

ARTH 113

THINKING THROUGH ART

Course outline



Mona Lisa shop in Tokyo in 1974

Art History
School of Art History, Classics and Religious Studies
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1
2008

ARTH 113

THINKING THROUGH ART

Course co-ordinator: Rebecca Rice, OK 317, ph 463 5808
rebecca.rice@vuw.ac.nz
Office hours by appointment

Where and when: Lectures are in Hunter LT323, Thursday 9.00-10.50am
Weekly tutorials are held in OK 319, times to be advised.

Tutors: Stella Ramage, OK 318 (ph 463 5806)
stella.ramage@paradise.net.nz
Hamish Clayton, OK 318 (ph 463 5806)
hamish.clayton@vuw.ac.nz

Office hours for your tutors will be advised in the first tutorial

For more information: See Blackboard (<http://blackboard.vuw.ac.nz>)

Art History is situated on the 3rd (ground) floor of the Old Kirk building. You will find the Art History office in OK 306. The Art History administrator is Pippa Wisheart, (ph 463 5800). Notices regarding the course will be posted on the Art History noticeboard in Old Kirk.

For general information about Art History see:
<http://www.victoria.ac.nz/Art-History>

Course description

ARTH 113 Thinking through art is a course that encourages you to address questions like ‘what makes art “great”’, ‘why do some objects survive and others fall from favour’, and ‘how can an art work’s meaning change over time’? In this course key works from the history of art are examined in detail to explore their nature and history and to explain the methods art historians have developed for their study. You will be introduced to the procedures of stylistic, iconographic and contextual analysis and to the nature and range of literature surrounding a particular work of art. You will also be given insights into the processes by which an art object is accorded value and granted significance both by art history and through its circulation in culture at large.

Course Objectives

In this course you will:

- **develop an understanding of particular works of art, the literature that surrounds them and the various approaches art historians have developed to account for them;**
- **be introduced to the skills of critical analysis; including a basic vocabulary applicable to visual art relating to its forms, contents, materials, technical means and to its various contexts;**
- **learn to read selected art history texts with care, to understand their nature and to apply their approaches to particular examples;**
- **develop writing and editing skills to both fulfil the requirements of course assessment and to learn the conventions of the discipline;**
- **develop basic library skills appropriate to the discipline;**
- **be encouraged to participate in tutorial discussions.**

LECTURE PROGRAMME

Lecturers are Rebecca Rice (RR), Peter Brunt (PB),
David Maskill (DM), Roger Blackley (RB) and Tina Barton (TB)
Lectures are on Thursdays 9.00-11.00am

28 February	1.	Introduction The case of Leonardo's <i>Mona Lisa</i>	(RR)
6 March	2.	Seeking the origins of art	(PB)
13 March	3.	Giotto's Arena Chapel and the 'birth' of the modern	(RR)
20 March	4.	The persistence of the past: the <i>Laocoön</i> rediscovered	(DM)

20 March	Assignment Due
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EASTER BREAK: 21-25 MARCH

27 March	5.	Finding Vermeer: producing an oeuvre	(RR)
3 April	6.	Picturing subjects: Reynolds's <i>Omai</i>	(DM)
10 April	7.	History as allegory: Géricault's <i>Raft of the Medusa</i>	(RB)

MID-TRIMESTER BREAK: 12-27 APRIL

1 May	8.	Who's looking? Meeting the painting's gaze Manet's <i>A bar at the Folies-Bergère</i>	(RR)
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Monday 5 May	Essay DUE
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8 May	9.	Art and expression: Jackson Pollock's <i>Blue Poles</i>	(RR)
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15 May	10.	When is a pipe not a pipe? René Magritte's picture puzzles	(RR)
22 May	11.	Creating an icon/producing a nation: Rita Angus and New Zealand art history	(TB)
29 May	12.	Art's second frame: the museum as context	(RR)

END OF COURSE

Please Note:

Images shown at lectures are available for viewing on Blackboard. They can be accessed from any terminal in the student computing suites or off-campus via your individual student SCS account. *A handout with instructions for access to the web will be distributed and how to access Blackboard will be demonstrated in the first tutorial.*

IMPORTANT NOTE: *Downloading lecture images off campus can be frustratingly slow. We recommend that you use the terminals on campus.*

TUTORIAL PROGRAMME

Tutorials are a vital supplement to lectures, enabling you to discuss topics raised in lectures and consider aspects of the course in greater detail. Attendance at tutorials is a mandatory course requirement. **You must attend 7 of the 9 tutorials.**

Tutorial readings are in the Course Handbook, together with information about the tutorial and questions designed to direct your reading. This is available from Student Notes. Please do the reading before your tutorial and come prepared to participate.

Week beginning:

25 February		No tutorials
3 March	1.	Thinking through art – an introduction
10 March	2:	The ‘power’ of art
17 March	3.	Giotto and the art of attribution
24 March		No Tutorials – Easter
31 March	4.	Mirroring reality: Vermeer’s <i>View of Delft</i>
7 April	5.	Performing the self

MID-TRIMESTER BREAK: 12-27 APRIL

28 April		No Tutorials
5 May	6.	Re-reading the look: feminist readings of Manet’s women
12 May	7.	Images of the artist: constructing the myth
19 May	8.	Words and images: the nature of a relationship
26 May	9.	Creating an icon/producing a nation: Rita Angus and New Zealand art history +Review of course/exam preparation

END OF COURSE

ASSIGNMENTS AND ASSESSMENT

ARTH 113 is assessed by means of ONE assignment (20%), ONE essay (40%) and an end-of-course examination (40%). All assignments must be submitted and the final examination sat for mandatory course requirements to be met.

The dates assessments are due are as follows:

Assignment (800-1,000 words)	20%	Thursday 20 March.
Essay (1,500-2,000 words)	40%	Monday 5 May.
Final examination (two hours)	40%	date to be announced

The assignments, essay and exam are designed to fulfil the teaching objectives outlined on page 3. In particular:

1. **The assignment** provides you with an opportunity to engage with the literature of art history to develop your skills in extracting and analysing information from a text. This will enable you to better understand the nature and purpose of art history. Details of the assignment will be handed out in the first tutorial.
2. **The essay** requires you to read relevant art historical and critical literature, and tests your ability to organise this and to construct an argument in response to a question. It provides an opportunity for you to investigate issues relevant to the interpretation of works of art and to undertake further study of examples covered in lectures. You will be introduced to the conventions of art history writing and given the necessary skills to meet academic standards in the discipline.
3. **The final examination** will require you to answer two questions relating to topics covered in the course to establish your knowledge of the material covered and to enable you to demonstrate your understanding of concepts and approaches to which you have been introduced. The date for the exam is set by Registry and will be held in the exam period from 6-25 June. This is **NOT** an open book exam.

Make sure you make a copy of your essay or assignment before placing it in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor). Late assignments and essays should be handed in to your tutor or to the Administrator. **No assignments will be accepted after 30 May 2008.** All requirements are strictly enforced. **Art History has a policy that no extensions will be granted.** If you have medical or other problems preventing you from meeting a deadline, you must contact your tutor or lecturer at the earliest opportunity. Without arrangements having been agreed to, late assignments and essays will be penalised by the deduction of **two percentage points** for each day beyond the due date. The reasons **exceptions are not made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to the central Registry on time. It is also important that we ensure students keep up with the course.

You must pay attention to **setting out, correct spelling and grammar**. You should type your assignments and essays, presenting them double-spaced, on one side of the page, with a generous left-hand margin. Always proofread your essay carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker. You must fill out an Art History Essay Cover Sheet before you hand in your essay, these are available from your tutor, the Art History Office or it can be downloaded from Blackboard.

Our handbook, *Researching and writing art history essays*, sets out standard practice. You will receive a copy of this in your first tutorial. It is also posted on Blackboard and copies are available from Student Notes (for a small cost). It is essential reading for the satisfactory completion of all art history assignments. This will provide you with clear guidelines to ensure you meet our standards for the writing of assignments. Your essay must be your own, individual work. If you wish to quote, always give your sources. If you do not do this you could be accused of plagiarism. The University statement on plagiarism follows on p. 12.

Marking

Essays and assignments are marked by your course co-ordinator and your tutor with sample cross-checking to ensure similarity of grading occurs. A **second opinion** may be requested in the final assessment of any piece of written work. Your exam is marked by the lecturers, with similar cross checking. You will be informed by your tutors when marked assignments will be returned. This takes place in tutorials.

There are limited aegrotat provisions for the internally assessed component of the course. Aegrotat passes for the examination can only be considered on the provision of a medical certificate and on the fulfilment of mandatory course requirements.

Mandatory course requirements are defined in the University Calendar. These will be fulfilled:

- On the completion and handing in of **one assignment** and **one essay**.
- With **satisfactory tutorial attendance**; that is, at least **7 out of 9 tutorials**. A good contribution to tutorial discussions will make a difference to your grade if you are borderline.
- On the completion of your **final examination**.

Workload

The university recommends that approximately **12 hours per week**, inclusive of lectures and tutorials, be given to a 100-level course in order to maintain satisfactory progress. Please make sure you can set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage. All assignments are designed to develop your observational and analytical skills, as well as your abilities to research, write and present relevant material. Their nature and timing will help you evaluate and review your progress through the course.

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

READING

There is NO set text for ARTH 113. Tutorial readings and other material relevant to the course are available in the **Course Handbook**. You must purchase this from Student Notes at the start of the course.

General Information

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Student and Staff Conduct
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Peer Assisted Study Support (PASS)

ARTH 113 may also be supported by the PASS (Peer Assisted Study Support) programme. This enables students to improve their learning skills by gaining extra assistance from students who have successfully completed this course. An additional tutorial scheme run by Student Learning Support Services may be established in the

third week of term and you will be able to sign up for this in Week 2. Students wanting further information should contact SLSS (Kirk Level 0, tel 463 5908 or 463 5999).

ENJOY THE COURSE!