

ARTH 113

THINKING THROUGH ART

Course outline



Andy Warhol, *Mona Lisa*, 1963, serigraph, New York: Private Collection

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

Trimester 1

2009

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, Friday 1.10-3.00pm

Weekly tutorials are held in OK 319.

NB. Sign-up for tutorials will take place in the first lecture (Friday 6 March) and tutorial lists will be posted on the Art History noticeboard outside Old Kirk 306 in the second week of the course

Trimester Dates:	Teaching period	2 March – 5 June
	Study & Exam period	8 June – 1 July

Tutors: Stella Ramage, OK 318 (ph 463 5806)
stella.ramage@paradise.net.nz

Matt Plummer, OK 318 (ph 364 5806)
matt.plummer@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.vuw.ac.nz/Art-History>

Course content

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.

Learning 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.**

Course Delivery

ARTH 113 consists of 11 two-hour lectures and 9 one-hour tutorials. An outline of the lecture and tutorial programme follows. Please note that tutorials are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

LECTURE PROGRAMME

Lecturers are Tina Barton (TB), Roger Blackley (RB), Peter Brunt (PB),
David Maskill (DM) and Rebecca Rice (RR)
Lectures are on Fridays 1.10-3.00 pm

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|----------|----|--|
| 6 March | 1. | Introduction
The case of Leonardo's <i>Mona Lisa</i> |
| 13 March | 2. | Seeking the origins of art |
| 20 March | 3. | Giotto's Arena Chapel and the 'birth' of the modern |
| 27 March | 4. | Finding Vermeer: producing an oeuvre |

MONDAY 30 MARCH 5PM ASSIGNMENT DUE

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|----------|----|---|
| 3 April | 5. | Picturing subjects: Reynolds's <i>Omai</i> |
| 10 April | | No lecture: Good Friday |

MID-TRIMESTER BREAK 10-26 APRIL

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|--------|----|---|
| 1 May | 6. | History as allegory: Géricault's <i>Raft of the Medusa</i> |
| 8 May | 7. | Who's looking? Meeting the painting's gaze
Manet's <i>A bar at the Folies-Bergère</i> |
| 15 May | 8. | Art and expression: Jackson Pollock's <i>Blue Poles</i> |

MONDAY 11 MAY 5PM ESSAY DUE

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|--------|-----|---|
| 22 May | 9. | When is a pipe not a pipe? |
| 29 May | 10. | Creating an icon/producing a nation:
Rita Angus and New Zealand art history |
| 5 June | 11. | Art's second frame: the museum as context |

END OF COURSE

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:

2 March		No tutorials
9 March		No tutorials – readings for lecture 1 are in your handbook
16 March	1.	Tutorials begin: The 'power' of art
23 March	2.	Giotto and the art of attribution
30 March	3.	Mirroring reality: Vermeer's <i>View of Delft</i>
6 April	4.	Performing the self

MID-TRIMESTER BREAK: 10-26 APRIL

27 April		No Tutorials
4 May	5.	Art for an audience
11 May	6.	Re-reading the look: feminist readings of Manet's women
18 May	7.	Images of the artist: constructing the myth
25 May	8.	Words and images: the nature of a relationship
1 June	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%	Monday 30 March.
Essay (1,500-2,000 words)	40%	Monday 11 May
Final examination (two hours)	40%	date to be announced

The assignments, essay and exam are designed to fulfil the learning objectives outlined on page 4. 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 and a marking schedule 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. Please see *Researching and Writing Art History Essays* the marking criteria for Art History essays.
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 12 June to 1 July. 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 5 June 2009.** 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 Student Records 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. 22.

Marking

Essays and assignments will be marked by your course co-ordinator or 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.

ESSAY TOPICS

1,500-2,000 words (40%)

Due 5pm Monday 11 May

Criteria for assessment of the essay:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- mechanics (legibility, presentation, grammar, spelling, documentation)

NB. If you are asked to select a work, it should either be the work that is the focus of the lecture (Leonardo's *Mona Lisa*, for example) or another major work by the artist who is the focus of the lecture (Manet's *Olympia*, for example). If you have any doubts about your selection, please consult your tutor. DO NOT select an artist who is NOT the focus of a lecture.

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.

This reading list provides you with a list of general texts that introduce you to the wider aims of the course, and then a series of focused lists relating to each topic. Rather than a comprehensive bibliography on each artist covered in the lecture programme, these lists offer a range of useful readings, including monographs, catalogues, articles and chapters in general books relevant to the content of the lecture as well as on the specific artist and their work. This is only a small selection. Additional texts may be given on your image lists for each lecture. There is also a wealth of material stored in the library which you should explore further by using the Library's catalogue and by becoming familiar with the art history section on **Level 6** of the Library (note that large art books are at the north end). The library at the **Schools of Architecture and Design** in Vivian Street also holds relevant material. Tutors will outline these resources as part of the introductory tutorial.

For those students taking or who have taken ARTH 111 and ARTH 112 you should make use of the reading lists supplied in the course outlines for these courses.

Material listed below is either in the **Reference Room** (Level 2), on **Closed Reserve** (Level 2), **Three-Day Loan** (Level 3) or available on electronic reserve on the Library website. Additional material relevant to individual lectures may also be included on the slide lists handed out in lectures.

General Information

Academic integrity and plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

General University policies and statutes

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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

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.

ENJOY THE COURSE!