**ARH 405 Syllabus**

**Course Number:** ARH 405

**Corse Title:** RESEARCH TOPICS IN ART (WI/SI)

**Credits**: 3:3

**Prerequisites**

12 s.h. of art history above the 100 level including [ARH 219](http://uncg.smartcatalogiq.com/en/2013-2014/Undergraduate-Bulletin/Academic-Departments-Programs-Courses/Art-Department/ARH-Art-History/200/ARH-219), or permission of instructor

**For whom planned:**

ARH 405 is a seminar for undergraduate art majors pursuing BA degrees in the art history concentration, as well as qualified students seeking BFA degrees in all concentrations, BA degrees in studio art, and students pursuing degrees in other majors, with the permission of the instructor.

**Instructor Information:**

Dr. Elizabeth Perrill Email: eaperril@uncg.edu Office: Weatherspoon 225, Office phone: none due to budgetary cuts, Office hours: Wednesdays 9:30-10:30am and by appointment

**Catalog Description:**

Topic-based seminar in art history and/or curatorial practices. Students acquire knowledge of current research on the selected topic, undertake related independent research, present findings in oral and written forms.

**Course Description:**

This example syllabus utilizes an iteration of this course covering the topic of Global Modernisms. This topic will allow students to assess, evaluate, and contribute to research on global artistic traditions that reveal new understandings of Modernism not focused on European or American artistic centers. Using assigned readings from primary and secondary sources in the field, students will actively participant in class discussions, complete informal, in-class writing assignments, as well as write a research paper on a topic related to the course subject and present on this topic formally.

**General Student Learning Outcomes:**

Upon successful completion of this course students will be able to:

1. Read, analyze, evaluate, and synthesize research on a topic of current art historical

import and interest.

2. Describe the basic premises of Modernism and the new theoretical models proposing a more diffuse, global understanding of Modernist experiences.

6. Identify the various aesthetic styles, as well as, cultural and political functions of art produced that fall within various traditions of Modernism.

2. Conduct independent scholarly research using primary and secondary sources.

3. Write a correctly documented research paper.

**Writing Intensive Student Learning Outcomes:**

As part of this Writing Intensive course students will also:

1. Students will be able to recognize and write in genres appropriate to the discipline of the primary subject matter of the course.
2. Students will be able to use informal and formal approaches to writing and multiple drafts to deepen their mastery of the subject.

**Speaking Intensive Student Learning Outcomes:**

As part of this Speaking Intensive course students will also:

1. Students will be able to recognize and use classroom and public speaking genres appropriate to the discipline of the primary subject matter of the course.
2. Students will be able to use informal and formal speaking techniques that deepen their mastery of the subject.

**TEACHING METHODS:**

Class will be held twice a week for 75 minutes. Material presented in class by the instructor will expand upon assigned readings, however, approximately half or more of each class will consist of guided class discussion led by two students and centered upon the assigned texts. The topic for each class will also be illustrated with images, which will provide further avenues for critique, comparison and visual analysis. Term sheets will be posted on Blackboard before each class. Students will be encouraged to bring these to class, as they will contain a list of important terms, names and fully identified works of art to be discussed that day. The methodology of art history, as demonstrated in assigned readings, will be carefully deconstructed both for and by the student in class.

Additionally, the instructor will:

* Schedule representatives of the UNCG Jackson Library, Speaking Center, and the Art Department’s Visual Resources Library to conduct training sessions on methods of scholarly research and documentation, image retrieval and projection, organizing presentation outlines and speaking skills;
* Demonstrate the method of art historical presentation of independent research;
* Schedule meetings with students to discuss independent research projects and the requirements of written and oral presentations;
* Provide constructive written and oral feedback on all written submissions and speaking exercises.

**ASSIGNMENTS FOR ACHIEVEING OUTCOMES:**

**Class Participation:** SLOs 5, 6, and SI SLO 1, 2

Class participation is a critical component of this course. Students are expected to do the reading, take notes, and come ready to discuss the assigned texts. The class participation grade will be calculated in the following manner:

|  |  |
| --- | --- |
| Students earning an A for participation (90-100 pts) will… | Consistently and voluntarily contribute in an informed, substantial manner to class discussions. Demonstrate  excellent knowledge and interpretation of reading. |
| Students earning a B for  participation (89-80 pts.) will… | Consistently contribute in an informed, substantial manner to  class discussions. Demonstrate solid knowledge and understanding of reading. |
| Students earning a C for  participation (79-70 pts.) will… | Contribute in an informed manner to class discussions. Demonstrate average understanding of reading. |
| Students earning a D for  participation (69-60 pts.) will… | Occasionally contribute to class discussions. Demonstrate an average to below average understanding of reading. |
| Students earning an F for  participation (59-below) will… | Rarely (or do not) contribute to class discussions and are therefore unable to demonstrate their knowledge of reading. |

**Class Discussion Leadership:** SLOs 1,5,6 and WI SLO 1, 2, and SI SLO 1, 2

Starting in week 3 students will take turns leading class discussions, with the assistance of the instructor and modeled upon her example. Leadership will consist of preparing discussion questions based upon the assigned reading, posing these questions to the class, presenting summaries of assigned reading during the discussion and guiding the discussion. Students will work in pairs, but each student will turn in their preparatory materials separately for a grade. Each student will also receive separate comments and a grade on their oral presentation.

**Research Paper:** SLOs 1,2,3,6 and WI SLO 1, 2

Students will write a 15 to 17-page research paper with bibliography and correct citations. Topics must be pre-approved by the professor no later than Week 4. Students will be required to make a trip to the Jackson Library during class time to learn about art historical research tools.

The research paper will be due in stages (bibliography, thesis and outline, rough draft, final draft) beginning Week 8. Students must complete all stages of the writing process, and are required to visit the Writing Center (online or in person) at least once during this time. In addition, all students must meet with the professor during Week 8 and additional meetings are encouraged.

Students will be expected to consult *at least* three scholarly sources beyond class reading assignments and to synthesize these materials into their own argument where appropriate.

**Oral Presentation of Research:** SLOs 1,2,4,6 and SI SLO 1, 2

Students will present their research findings orally. This is a two-part exercise. 1.) a five-minute introduction to their central research problem/thesis with images if necessary and 2.) a formal, 10-12 minute presentation using digital images to contextualize and illustrated their research conclusions.

It will be required that you visit the Speaking Centre during the refinement of your formal presentation. This attendance will be noted on the grading rubric completed by Dr. Perrill during your formal presentation and count toward 15 points out of your 150 total points for this presentation. This high point value for your Speaking Center session is to encourage you to engage with all campus resources and to prepare early for this presentation.

**GRADING:**

Students will be evaluated on:

* Their informed, sustained participation in class discussion and evidence of critical reading as demonstrated in discussion and course notebooks;
* The substance, sophistication of analysis and formal aspects of their written papers, including accuracy of documentation;
* The content and speaking skills demonstrated during oral presentations.

**Grades will be composed of the following**:

Oral Presentation of Research

--5 minute introduction 100 (10% of final grade)

--10 minute formal presentation 150 (15% of final grade)

Class Leadership (twice)

--Preparation/Preparatory materials 50 x 2 = 100 (10% final grade)

--Oral presentation/Discussion leadership 50 x 2 = 100 (10% final grade)

Research Paper

--Bibliography 50 points (5% of final grade)

--Thesis/Outline 50 points (5% of final grade)

--Rough Draft 100 points (10 % of final grade)

--Final Draft 150 points (15% of final grade)

Participation/Attendance 200 points (20% of final grade)

Grand Total: 1000 points

Course grades will be assigned according to the following grading system:

100-99=A+, 98-93=A, 92-90=A-, 89-87=B+, 86-83=B, 82-80=B-, 79-77=C+, 76-73=C, 72-70=C-,

69-67=D+, 66-63=D, 62-60=D-, 59 and below is an F.

**REQUIRED TEXTS AND COURSE MATERIALS ON BLACKBOARD:**

The required textbook for this course is:

O’Brien, Elaine, et all, ed. *Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms.* West Sussex: Wiley-Blackwell, 2012

All other materials for this course will be posted on Blackboard, including the paper and presentation assignments, a copy of the syllabus, and all required and recommended reading not found on full text online sources. The site will be updated as the semester progresses to correspond with the course.

**TOPICAL OUTLINE/CALENDAR:**

Assigned readings will be posted as e-reserves to Blackboard or available via full-text databases accessible from the Jackson Library website.

Each we will read a chapter from O’Brien, et al. and more focused articles. The weeks after spring break may shift in focus, depending on the number of students who have selected African, African Diasporic, Latin American, or Asian subtopics. This flexibility is to allow for student research to dovetail with course content.

WEEK 1 What is Global Modernism?

Reading: O’Brien, General Introduction: The Location of Modern Art

WEEK 2 Library Methods Day, What is Global Modernism? cont.

WEEK 3 What is Global Modernism’s Relationship to Contemporary Art & other artistic media?

WEEK 4 How does one refine a research topic in Global Modernist Art? The African Example

WEEK 5 From Country to City, Africa: Sudanese Modernism

WEEK 6 Negritude, Pan Africanism, and Post Colonial African Identity: African Portrait Photography, Africa: Nigerian Modernism

WEEK 7 A Critical Presence: Drum Magazine in Context, Africa: South African Modernism

WEEK 8 **SPRING BREAK**

WEEK 9 Initial Presentation of Student Research Topics

WEEK 10 Asian Modern Art Overview

WEEK 11 Asia: Subtopic determined by student research choices

WEEK 12 Asia: Subtopic determined by student research choices

WEEK 13 Latin American Modern Art Overview

WEEK 14 Latin America: Subtopic determined by student research choices

WEEK 15 Latin America: Subtopic determined by student research choices, Presentations

WEEK 16 Research Presentations

**ACADEMIC INTEGRITY POLICY:**

Students are required to abide by the Academic Integrity Policy on each assignment. Please refer to the UNCG *Undergraduate Bulletin.*

**ATTENDANCE POLICY:**

On the model of graduate school seminars, attendance will not be taken formally nor points given for being in class, however, students who are not present cannot participate or complete in-class writing and therefore absences will negatively impact these two areas of a student’s grade.

**POLICY ON LATE ASSIGNMENTS:**

The final grade for late assignments will be deducted the points equaling half of a letter grade for each day they are late, including weekends. A documented illness or family emergency are the *only* acceptable excuses for late assignments, however, you still must notify the professor **before** class time on the day the assignment is due to prevent loss of points in these situations. Late assignments should be dropped off at Dr. Perrill’s office door in hard-copy and an e-mail sent notifying her of the submission. No online submission, as this leads to too many miscommunications and in appropriately places the responsibilities of printing, formatting, etc. on the professor.

**CLASSROOM ETIQUETTE:**

Remember to turn off all cell phones (including smart phones), MP3 players, pagers and digital devices before class begins as a courtesy to those around you, as well as the instructor.

Laptops are discouraged, as the key skill of note-taking in pen and paper is encouraged.

Please be punctual for class and remain seated for the duration of the class period. Latecomers distract other students as well as the instructor, as do students who get up in the middle of class to use the restroom, or pack up early and prepare to leave. We all rely on mutual respect as an integral component of the classroom experience at this advanced level.

**FINAL EXAMANATION**:

Final examination is not required, as this is a seminar-style course.