

## Senior Seminar in Art History

ART 485, Fall 2006

Dr. Glenda Swan

Office: Clough 412

Wednesdays 6:00-8:30 p.m.

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Office Hours: T 9:30-11:00 am, W&F 2:00-3:30 pm or by appointment

### Course Description and Goals

This course is designed to provide students with an introduction to the discipline of art history through a close study of the visual culture of the Augustan period in ancient Rome. Because the course examines how Augustan art is observed, interpreted and presented by both ancient viewers and modern art historians, course material includes art historical writing about the Augustan period as well as other works of art theory that may not focus on the material from this period. This exploration into art historical scholarship will expose students to a variety of methodologies and will require students to engage in critical reading, close viewing, detailed bibliographic research and scholastic writing.

### Required Text

Zanker, Paul. *The Power of Images in the Age of Augustus*. Translated by Alan Shapiro. Ann Arbor: University of Michigan Press, 1990.

### Supplementary Readings

Other required readings (see “Weekly Readings”) are available online (see “Computer Use”) and additional supporting materials may be placed on library reserve.

### Evaluation

Participation: 20%

Abstract: 15%

Paper Draft: 15%

Oral Presentation: 15%

Peer Critique: 5%

Final Draft: 30%

Late work is not accepted.

Failure to complete any evaluated work will result in a grade of F for the course.

### Requirements

#### Attendance and Participation

The course is designed as a small seminar for senior art history majors and minors that is led and fueled by student discussion. The success of this format is dependant on full class participation. NO UNEXCUSED ABSENCES ARE PERMITTED.

#### Daily Course Preparation and Other Class Activities

Readings are to be completed for the class period for which they were assigned (see “Weekly Readings”) and – for *each* assigned reading – STUDENTS MUST COMPOSE A LIST OF COMMENTS/QUESTIONS, WHICH IS DUE AT THE START OF THE CLASS PERIOD in which those readings will be discussed. In addition, over the course of the semester, the professor will pre-designate a student to serve as the discussion leader for an assigned article on the day it is discussed in class. The discussion leader is also responsible for preparing a

summary of the reading's methodology and major points; copies of this summary must be provided to the professor and each class member at the start of the class period in which the article will be discussed. In addition to these pre-scheduled activities, students can also expect that they will periodically be given in-class and/or take-home written assignments and be called upon to answer questions or lead class discussion.

### Papers

There are pre-assigned three papers, all of which must be typed, double-spaced and conform to the style guidelines for *The Chicago Manual of Style*, which is available at the reference desk of the Rhodes Library. A list of acceptable journal abbreviations can be found in the "Submissions" section of the [www.ajaonline.org](http://www.ajaonline.org) or *AJA* Vol. 104, No. 1 (2000) pages 10-24.

1. Abstract (due Sept. 27<sup>th</sup>): This paper is a five page overview of your research paper where you will introduce your subject, elucidate the questions you will be asking, articulate your methodological approach, and report your preliminary findings to date. The paper must include a provisional thesis, an articulation of the argument and approach in connection with that thesis, and a bibliography.
2. Paper Draft (due Nov. 1<sup>st</sup>): This paper is an eight to ten page thesis paper with endnotes, illustration list and a bibliography. Because this paper will be graded and subject to peer critique, students must bring two copies of the paper on the due date.
3. Final Paper (due Dec. 6<sup>th</sup>): This paper is a revised and/or elaborated version of your draft based on the criticism received from your classmates, presentation audience, peer reviewer and the professor. In format, it should be a ten to fifteen page thesis paper with endnotes, illustration list and a bibliography. Both the earlier draft and peer critique of the draft must be turned in with this paper.

### Presentation

Each student will make a fifteen-minute presentation – with images – of some aspect of their research to the class and invited faculty on Nov. 8<sup>th</sup> or 15<sup>th</sup> (exact order TBA); each presentation will be followed by the comments and question of a respondent (see below under "Peer Review"). The presentation should be given in the same style as those at a professional conference; for this reason, *students will also be required to attend and critique a presentation outside of the regularly scheduled class period* at the Conference of the Classical Association of the Middle West and South, which is being held in Memphis during November 2-4; some presentations will be given on the Rhodes campus on Friday, November 3<sup>rd</sup> from 2:00-4:30 p.m., while ancient art subjects will occupy sessions 1B and 4B (consult the complete schedule at [www.camws.org/southernsection/meeting2006/program.htm](http://www.camws.org/southernsection/meeting2006/program.htm)).

### Peer Review

Students will be paired with a peer-reviewer. On Nov. 1<sup>st</sup>, the peer-reviewer must receive a copy of the paper draft. Then, on Nov. 15<sup>th</sup>, the peer-reviewer must submit to both the professor and the presenter a brief written critique of the paper (no longer than a page) that evaluates the quality and clarity of the thesis statement, supporting argument and evidence. In addition, the peer reviewer must be provided with a copy of the presentation no later than 24 hours before the presentation is scheduled to be given. Following the presentation, the peer reviewer will act as a respondent, drawing from pre-prepared written materials to briefly remark (no longer than a paragraph) on the contribution or value of the presentation to the field and then ask a question to stimulate further audience engagement and questions. At the end of the period, the peer reviewer must turn in their pre-prepared respondent statements to the professor.

## Computer Use

Several different elements of the course require computer access. Course documents and some required scanned readings are located on the course website in the WebCT system (<https://webct.rhodes.edu>); contact ITS (x3890) if you need more information about how to login to WebCT and self-enroll in this course. Some required journal readings may be accessed through the “Knowledge Portal” of the Rhodes College Library as part of the collection of “Online Journals in Licensed Databases.” Other helpful links may include the following:

Critical Reading Tips: <http://www.bothell.washington.edu/library/guides/reading.html>

Critical Reading Tips: [http://media.ucsc.edu/classes/chaufan/Tips\\_files/Tips.htm](http://media.ucsc.edu/classes/chaufan/Tips_files/Tips.htm)

Article Summaries: <http://www.ccsn.nevada.edu/english/sumguide.htm>

Writing a Précis: <http://users.drew.edu/~sjamieso/Summary.html>

Peer Critique Tips: <http://socrates.berkeley.edu/~cfrees/share/critiques.pdf>

Peer Critique Tips: <http://www.siue.edu/~smoiles/pr-qst.html>

Bibliography: <http://opac.dainst.org>

Augustan Bibliography: <http://www.swan.ac.uk/classics/staff/dg/lectures/augustus/augbib.htm>

Augustan Bibliography: <http://www.swan.ac.uk/classics/staff/dg/lectures/augustus/augjart.htm>

Augustan Bibliography: <http://www.vroma.org/~jruebel/timeline/augbibl.htm>

Augustan Links: <http://www.sas.upenn.edu/~ekondrat/Augustus.html>

Augustan Biography (modern): <http://www.roman-emperors.org/auggie.htm>

Augustan Biography (ancient sources): <http://www.fordham.edu/halsall/ancient/asbook09.html>

Women in Ancient World: <http://www.stoa.org/diotima/>

Ancient Image and Info: <http://www.vroma.org/>

Ancient Texts and Images: <http://www.perseus.tufts.edu/>

Augustan Building Projects: <http://www.csun.edu/~hcfll004/augbuilc.html>

## Academic Honesty

All work in this course must be completed in accordance with the Honor System at Rhodes College. Remember that every direct or indirect source of knowledge – magazines, newspapers, books, encyclopedias, catalogues, websites, films, etc. – must be fully cited so that the reader can clearly identify all used sources, with any direct quotes placed in quotation marks. Taking *any* information or idea from a source without proper citation is plagiarism, even if one completely changes the grammar, language, sentence structure and/or organization of the original source. For more general information, consult [www.rhodes.edu/campuslife/1478.asp](http://www.rhodes.edu/campuslife/1478.asp). For specific questions in regard to material for this course, contact the professor *before* turning in the material.

## Special Needs

Students with a documented disability that wish to receive academic accommodations should first contact the Office of Student Disability Services (x3994) and then provide the professor with an accommodation form *as soon as possible*.

## WEEKLY TOPICS AND READINGS (Subject to Change)

DATE	TOPIC <ul style="list-style-type: none"> <li>• ASSIGNED READINGS</li> <li>❖ DUE DATES (not including daily comments/questions sheet or discussion leader duties)</li> </ul>
August 23	How to Research
August 30	Ancient Historiography <ul style="list-style-type: none"> <li>• E-Book: Johann Joachim Winckelmann, "Reflections on the Imitation of Greek Works in Painting and Sculpture," in <i>The Art of Art History: A Critical Anthology</i>, ed. Donald Preziosi (Oxford: Oxford University Press, 1998), 31-39.</li> </ul>
September 6	Zanker's Vision of Augustan Art <ul style="list-style-type: none"> <li>• Zanker, Introduction and Chapters 1-6</li> <li>❖ In place of today's daily comments/questions sheet, students must define Zanker's methodology and then apply his methodology to at least one image of Augustan material culture not illustrated in Zanker; provide a reproduction of the image with your analysis and cite all sources used.</li> </ul>
September 13	Critiques of Zanker's Vision <ul style="list-style-type: none"> <li>❖ In place of today's daily comments/questions sheet, students must craft a critique of Zanker and cite <i>at least</i> one article (not found on this syllabus) in support of that critique.</li> </ul>
September 20	Iconography and Semiotics <ul style="list-style-type: none"> <li>• Scanned Reading in WebCT: Erwin Panofsky, <i>Studies in Iconology: Humanistic Themes in the Art of the Renaissance</i> (New York: Harper &amp; Row, 1972) 3-17.</li> <li>• Scanned Reading in WebCT: Laurie Schneider Adams, <i>The Methodologies of Art: An Introduction</i> (Boulder, Colo.: Westview Press, 1996), 133-161.</li> <li>• E-Journal: Paul Rehak, "Aeneas or Numa? Rethinking the Meaning of the Ara Pacis Augustae," <i>Art Bulletin</i> 83 (2001): 190-208.</li> </ul>
September 27	Private Propaganda? <ul style="list-style-type: none"> <li>• Scanned Reading in WebCT: W. J. T. Mitchell, "Representation," in <i>Critical Terms for Literary Study</i>, ed. F. Lentricchia and T. McLaughlin (Chicago: University of Chicago Press, 1995) 11-22.</li> <li>• Zanker, Chapter 7</li> <li>❖ Abstract Due</li> </ul>
October 4	Class and Patronage <ul style="list-style-type: none"> <li>• Scanned Reading in WebCT: Arnold Hauser, "The Philosophy of Art History, 1959," in <i>Art History and its Methods: A Critical Anthology</i>, ed. E. Fernie (London: Phaidon Press 1995) 205-213.</li> <li>• Scanned Reading in WebCT: Nicos Hadjinicolaou, "Art History and Class Struggle," in <i>Modern Art and Modernism: A Critical Anthology</i>, ed. F. Francina and C. Harrison (New York: Harper &amp; Row, 1987) 243-248.</li> <li>• E-Book: John Clarke, <i>Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C.-A.D. 315</i> (Berkeley: University of California Press, 2003), 1-28, 81-85 and 130-133.</li> </ul>

October 11	<p>Postmodernism</p> <ul style="list-style-type: none"> <li>• E-Book: Stuart Sim, ed., <i>The Routledge Companion to Postmodernism</i> (New York: Routledge, 2001), 221-222.</li> <li>• E-Book: Michael Baxandall, "Patterns of Intention," in <i>The Art of Art History: A Critical Anthology</i>, ed. Donald Preziosi (Oxford: Oxford University Press, 1998), 52-61.</li> <li>• Scanned Reading in WebCT: Lorna Hardwick, <i>Reception Studies</i> (Oxford: Oxford University Press, 2003), 1-31.</li> <li>• Scanned Reading in WebCT: Mark Fullerton, "'Der stil der nachahmer': A Brief Historiography of Stylistic Retrospection," in <i>Ancient Art and Its Historiography</i>, ed. A.A. Donohue and M. Fullerton (Cambridge: Cambridge University Press 2003), 92-119.</li> </ul>
October 18	<p>Gendered "Others"</p> <ul style="list-style-type: none"> <li>• Scanned Reading in WebCT: Lisa Tickner, "Feminism, Art History and Sexual Difference," <i>Genders</i> 3 (1988): 92-128.</li> <li>• Scanned Reading in WebCT: Barbara Kellum, "The Phallus as Signifier: The Forum of Augustus and Rituals of Memory," in N. Kampen ed., <i>Sexuality in Ancient Art: Near East, Egypt, Greece, and Italy</i> (Cambridge: Cambridge University Press 1996), 170-183.</li> </ul>
October 25	Presentation Tips
November 1	<p>Non-Roman "Others"</p> <ul style="list-style-type: none"> <li>• Zanker, Chapter 8</li> <li>• E-Journal: Suna Güven, "Displaying the Res Gestae of Augustus: A Monument of Imperial Image for All," <i>The Journal of the Society of Architectural Historians</i> 57 (1998): 30-45.</li> </ul> <p>❖ Paper Drafts Due</p>
*Nov. 2-4 (at Rhodes on Fri., Nov. 3 <sup>rd</sup> 2:00-4:30 pm.)	<p>Attend and compose a written critique (no longer than 1 page) of one presentation of the Classical Association of the Middle West and South. For presentation subjects, schedules and locations, see <a href="http://www.camws.org/southernsection/meeting2006/program.htm">http://www.camws.org/southernsection/meeting2006/program.htm</a></p>
November 8	<p>❖ Presentations and Respondents ❖ CAMWS Critiques Due</p>
November 15	<p>❖ Presentations and Respondents ❖ Peer Critiques Due</p>
November 22	NO CLASS [Thanksgiving Break]
November 29	The Lessons of (Art) History
December 6	❖ Final Paper Due