



Eva Hesse, Ringaround Arose, 1965.

## AH 340 Point Tally

AH 340 Point Tally			
Earned		Points Possible	
<b>Class Participation 15%</b>	Contributions to conversation	out of 25 points	75 points
	Reading Blog Posts	out of 25 points	
	Visual Thinker Lecture series	out of 25 points	
<b>Assignments 55%</b>	Visual Analysis/Museum Paper	out of 50 points	275 points
	Research Paper Thesis Proposal	out of 25 points	
	Annotated Bibliography	out of 25 points	
	Writing Art History Group Response	out of 25 points	
	Research Paper	out of 150 points	
<b>Exams 30%</b>	Exam 1	out of 50 points	150 points
	Exam 2	out of 50 points	
	Socratic Circle Final Exam	out of 50 points	
<b>Sub Total</b>			
Extra Credit			max 25 points
<b>Total</b>			out of 500 points

### **Class Participation**

Students may earn up to 75 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 25 points;

- **Reading Reports**

Due throughout the semester

Each post may earn up to 5 participation points, added together, are worth 50 points

Posts must correspond to reading due date - posts need to be made during the week the reading is due (not all at once, and not at the end of the semester)

All posts must be made by the last class meeting on December 5

Report on at least five of the assigned readings NOT in your textbook through a post on the class blog that outlines three main points or “take aways” from the reading. Posts should offer, in complete sentences and focused thought, three main points or “take aways” from the reading. Please avoid discussing how interesting the reading was - the goal is to demonstrate that you read the text. Rather, make a goal of formulating three general ideas learned while engaging with the text, and record them in your blog post. Challenge yourself to discuss points that have not been made in previous posts by other students.

- **Visual Thinker Lecture Series Report**

Due within two weeks of attendance

25 points

Please answer the questions on the Art Department’s VTLS form. Copy or photograph the form before submitting at the event. Submit your copy or photo to the instructor in class, or via Blackboard.

You are asked by the department to attend all VTLS events. However, you are only required to report on one VTLS event for credit in this class.

### **Research Paper**

Over the course of the semester, you will be asked to identify an artist, body of work, or issue relevant to the study of contemporary art between WWII and the end of the Vietnam War in which to conduct research. In response, you will write a paper in Chicago Manual of Style that demonstrates your ability to apply concepts, theory, and the art historical methodologies to the analysis of a minimum of three works of art. The Research Paper may earn up to 150 points.

To oversee progress on your research and writing, you will be asked to propose a paper thesis, participate in the Writing Art History group activity, and compose an annotated bibliography. These assignments combined may earn 75 points.

Students will be asked to submit a rough draft of the Research Paper, and may choose to accept points earned on the draft, or further develop their papers using feedback offered by the instructor. If choosing to re-submit your paper, students will be asked to pair up with a classmate to review each other’s drafts and exchange feedback.

### Research Paper Topic Ideas

Please choose a topic to write your research paper on that relates to western art theory and history from 1945 to 1970. Several artists and topics are listed below but you are not restricted to this list. Your topic must be appropriate to the class and will need to be approved by the instructor via the Thesis Proposal.

Bas Jan Ader - Performance Art  
 Arte Povera - Italian Pop Art  
 Vito Acconci – Performance artist  
 Diane Arbus - Photographer  
 Francis Bacon – Figurative Expressionist  
 Lee Bontecou - Process Art  
 Louise Bourgeois – Contemporary sculptor  
 Chris Burden – Performance artist  
 Alberto Burri - Tachisme  
 John Cage - Performance Art  
 Christo and JeanneClaude – Situationists  
 Willem De Kooning – Figurative Expressionist  
 Walter De Maria - Earthwork artist  
 Jean Dubuffet - Art Brut  
 Dan Flavin - Minimalist  
 Fluxus  
 Lucio Fontana - Art Brut  
 Robert Frank – Beat photographer  
 Helen Frankenthaler – Modern painter  
 Lucien Freud – Figurative painter  
 Alberto Giacometti - Ab Ex sculptor  
 Arshile Gorky - Armenian Ab Ex  
 Gutai Art Association – Japanese Ab Ex  
 Michael Heizer - Earthwork artist  
 Eva Hesse – Post-Minimalist sculptor  
 Jasper Johns – Neo Dadaist  
 Donald Judd – Minimalist sculptor  
 Allan Kaprow - Performance Art  
 Edward & Nancy Kienholz – Installation artists  
 Yves Kline – Nouveaux Realiste  
 Joseph Kosuth - Conceptualist  
 Lee Krasner – Abstract Expressionist  
 Yayoi Kusama - Pop Art  
 Norman Lewis - Abstract Expressionist  
 Sol Lewitt - Conceptualist  
 Roy Lichtenstein – Pop painter  
 Agnes Martin - Abstract painter  
 Joan Mitchell - Ab Ex painter  
 Robert Morris - Post-Minimalist  
 Robert Motherwell – Abstract Expressionist  
 Elizabeth Murray – Neo Expressionist  
 Alice Neel - Pop Art  
 Barnett Newman – Color Field painter  
 Claes Oldenburg – Pop sculptor  
 Yoko Ono – Conceptualist  
 Nam June Paik - Video Art  
 Jackson Pollock – modern painter

Robert Rauschenberg – Neo Dadaist  
 James Rosenquist – Pop painter  
 Piero Manzoni - - Nouveaux Realiste  
 Marisol - Pop Art  
 Martha Rosler - Pop Art  
 Mark Rothko – Color Field painter  
 Niki de Saint Phalle - Nouveaux Realiste  
 Richard Serra - Process Art  
 Situationists International - activist art  
 David Smith - Ab Ex sculptor  
 Robert Smithson – Earthwork artist  
 Frank Stella - Minimalist  
 James Turrell – Earthwork artist  
 Andy Warhol – Pop artist  
 Action vs. abstraction  
 Anti Form  
 Art Brut and Georges Bataille  
 The artist's body and performance art  
 Competing sensibilities after WWII  
 The death and return of painting  
 The death of the avant-garde  
 Duchamp and Pop Art  
 Exclusion of women and/or POC  
 European art after WWII  
 Existential angst in post WWII American art  
 Greenbergian formalism and American ideals  
 Gay and transgendered gaze  
 Modern architecture  
 Notes on Camp



Gerhard Richter, *Deck Chair II*, 1965.

What distinguishes Art History papers from the papers you might be asked to write in other courses? Perhaps the biggest difference creates the biggest challenge: in Art History papers, you must be able to create an argument about what you see. In short, you have to translate the visual into the verbal. To do this you must be familiar with visual language and various art historical methodologies.

Second - and perhaps most important - you need to not only describe what you see, but to craft your description so that it delivers some argument or point of view. A good art history paper will not simply offer a haphazard description of the elements of a painting, sculpture, or building. You must consider what it is you want to say about a work of art and use your description to make that point. As well, you must be able to utilize the art historical methodologies to support your ideas and give credibility to your arguments. In short, you must master the art of simultaneously analyzing and describing the work of art you have chosen to discuss.<sup>1</sup>

Respond to the corresponding assignment prompt on Blackboard with a paragraph that describes your thesis. (Additional information on writing a solid thesis follows.)

### **Writing a Thesis**

A good thesis statement will usually include the following four attributes:

- take on a subject upon which reasonable people could disagree
- deal with a subject that can be adequately treated given the nature of the assignment
- express one main idea
- assert your conclusions about a subject

### **Steps to Building a Strong Thesis**

*Brainstorm the topic.*

Let's say that your class focuses upon the problems posed by changes in the dietary habits of Americans. You find that you are interested in the amount of sugar Americans consume. You start out with a thesis statement like this: Sugar consumption.

This fragment isn't a thesis statement. Instead, it simply indicates a general subject. Furthermore, your reader doesn't know what you want to say about sugar consumption.

*Narrow the topic.*

Your readings about the topic, however, have led you to the conclusion that elementary school children are consuming far more sugar than is healthy. You change your thesis to look like this: Reducing sugar consumption by elementary school children.

This fragment not only announces your subject, but it focuses on one segment of the population: elementary school children. Furthermore, it raises a subject upon which reasonable people could disagree, because while most people might agree that children

---

<sup>1</sup> from Dartmouth's guide to writing an art history paper - <http://www.dartmouth.edu/~writing/materials/student/humanities/arhistory.html> © 2010 Trustees of Dartmouth College

consume more sugar than they used to, not everyone would agree on what should be done or who should do it. You should note that this fragment is not a thesis statement because your reader doesn't know your conclusions on the topic.

*Take a position on the topic.*

After reflecting on the topic a little while longer, you decide that what you really want to say about this topic is that something should be done to reduce the amount of sugar these children consume. You revise your thesis statement to look like this: More attention should be paid to the food and beverage choices available to elementary school children.

This statement asserts your position, but the terms *more attention* and *food and beverage choices* are vague.

*Use specific language.*

You decide to explain what you mean about *food and beverage choices*, so you write: Experts estimate that half of elementary school children consume nine times the recommended daily allowance of sugar.

This statement is specific, but it isn't a thesis. It merely reports a statistic instead of making an assertion.

*Make an assertion based on clearly stated support.*

You finally revise your thesis statement one more time to look like this: Because half of all American elementary school children consume nine times the recommended daily allowance of sugar, schools should be required to replace the beverages in soda machines with healthy alternatives.

Notice how the thesis answers the question, "What should be done to reduce sugar consumption by children, and who should do it?" When you started thinking about the paper, you may not have had a specific question in mind, but as you became more involved in the topic, your ideas became more specific. Your thesis changed to reflect your new insights.

Produced by Writing Tutorial Services, Indiana University, Bloomington, IN  
[http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml)

## **Annotated Bibliography**

Due Wednesday, October 10

25 points

### **Works of Art**

By this point in the semester, you have begun to develop a research thesis that will articulate your understanding of a minimum of three relevant contemporary works of art. Your discussion of these works should be anchored by your thesis position or question, and include both visual description and analysis that skillfully utilizes relevant art historical methodologies.

Respond to the corresponding Blackboard prompt by listing the three works of art (include artist, title, date) you plan to discuss in your paper.

**Annotated Bibliography**

You are required to cite at least five credible scholarly sources of information in your Research Paper. Please identify at least five sources that you intend to use. Offer a complete, correctly formatted CMS bibliographic entry for each of the sources you plan to use in your paper.

Example CMS Bibliographic entry for an essay in an anthology:

Mulvey, Laura. *“Visual Pleasure and Narrative Cinema.”* *Screen* vol. 16 no. 2 (Summer 1975): 14-76.

A bibliography gives your reader essential information to all of the sources you cited and browsed as you researched your topic. In an MLA style paper, a “Works Cited” list offers just the sources that are cited within the body of the paper, and excludes those that were only browsed. You are NOT required to include a Bibliography or a “Works Cited” list with your final research paper. However, as you review sources and begin to write your paper, it is helpful to evaluate and summarize the information contained in each.

Next, summarize the topics or questions each source explores. Include an evaluation of the expertise and appropriateness of this particular source to undergraduate, upper division research. How will this source assist your research? How does the source shape your argument or developed your thesis? Are there specific questions you expect to find answers to through this source?

Finally, evaluate whether the source is reliable, an expert in the field, objective, and whether the publication is intended to appeal to a wide audience or an academic, well informed reader. For additional considerations, please see the Purdue Owl’s guide on evaluating resources.

**Visual Analysis/ Museum Paper**

Due Monday, October 15

50 points

Attend a professional exhibition that includes works made made between 1945 and 1970. The Getty Museum, LACMA, MoCA, OCMA, the Hammer, and the Bowers Museum regularly feature exhibitions of late modern works. Plan ahead by checking museum websites to be sure that relevant works will be on view when you plan to visit. In addition, read Marjorie Munsterberg's explanation of visual description at, <http://writingaboutart.org/pages/visualdesc.html> for information on visual description and analysis.

Choose one work seen in person and develop a visual analysis. Ideally, the work you see is a work that you plan to discuss in your Research Paper, so that this Visual Analysis can be used in the paper itself.

Visual description involves communicating what you see and feel when viewing a work of art to a general reader who may or may not have experienced the work themselves. For the Museum Analysis, assume that your reader has a background in art, but has not seen the work you are discussing in person. Begin your description with the basics - let your reader know the artist's name, the title of the work (being sure to distinguish the title in your text by italicizing or bolding your font), and the date the work was made. Describe what you see, drawing the viewer's

attention to key elements (objects, figures, symbols). Discuss the work's subjects. What are the main components, what is represented, who is portrayed, where does the story take place? While you may want to keep your visual description concise, remember that you cannot assume that what you are seeing and experiencing is universal.

Next, identify important formal elements (shapes, textures, lines, colors, etc.) in the work. While this may feel descriptive, what you're focusing on in this section are the qualities and characteristics of compositional elements such as *atmospheric* perspective, *asymmetrical* balance, *irregular* rhythm, *organic* shapes, *faint* line work, and *bold* color harmonies.

Finally, connect your private experience with the work and its visual elements. What meaning do the objects, subjects, and symbols suggest? What meaning is conveyed by the work's form and visual elements? What story is told, or view of the world expressed by this work of art?

Please include a photograph of yourself at the museum with your essay, and remember to list each contributor (if written collaboratively).

### Research Paper Share

Due Monday, November 26

Students who decide to submit a revised Research Paper are encouraged to partner with a classmate to exchange feedback on each other's drafts. This assignment works best when students pair up, rather than organize groups of more than two.

A Blackboard forum will be opened up for you to share your paper drafts, and to provide feedback to each other on improvements and corrections. Click on "Groups" in the Art 340 menu to the left of the screen, and either create a new group by clicking on an unassigned group, or join the group that your classmate has already self-assigned to. Name your group, then use the "File Share" feature to upload and read each other's drafts, and the "Discussion Board" to share constructive feedback.

Use the rubric included in the Assignment Packet to evaluate completeness and offer suggestions for improvement. Although correcting spelling and grammar errors is very useful, concentrate on how your partner develops their argument, and demonstrates their ability to use the art historical methods and theory learned in class to their topic. Remember to give extensive comments, and to offer feedback that will help your partner earn full points on each section from the rubric.

### Research Paper

150 points

First Attempt Due Monday, November 5

Second Attempt Due Monday, December 3

You have been asked to commit substantial effort this semester conducting research and developing a thesis related to an artist, body of work, or issue relevant to the study of contemporary art between WWII and 1970. In preparation, you have already submitted a thesis proposal, annotated bibliography, and Visual Analysis/Museum Paper.

Your culminating Research Paper must consider a minimum of three works of art. Discussion of these works should be anchored by a clear thesis, position, or question, and

include both visual description and analysis that skillfully utilizes multiple art historical methodologies. The paper must also include a minimum of five complete and properly formatted footnote citations in Chicago Manual of Style (a Bibliography is NOT required) from five different credible scholarly sources. The paper should obviously reflect what you have learned this semester and strongly confirm your work and research.

Students may choose to submit the paper on November 5. If you are satisfied with your points earned on this first attempt, those points will be applied to your final grade. If, however, you would like to revise your paper and attempt to earn additional points, you may resubmit a second attempt on December 3.

Please also use the feedback offered by your instructor and your classmate (through the paper share forum) to your first draft to fill in gaps and further extend your consideration of the proposed thesis. The final version of the Research Paper must be submitted to Turnitin on Blackboard by the beginning of class on December 3.

Research Paper Grading Rubric			
<b>Essay</b>	Confirms extensive college level research	out of 25 points	out of 50 points
	Strong thesis anchoring the discussion	out of 5 points	
	Connection to course material	out of 10 points	
	Writing style and use of technical language	out of 10 points	
<b>Analysis</b>	Use of art historical methods to interpret	out of 20 points	out of 60 points
	Consideration of art historical context	out of 20 points	
	Three artworks considered in depth	out of 12 points	
	Full visual descriptions of works	out of 8 points	
<b>CMS &amp; Citations</b>	Five scholarly sources cited	out of 10 points	out of 40 points
	Use of sources to support claim	out of 10 points	
	Footnote formatting	out of 10 points	
	Margins, font size, spacing, etc.	out of 10 points	
<b>Total</b>			out of 150 points

**Extra Credit**

Due by Wednesday, December 5

maximum 25 points

View Simon Schama’s *The Power of Art* episode on Picasso’s *Guernica* (<https://www.youtube.com/watch?v=t14OABAP4Is>) and answer the following questions.

To introduce the series, art historian Simon Schama asks, “What can art really do in the fall of an atrocity?” What answer does he offer, or do you glean, by the end of the Picasso episode? Before painting *Guernica* in 1937, Picasso’s work largely avoided politics. What events and personal connections stirred the artist to devote a significant commission to a very political event? On the other hand, many art historians describe the painting as refusing to take a side.

In what ways has Picasso attempted neutrality? How is it, as Schama argues, that art has the ability to break “the habit of taking violent evil in our stride?” The documentary ends with the tale of the cover-up of the *Guernica* reproduction in the United Nations building in February 2003 when the American case to intervene in Iraq was heard. Given this incident, has the power of Picasso’s work diminished over time, or does it seem ever more relevant today?

- or -

View Simon Schama’s *The Power of Art* episode on Mark Rothko (<https://vimeo.com/109120958>) and answer the following questions.

As Schama argues, what did the "dimness" in Rothko’s paintings do? How was Rothko influenced by Matisse? How did Rothko make his painting his own place? What human emotions did Rothko want the viewer to experience? What values did Rothko seem to uphold through his work? Why did Rothko give up the contract worth two-and-a-half million in today’s money? What are Simon Schama’s views on Rothko’s role as an artist?

### Socratic Circle Final Exam

Thursday, December 13, 8 to 10:30 AM  
50 Points

Socratic seminars (a.k.a. Socratic Circles) are formal discussions, based on a text, in which the leader asks open-ended questions, and participants are encouraged to engage in thoughtful reflection that collaboratively builds meaning. Reflecting Socrates’ belief that the answers to all human questions and problems reside within us, Socrates was convinced that the surest way to discover those answers and attain reliable knowledge was through the practice of disciplined conversation. He called this method the dialectic. A Socratic Circle is not a debate, and all actively engaged participants are “winners.” Importantly, the point is not to determine “right or wrong,” rather, to thoughtfully share, listen, and develop meaningful dialogue.

The text we will discuss is, *Art Since 1900: 1945 to Present* Vol. 2, 1970 to Roundtable. Prepare for the Socratic Circle by identifying (with title, artist, and date) two exemplary works of art that demonstrate two works of importance to you. Bring large images of these works to the seminar. Finally, outline or summarize significant points, dates, and facts that might assist you in the comprehensive dialogue about the works and artistic movements and theories we studied this semester. You will submit this summary of knowledge at the end of the discussion.

Here’s how the Socratic Circle will work:

- Students will be arranged in an inner circle and an outer circle, each composed of ten.
- The inner circle will be asked an open-ended question, and participants will develop understanding fluidly. Meanwhile, participants in the outer circle will observe and create new questions, which will be asked during the following round.
- After 10 minutes of discussion, participants will switch from inner to outer circle, and vice versa.
- Discussion (questioning, “piggy-back” responses, communal problem-solving) will be encouraged over debate (rebuttals, persuasive rhetoric, taking sides).
- Participants are encouraged to offer interpretations and analysis of works, to respectfully challenge, and to offer alternative views. Remember that Socrates loved playing “Devil’s advocate” and feigning ignorance of a topic to delve deeply into a subject.