**, **ARTstor** and **Blackboard** for articles, images and review materials.
- Computerized word-processing with spell-checkers and decent printers for all written work.

### TEXTBOOKS

- Marilyn Stokstad and Michael Cothren, *Art History*, 5<sup>th</sup> edition. Pearson, 2008, or earlier (or the brand-new latest!) editions. This syllabus is based on the Stokstad 5<sup>th</sup> edition. Use the edition you have, but be sure to double-check the chapter numbers so we are all reading the same thing the same week.
- Diana Eck, *Darśan: Seeing the Divine Image in India*, 3<sup>rd</sup> ed. (Columbia U., 1998).

### HOW TO REACH ME:

- Email: [lbutler@gmu.edu](mailto:lbutler@gmu.edu). No more private office phone, sorry. Budget cuts.
- To leave a voicemail message: History and Art History Department office at **(703) 993-1250**.
- Office hours: Mondays, Tuesdays and Wednesdays 1:30 to 2:45; other times by appointment.
- Office: **Robinson B340**, deep inside the History and Art History Department.

## TENTATIVE LECTURE AND READING SCHEDULE

**ARTH 601 meets on Tuesday evenings, 4:30 to 7:10, in Research 1, Room 201**

Readings should be done before class. “Stokstad” refers to Marilyn Stokstad’s *Art History*, 5<sup>th</sup> edition. If you are using an older (or newer!) edition of Stokstad, *Art History*, or *Gardner’s Art Through the Ages*, that’s fine. Just please find the appropriate chapters. Review summaries, web links, handouts and announcements will be posted on Blackboard. Study images are on ARTstor. **Supplementary readings are posted as .pdfs on Blackboard unless otherwise noted.**

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**Tuesday, January 24: Ancient Near East, Egypt and the Bronze-Age Aegean. Prof. Jacquelyn Williamson**

**Reading:**

- **Stokstad, Chapter 2: Art of the Ancient Near East**
- Excerpts from *The Epic of Gilgamesh*, transl. N.K. Sandars.
- Irene Winter, “The Body of the Able Ruler: Toward an Understanding of the Statues of Gudea” from her *On Art in the Ancient Near East* (Brill, 2010).
- Michael Seymour, “The Assyro-Babylonian Age in Western Artistic and Literary Tradition,” in *Assyria to Iberia at the Dawn of the Classical Age*, ed. Aruz, Graff and Rakic. Metropolitan Museum, NY: 2014, pp. 352-360.
- **Stokstad, Chapter 3: Art of Ancient Egypt**
- “The Maxims of Ptahhotep”
- Gay Robins, *The Art of Ancient Egypt*, chapter 1: “Understanding Egyptian Art.”

**January 31: Introduction to the course. Prof. Butler (yes, we know this is out of order)**

**Reading:** to be done when you can:

- **Stokstad, introduction, for terms of art-historical analysis**
- **Stokstad, Chapter 1: Prehistoric Art**
- David Lewis-Williams, *The Mind in the Cave: Consciousness and the Origins of Art*. New York: Thames & Hudson, 2002. Chapter 7: “An Origin of Image-Making.”
- Mike Parker Pearson, *Stonehenge: A New Understanding*. New York: The Experiment, 2013. “Introduction” and chapter 21: “The End of Stonehenge.”

**February 7: Bronze Age and Classical Greece. Prof. Williamson**

**Reading:**

- Gay Robins, “The Representation of Sexual Characteristics in Amarna Art,” *JSSEA* 23 (1993/1996).
- **Stokstad, Chapter 4: Art of the Ancient Aegean**
- **Stokstad, Chapter 5: Art of Ancient Greece**
- John Boardman, “Homer and the Legacy of the Age of Heroes,” in *Assyria to Iberia at the Dawn of the Classical Age*, ed. Aruz, Graff and Rakic. Metropolitan Museum, NY: 2014, pp. 24-37.
- On Ancient Greece: excerpts from *The Western World*, vol. 1. Penguin Custom Editions. Penguin/Pearson, 2002, pp. 10-13, 18-21 and 64-71.

**First reading response due in class.**

**February 14: Rome, Late Antiquity and the Byzantine Empire. Prof. Butler**

**Reading:**

- Stokstad, Chapter 6: Etruscan and Roman Art
- Stokstad, Chapter 7, Jewish and Early Christian Art
- Stokstad, Chapter 8: Byzantine Art

And your choice of three of the following:

- Mary Beard, "Introduction," from her *Fires of Vesuvius: Pompeii Lost and Found*. Harvard, 2010, pp. 1-25.
- Sheldon Nodelman, "How to read a Roman portrait," *Art in America*, 1975.
- Jaś Elsner, *Imperial Rome and Christian Triumph*, chapter 8: "Art and Religion" (Oxford Art History, 1998).
- Robin Cormack, *Icons*, ch. 1: "Icons and Iconoclasm, The Power of Images" (British Museum/Harvard, 2007).
- Prokopius of Caesaria, *The Buildings*, ed. and transl. by H.B. Dewing. Book 1, pp. 5-29, on the building of the Hagia Sophia.
- Ioli Kalavrezou, "Women in the Visual Record of Byzantium," from *Byzantine Women and their World*, ed. Kalavrezou, (Harvard Art Museum/Yale, 2003).

**February 21: Arts of the Islamic World. Prof. Butler.**

- Stokstad, Chapter 9: Islamic Art
- John Esposito, *Islam, The Straight Path*, 4<sup>th</sup> ed. (Oxford, 2010), 1: "Muhammad and the Quran: Messenger and Message."
- The Holy Qur'an, short excerpts.
- Gülru Necipoğlu, "The Concept of Islamic Art: Inherited Discourses and New Approaches," *Islamic Art and the Museum*, ed. Junod *et al.* London: Saqi, 2012.

**Feb. 28: Western Medieval Art. Prof. Butler.**

**Reading:**

- Stokstad, Chapter 15: Early Medieval Art in Europe
- Stokstad, Chapter 16: Romanesque Art
- Stokstad, Chapter 17: Gothic Art of the Twelfth and Thirteenth Centuries
- Leslie Webster, *Anglo-Saxon Art*, 1: "Reading the image, seeing the text."
- Conrad Rudolph, "Introduction: A Sense of Loss: An Overview of the Historiography of Romanesque and Gothic Art" from *A Companion to Medieval Art, Romanesque and Gothic in Northern Europe*, ed. C. Rudolph (London: Wiley-Blackwell, 2010).

**Second reading response due in class.**

**March 7: Italian Renaissance Art. Prof. Angela Ho.**

**Reading:**

- Stokstad, Chapter 18: Fourteenth Century Art in Europe
- Stokstad, Chapter 20: Renaissance Art in 15<sup>th</sup> Century Italy
- Stokstad, Chapter 21: Sixteenth Century Art in Italy
- Rebecca Zorach, "Renaissance Theory: A Selective Introduction," in *Renaissance Theory*, ed. James Elkins and Robert Williams (New York: Routledge, 2008), 3-36.

**March 14: Spring Break. No class.**

**March 21: The Art of the Northern Renaissance and the 17<sup>th</sup> Century. Prof. Ho.**

**Reading:**

- Stokstad, Chapter 19: Fifteenth-Century Art in Northern Europe
- Stokstad, Chapter 22: Sixteenth-Century Art in Northern Europe
- Stokstad, Chapter 23: Seventeenth-Century Art in Europe
- Mariët Westermann, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566-1700," *Art Bulletin* 84 (2002): 357-72.
- Craig Harbison, *Art of the Northern Renaissance* (London: Laurence King, 2012), 7-23.

**Museum or syllabus project due in class.**

**March 28: South and Southeast Asia. Prof. Robert DeCaroli**

**Reading:**

- Stokstad, Chapters 10 and 24, on the Art of South and Southeast Asia.
- Eck, Diana L. *Darśan: Seeing the Divine Image in India*, 3<sup>rd</sup> edition (New York: Columbia, 1998).
- Richard Gombrich. "Introduction, The Buddhist Way." in *The World of Buddhism: Buddhist Monks and Nuns in Society and Culture*. (London: T& H, 1984) 9-14.
- "Makakapi Jataka," from *The Jataka or Stories of the Buddha's Former Births*: E.B. Cowell trans. 6 volumes bound as 3 (Cambridge, Cambridge UP, 1851)(reprinted Motilal Banarsidass: Delhi, 1994) vol. 3: 225-227.
- Monica L. Smith. "'Indianization' from the Indian Point of View: Trade and Cultural Contacts with Southeast Asia in the Early First Millennium CE" *Journal of the Economic and Social History of the Orient*, Vol. 42, No. 1 (1999), pp. 1-26 (JSTOR)
- Partha Mitter. *Much Maligned Monsters: A History of European Reactions to Indian Art* (Chicago: Chicago UP, 1977) 252-286.

**Third reading response due in class.**

**April 4: China and Japan. Prof. DeCaroli.**

**Reading:**

- Stokstad, Chapters 11 and 25, on Chinese art.
- Stokstad, Chapters 12 and 26 on Japanese art.
- Craig Clunas, "The Art of Global Comparisons," in Maxine Berg, ed. *Writing on the History of the Global: Challenges for the 21<sup>st</sup> Century* (Oxford, 2013), pp. 165-176.
- Ivan Morris, "The 'Good People' and their Lives," in *The World of the Shining Prince: Court Life in Ancient Japan* (New York: Knopf, 1978), pp. 139-198.

**April 11: Colonial and 19<sup>th</sup> Century American Art. Prof. Butler.**

**Reading:**

- **Stokstad, Chapter 30: Eighteenth and Early Nineteenth Century Art**
- **Stokstad, Chapter 31: Mid- to Late 19<sup>th</sup> Century Art... (on USA)**
- Additional readings to be announced.

**Annotatated bibliographies due in class.**

**April 18: European Modernism, 1850-1950. Prof. Greet.**

**Reading:**

- **Stokstad, Chapters 31 and 32, on European art, 1850-1950.**
- Charles Harrison, "Impressionism, Modernism and Originality," in Francis Francina et. al. *Modernity and Modernism: French Painting in the Nineteenth Century* (New Haven: Yale University Press, in association with the Open University, 1993), 141-218.
- Charles Harrison, "Abstraction," in Charles Harrison, Francis Francina, and Gill Perry *Primitivism, Cubism, Abstraction: The Early Twentieth Century* (New Haven: Yale University Press, in association with the Open University, 1993), 185-262.

For further background (optional):

- Oxford Art Online, (subject and artist entries for 19<sup>th</sup> and 20<sup>th</sup> century topics)
- Chu, Petra ten-Doesschate. *Nineteenth Century European Art*. Prentice Hall; 2nd ed., 2006.

**April 25: Latin America. Prof. Greet.**

**Reading:**

- **Stokstad, Chapter 13: Art of the Americas before 1300**
- **Stokstad, Chapter 27: Art of the Americas after 1300**
- "Part III: Latin American Modern Art," in O'Brien, Elaine et al. *Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms*. Blackwell Publishing, 2013. (pp. 281-352)
- For further background (optional): Bartz, J. *Twentieth-Century Art of Latin America*. Austin: University of Texas Press, 2001.

**Fourth reading report due in class.**

**May 2: Modern and Contemporary Art.**

**Twentieth Century American and Contemporary Art: Prof. Greet**

**Modern Architecture: Prof. Butler**

**Reading:**

- **Stokstad, Chapter 32: Modern Art in Europe and the Americas (on USA)**
- **Stokstad, Chapter 33: The International Scene since 1950.**
- John Davis, "The End of the American Century: Current Scholarship on Art of the United States," *The Art Bulletin* 85 (Sept 2003): 544-580.
- Additional readings to be announced.

**Final exam: Tuesday, May 9, 4:30 to 7:15.**

## SUMMARY OF IMPORTANT DATES

Last day to add classes: Monday, January 30.

Last day to drop classes without a tuition penalty: Monday, January 30.

**First reading response due in class: Tuesday, February 7.**

Last day to drop classes: Friday, February 24.

**Second reading response due in class: Tuesday, February 28.**

Spring Break, no class on Tuesday, March 14.

**Museum or syllabus project due in class: Tuesday, March 21.**

**Third reading response due in class: Tuesday, March 28.**

**Annotated bibliographies due in class, Tuesday, April 11.**

**Fourth reading response due in class, Tuesday, April 25.**

**Final exam: Tuesday, May 9, 4:30 to 7:15.**

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## FREQUENTLY ASKED QUESTIONS

1. **What if I don't have Stokstad, 5<sup>th</sup> edition?** Other Stokstad editions will work just fine, as long as they have the non-Western chapters as well as the ancient, medieval, and modern chapters. If you only have Gardner or Janson, they will probably work too, as long as they have non-western chapters. But I will assume you are using Stokstad.
2. **Should readings be done before or after the class lectures?** Before would be ideal and will be expected by the lecturers. If you can't manage that some week, do have the Stokstad chapter readings done before class, at least, or you will be totally lost.
3. **What's this choice between museum critique or syllabus project?** Different students come in with different backgrounds and future goals. If you lean towards teaching, I would encourage you to develop a sample class syllabus. If you lean towards museum or gallery work, I would encourage you to do a museum critique, and to use the opportunity to explore a major DC museum with which you are not familiar. It's a great way to learn new and unfamiliar material. In either case, please consult with me about your choice.
4. **And what's this annotated bibliography?** It's meant as preparation for your final written MA exams, which you will take next year. Some broad area focus will be assumed when we write your individual final research essay question, so this is a chance to get a leg up on that. Do consult with individual professors about your bibliography. To do this, please look at the list of area specialties we sponsor, on the MA web page:
5. **There are ARTH 601 study slides for each subject area on the ARTstor website. Are the slides on the MA slide exam going to be chosen from those?** Yes and no, not exclusively. Some of those slides are of canonical works of art and architecture that any MA student will be expected to know and recognize (ex: *Mona Lisa*). Others represent *types* of works of art that you should be aware of (ex: Byzantine icons). Be prepared to show general knowledge of Art History on the slide exam, beyond the ARTstor images.
6. **Who actually grades all this?** Me, as professor of record for the course.

## GRADING POLICIES

**ARTH 601, SPRING 2015:** Final grades will be based on the average of your papers, test and class grades. Each assignment will be weighted thus:

Class participation, including attendance: 20%  
Reading responses, grouped grade: 20%  
Museum critique or syllabus exercise: 20%  
Annotated bibliography: 20%  
Final exam: 20%

*Please note that the final exam is also the required slide exam for the MA degree. If (heaven forbid) you should flunk the final exam, the grade will be figured as 20% of this course grade—but you will have to retake the slide exam and pass it at some point to receive the MA degree. This would have to be worked out individually with the MA advisor.*

### GENERAL GRADING POLICIES for all my courses:

**TESTS** must be taken on the scheduled date. If there has been an emergency, it must be documented by a note from the dean's office or your doctor. In those cases, there will be one make-up test given, probably during the subsequent class. Tests will be graded by percentage. **Grades will be calculated as follows:**

A	= 100% to 93%, or 4.00	B-	= 82% to 80 %, or 2.67	D	= 60% to 66%, or
A-	= 92% to 90%, or 3.67	C+	= 79% to 77 %, or 2.33		1.0
B+	= 89% to 87%, or 3.33	C	= 76% to 73 %, or 2.00	F	= below 60% and
B	= 86% to 83 %, or 3.00	C-	= 72% to 70 %, or 1.67		receives no credit

I may award a final A+ in rare instances: 4.0 average *plus* unusually good writing and class participation.

**WRITTEN WORK** may be graded by points, or by the following criteria, as appropriate:

A = Startlingly good, exceeding our expectations, and well-written. Must be imaginative; NOT given for simply following directions.

B = Good effort with a good result.

C = Perfunctory; or, tried but missed the point; or, did something well but it wasn't the assignment;  
or, good idea but careless or sloppy.

D = Warning: accepted under protest.

F = Unacceptable as college-level work.

**Paper grades will be lowered** for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

**Late written work:** Papers are **due in class in hard copy** on the day specified. After that, late papers will be lowered five points a day, or half a grade, during the work week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even the best work "F" work after about ten days. **If you need an extension, you must ask for it *before* the due date, not on or after**, if you want to avoid a penalty.

**Class participation grade:** Normal class participation—showing up on time, keeping up with classwork, participating in group activities, not causing problems--will be figured as "B" level. Great class participation will be graded "A". Problematic will be graded "C" or lower, heaven forbid.

**Written work** is fundamental in all my classes. You will not pass the course if you do not submit written work, regardless of your average grade based on tests. You will not pass the course if your written work proves to be plagiarized.

## DIRECTIONS AND GUIDELINES FOR ALL WRITING ASSIGNMENTS

**ARTH 601, SPRING 2017:** There will be four short reading responses required for this class, as well as a museum or syllabus project and an annotated bibliography. **For the reading responses:** Each must be on readings assigned by a different professor. Please stick to my page limits for your text, but do add a page of complete bibliographic citations of each work you discuss. It's just good practice. In the compressed space you have, don't summarize but analyze. Explain what question or issue or problem the author is addressing. What sort of evidence or method is used to answer it? How is the reading helpful (or not) in explaining new ideas? How does it relate to other things we have read previously in the course?

In general, all written work for me, or for Art History in general, should be finished, professional-looking, and must observe the following rules:

**Organization:** College-level essays are to be carefully constructed and presented as finished products. They are not just journal entries or stream-of-consciousness. This means they must have a thesis of some sort, and present reasoned arguments through the examination of evidence. There should be an introductory thesis statement and a conclusion. Paragraphs should be used as a way to structure the argument so a reader can follow your thinking. An interesting or informative title is expected.

**Mechanics:** All papers must be typed and double-spaced, using a standard font in 10, 11 or 12-point size. Please stick to plain old white paper and standard fonts. Handwriting is *not* OK. Single-spacing is *not* OK. Triple-spacing is *not* OK. Pictures are nice, but strictly optional unless specifically required.

**Spelling and grammar** are expected to be excruciatingly correct. Use the spell-checker. I will mark down work for sloppy spelling and grammar. If the writing is really awful—ungrammatical, no evidence of proofreading, horrible spelling, or laughably short—I will not read it. I'll return it as unacceptable, with an F. I may allow rewrites, depending on the class, but the highest grade for a rewritten F paper is C.

**Page limits** should be observed, and should be your guide to the depth of writing: a one-to-two page paper is pretty much a quick observation, with thesis and conclusion. Three-to-five pages means there is time to develop a thesis and argue it through several paragraphs, considering several different questions, angles or pieces of evidence. An eight-to-ten page paper usually includes research, as will be made clear.

**Citations.** All papers, whatever length, must include the complete and correct citation of any sources of information to avoid the appearance of plagiarism. Generally-known facts are not normally cited. Anything else is, including a long summary of facts from one source, a single opinion stated by another author, and any direct quote. If you are using information from museum labels or pamphlets, cite that too.

When you do citations, please use one of these two standard forms, as you have learned here in college:

- **MLA style**, using parenthetical page references and list of works cited at the end of the paper.
- **Chicago style**, using correctly-done footnotes and a bibliography.

Both of these are explained in detail in the Infoguides available on the University Libraries website:

<http://infoguides.gmu.edu/humcites>

Do citations carefully and correctly! Points will be deducted for missing citations of information, missing page numbers, missing list of "works cited" at the end, or just messed up mechanics.

**Plagiarism** is a serious academic offense. Here is how the GMU Honor Code defines it, as quoted from the University Catalog, <http://www.gmu.edu/academics/catalog/0203/apolicies/honor.html>:

B. Plagiarism encompasses the following:

1. Presenting as one's own the works, the work, or the opinions of someone else without proper acknowledgement.
2. Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgement.

That means **you must acknowledge your source of information**. Museum labels, anonymous pamphlets, and websites all count as sources, and must be acknowledged—even if you are summarizing them with word changes. Plagiarized work is sufficient grounds for failing the course.



## GENERAL POLICIES FOR ALL MY CLASSES

**Attendance** is necessary; much of the material will only be covered in our lectures. You are responsible for getting notes, and for all consequences of missed classes. **Class participation will affect your grade, if it is conspicuously good, conspicuously lacking, or continually disruptive.** I will be making spot checks of attendance—they're not perfect, but they help us both recognize a pattern.

**Classroom atmosphere.** Courtesy and common sense, please. We're all adults; sometimes emergencies come up. However, talking to friends during lectures, wandering in and out, cell phones, and eating food are all badly distracting to everyone else. **Chronic chatterers and latecomers are disruptive, and will be asked to leave the classroom** (Oh yes I can do that—University policy.).

**Written work** is a major part of the course, and will count heavily towards your final grade. Please study the explanation of my writing standards, attached to this syllabus. In short: **Papers must be written in good formal English, with full documentation** in a standard format such as MLA or Chicago. **All students are expected to use word-processors with spell-checkers. Spelling and grammar count.** Please submit papers typed, double-spaced, and PROOFREAD. **Badly written work will be downgraded, returned for a rewrite, or flunked,** as I see most appropriate.

**No email submissions of papers,** except in special cases with my prior permission. Sorry—I've tried—it causes too many problems. **Written work is due in hard copy in class on the due date.** Papers will not be considered "on time" unless and until I receive them in hard copy.

**Laptop computers** are fine for taking notes in class. No Facebook, Solitaire, etc. **Phones** will be turned off at all times, of course, as a courtesy to all. No computers or telephones may be used during tests.

**Late work will be graded down five points per day and ten points over a weekend.** Plan ahead--last-minute hard-disk and printer failures are your problem, and do not constitute legitimate excuses. **By the final exam, all missing work becomes F work.** Make-up tests and elaborate medical excuses will require verification with a physician's or associate dean's excuse. There will be no make-up final exams.

**English as a Second Language:** If English is not your first language, I will be happy to help you do your best in the writing assignments--by previewing papers, offering extra help, that sort of thing. But the final result must be written in good standard English. Please work with **The Writing Center**. See their web page for English language help, at: <http://writingcenter.gmu.edu/> . Look for the ESL (English as Second Language) tab.

**Learning disabilities.** If you are a student with disabilities, and you need academic accommodations, please see me *and* contact the Office of Disabilities Resources (ODS) or 703-993-2474. All academic accommodations must be arranged through that office. Visit their website: <http://ods.gmu.edu>.

**Religious holidays.** I have planned this course according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

**Please no gifts!** I appreciate the thought, but they complicate things at grading time.

**Academic honesty** is expected in all tests and writing, according to the GMU Honor Code. "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work," according to the official website, <http://academicintegrity.gmu.edu/honorcode/> Please respect the Honor Code, our classroom standards, your fellow students, and yourself. Please report violations to the Honor Committee, using the procedures explained in the website. See the explanation of plagiarism, and how to avoid it, in the guidelines for writing.