How can and why should we situate the discipline of art history, art historians, writings about art, and art itself within different historical, geographic, methodological, and theoretical frames? What has the work of professional art historians been, what is our work today, and what are future possibilities? How have art historians shaped understandings of art as well as the contexts in which art has been or is created, used, and circulated? How can we continue to contribute to knowledge production about art, and why should we do so? In this course, we will investigate such questions through a range of assignments. The flexible course design invites dynamic discussion and features pen-and-paper assignments.

One aim of the course is to consider a variety of approaches to historical and art-historical inquiry. Another aim is to encourage emerging professionals to develop methods for taking care of their whole selves. And still another aim is to experience and reflect upon a range of formats for presenting information and analyses to disparate audiences. The experience of reading entire books in hard copy will contribute to realizing this goal. Required texts for the course include Robert Caro’s Working (New York: Alfred A. Knopf, 2019); Keith Moxey’s Visual Time (Durham: Duke University Press, 2013); Carlo Ginzburg’s Clues, Myths, and the Historical Record (Baltimore: The Johns Hopkins University Press, 2015); Mary K. Coffey’s How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State (Durham: Duke University Press, 2012); Z. S. Strother’s Humor and Violence: Seeing Europeans in Central African Art (Bloomington: Indiana University Press, 2016); Sarah Vowell’s Assassination Vacation (New York: Simon & Schuster, 2006); and Sarah Elizabeth Lewis’s The Rise: Creativity, the Gift of Failure, and the Search for Mastery (New York: Simon & Schuster, 2015). In several instances, I invite you to consider whether you would like to experience a particular book in its audiobook format. Additional assignments are available via Emory Libraries or online. Please contact me if you have difficulties accessing any of the materials you will need for the course.
COURSE POLICIES

Communication
Please contact me about any matter that you think might impact your coursework. And please contact me if you have any other course-related questions or concerns. I will also communicate with you regularly about course-related matters via email and Canvas. If you send an email message to me and do not receive a reply within seventy-two hours, not including weekends, please resend the message.

If information on the syllabus differs from information on Canvas, adhere to the information on the syllabus until I provide clarification. Please also contact me about the discrepancy.

Late Work
Analytical reading assignments submitted after the deadline will receive no credit. For other assignments submitted late, the final grade will reflect a whole letter grade deduction for the start of each twenty-four-hour period that lapses between the deadline and submission time.

Community Norms
For online class meetings and individual conferences, please eliminate distractions from your environment to the best of your ability. Please also have copies of assigned readings readily accessible.

Please do not audio- or video-record a class meeting without receiving prior authorization to record from me. If any audio- or video-recordings of course content become available to you for any reason, including to facilitate online learning, remember that the recording is only for course purposes. Also respect the people who contributed to the content. Do not cite, clip, copy, or circulate any content in any format without explicit consent from me.

Be fully present during class discussions and individual conferences, speak from the “I” position, ground interpretations in evidence you can cite, lean into discomfort, be comfortable with silence, and suspend judgement of yourself and everyone else.

Commit to constructive membership in an academic community. Such a community fosters unique opportunities to think about and discuss a range of topics, including topics that may be challenging, difficult, uncomfortable, upsetting, or unsettling. In order to thrive and excel, the community must work together to ground discussions in knowledge about a topic as well as to preserve the freedom of thought and expression of each and every member. A culture of respect within an academic community honors the rights, safety, dignity, and worth of every individual, and it allows for a diversity of informed perspectives.

Honor Code
The honor code is in effect throughout the semester. You may review it here: http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html.
ASSIGNMENTS

Contributions to weekly art history digital news sheet (a single completed digital news sheet is due from the entire group each Friday by 8 AM for circulation; a single person should submit it to me via email by the deadline)

Are you familiar with The Cramm, an overview of each day’s news started by a teen for teens? Its creator designed it as a “quick, fun way to know what was what,” “a fresh, cool way ... to get in the know-how, fast,” and “a tongue-in-cheek way to start our AM with laughter, knowledge, and a cup o’ cramm.” What would a weekly art history news sheet that aims to provide a quick, fun overview of art- and architecture-related news stories from the week look like? Each week, students in the course will work together to generate a weekly art history news sheet for distribution at the end of the week. We will work together during the first week of the semester to develop a plan for creating and distributing news sheets. At that time, we will also establish guidelines for evaluating contributions to the news sheet for grading purposes. Throughout the semester, we will dedicate time during Tuesday class meetings to discuss recent art- and architecture-related news stories as well as approaches to the news sheet due at the end of the week and the weekly news sheet chats.

Co-hosting of two weekly art history news sheet chats (selected Tuesdays from 8 PM to 9 PM; select dates via Calendly co-hosting sign-up by Thursday, 27 August, at 8 AM)

Co-host two weekly art history news sheet chats, currently scheduled to take place on Tuesdays throughout the semester from 8 PM to 9 PM. At the start of the semester, you will have an opportunity to select the specific Tuesdays when you and perhaps one other student will co-host chats. During the semester, we will discuss strategies for co-hosting the chats.

Pen-and-paper reflections (due on most Tuesdays by 8 AM)

Use pen and paper to write or draw free-form reflections on art- or architecture-related news from the previous week or any course content, including Happiness Lab episodes. When you finish each pen-and-paper reflection, create a clear, well-lit, straight, and legible photograph or scan of your work, and then post the image or images to Canvas by the deadline. Also make sure to think about how you would present your pen-and-paper writing or drawing to the class. Your final grade for the pen-and-paper reflections will also encompass your presentations of the work during select class meetings.

Analytical responses and probing questions (due on most Thursdays by 8 AM)

After you complete the materials assigned for each week, write an analytical response to the art- or architecture-related assignments and generate five probing questions about the assignments. Limit your response, not including the questions, to 250 words. Post each response plus five discussion questions to Canvas by the deadline to receive full credit. Note the word count for your response within parentheses somewhere in the submission.
Class participation (ongoing)
The success of the course depends on each participant’s commitment to the ARTHIST 590R community through regular attendance and adherence to course policies. Class discussions require active listening, thoughtful reflection, and constructive contributions. Class discussions also unfold in real time and are ephemeral in order to leave space for participants to work through difficult ideas during discussions and to revise their thoughts and observations in the future. If you find you will not be able to attend a class meeting, please inform me of your absence as soon as possible. Please also make a plan for how you’ll share your perspectives with the community as well as recapture viewpoints of other members of the community who will have contributed to the missed class discussion.

Final project + four image-based slide presentation (presentation due by the beginning of class on Thursday, 19 November; final project due on Thursday, 10 December, at 8 AM)
For your final project, develop a syllabus for a semester-long survey course designed to introduce intelligent but uninformed undergraduate students to the discipline of art history. Include on the syllabus identification of four key images for each class meeting. Imagine what you think students should learn about art history if the course is the only course in the discipline that they ever take. Also consider what foundation you would like to establish for students who decide to pursue additional study of art history. And remember to include assessments of your own design on the syllabus.

Please include with the syllabus you submit at least five sample syllabi for art history surveys offered at Emory or institutions comparable to Emory. Make sure the course title and instructor’s name appear on each sample syllabus. If possible, also include the name of the institution where the course was offered and the semester for which the syllabus was designed. In addition, write a statement of no more than 2000 words that outlines how your syllabus compares and contrasts with the sample syllabi you consulted as you worked. Cite specific syllabi, relevant publications, and other pertinent sources in your statement.

I strongly encourage you to meet with me early in the semester to discuss approaches and selections as well as throughout the semester to discuss your progress on the assignment. As you’re finalizing your project near the semester’s end, you’ll have an opportunity to share with the class a four image-based slide presentation about your syllabus. We will discuss additional parameters for the presentation, including the time limit, prior to the presentation deadline.

GRADING RUBRIC
Contributions to weekly art history digital news sheet 15%
Co-hosting of two weekly art history news sheet chats 15%
Pen-and-paper reflections 15%
Analytical responses and probing questions 15%
Class participation 15%
Final project + four image-based slide presentation 25%
Th, 20 Aug  INTRODUCTION

Tu, 25 Aug  NEWS SHEET PLANNING + A MORE ETHICAL ART HISTORY


Th, 27 Aug  WHAT KINDS OF WORK CAN WE DO TO INVESTIGATE THE PAST? AND IS THE WORK OF ART HISTORIANS EVER RELEVANT TO REAL-WORLD SITUATIONS?

8 AM  Analytical response and probing questions due on Canvas
8 AM  Selection of dates for co-hosting of two weekly art history news sheet chats due via Calendly co-hosting sign-up


Fr, 28 Aug  8 AM  Weekly news sheet due for circulation

Tu, 1 Sep  WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS

8 AM  Pen-and-paper reflection due on Canvas
8 PM  News sheet chat (required for co-host(s), otherwise optional)

Th, 3 Sep
**WHAT IS ART? WHAT IS ART HISTORY?**
8 AM  
*Analytical response and probing questions due on Canvas*


Fr, 4 Sep
8 AM  
*Weekly news sheet due for circulation*

Tu, 8 Sep
**WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM  
*Pen-and-paper reflection due on Canvas*
8 PM  
*News sheet chat (required for co-host(s), otherwise optional)*


Th, 10 Sep
**HOW MIGHT WE THINK ABOUT TIME AND ART?**
8 AM  
*Analytical response and probing questions due on Canvas*


Milbourne, Karen E., with Mary Nooter Roberts and Allen F. Roberts. 2015. “Senses of Time: Video and Film-Based Arts of Africa,” *African Arts* 48, 4: 72-84.

Fr, 11 Sep
8 AM  
*Weekly news sheet due for circulation*
Tu, 15 Sep  
**WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
*8 AM*  
Pen-and-paper reflection due on Canvas

*8 PM*  
News sheet chat (required for co-host(s), otherwise optional)


Th, 17 Sep  
**WHAT ARE CLUES AND MYTHS, AND HOW DO WE WORK WITH THEM?**
*8 AM*  
Analytical response and probing questions due on Canvas


Fr, 18 Sep  
*8 AM*  
Weekly news sheet due for circulation

Tu, 22 Sep  
**WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
*8 AM*  
Pen-and-paper reflection due on Canvas

*8 PM*  
News sheet chat (required for co-host(s), otherwise optional)


We, 23 Sep  
**MAP IT | LITTLE DOTS, BIG IDEAS LECTURE**
*7.30 PM*  
“Mapping the Discipline, Plotting the Data of the History of Art,” a MAP IT lecture presented by art historian Nancy Um
For more information and to submit an rsvp, see: https://scholarblogs.emory.edu/dmh.

NB: We do not anticipate recording the lecture.
Th, 24 Sep
WHAT VOICES DO WE INCLUDE AND EXCLUDE IN PRESENTATIONS OF ART? WHEN, WHERE, WHY, AND HOW DO WE INCLUDE OR EXCLUDE?
8 AM
Analytical response and probing questions due on Canvas


Mott, Carrie, and Daniel Cockayne. 2017. “Citation Matters: Mobilizing the Politics of Citation toward a Practice of ‘Conscientious Engagement,” Gender, Place & Culture: A Journal of Feminist Geography 24, 7: 954-973.


Fr, 25 Sep
8 AM
Weekly news sheet due for circulation

Tu, 29 Sep
WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS
8 AM
Pen-and-paper reflection due on Canvas*
8 PM
News sheet chat (required for co-host(s), otherwise optional)


* NB: The pen-and-paper reflection should address the MAP IT lecture as well as the materials assigned for the class meeting on Thursday, 24 September.
Th, 1 Oct  | HOW DID A REVOLUTIONARY ART BECOME OFFICIAL CULTURE?
8 AM     | Analytical response and probing questions due on Canvas


Fr, 2 Oct  | Weekly news sheet due for circulation
8 AM

Tu, 6 Oct  | WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS
8 AM     | Pen-and-paper reflection due on Canvas
8 PM     | News sheet chat (required for co-host(s), otherwise optional)

Th, 8 Oct  WHAT MIGHT CULTURAL COMPETENCY IN MUSEUMS AND OTHER ARTS INSTITUTIONS LOOK LIKE?
8 AM  Analytical response and probing questions due on Canvas


Fr, 9 Oct  Weekly news sheet due for circulation
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu, 13 Oct</td>
<td><strong>WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS</strong></td>
</tr>
<tr>
<td>8 AM</td>
<td>Pen-and-paper reflection due on Canvas</td>
</tr>
<tr>
<td>10 AM</td>
<td>Class discussion with art historian Dr. Linda Kim regarding art history, gender, and race</td>
</tr>
<tr>
<td>8 PM</td>
<td>News sheet chat (required for co-host(s), otherwise optional)</td>
</tr>
</tbody>
</table>


**Th, 15 Oct** WHAT IS DIGITAL ART HISTORY? WHAT ARE SOME OF ITS POSSIBILITIES AND LIMITATIONS?

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 AM</td>
<td>Analytical response and probing questions due on Canvas</td>
</tr>
</tbody>
</table>


**Fr, 16 Oct** Weekly news sheet due for circulation
Tu, 20 Oct  
WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS
8 AM  
Pen-and-paper reflection due on Canvas
8 PM  
News sheet chat (required for co-host(s), otherwise optional)


Th, 22 Oct  
WHAT IS TECHNICAL ART HISTORY? WHAT ARE SOME OF ITS POSSIBILITIES AND LIMITATIONS?
8 AM  
Analytical response and probing questions due on Canvas


Fr, 23 Oct
8 AM  
Weekly news sheet due for circulation

Tu, 27 Oct  
WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS
8 AM  
Pen-and-paper reflection due on Canvas
8 PM  
News sheet chat (required for co-host(s), otherwise optional)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th, 29 Oct</td>
<td>WHAT MIGHT WE LEARN WHEN WE SEE HUMOR AND VIOLENCE IN CENTRAL AFRICAN ART?</td>
</tr>
<tr>
<td></td>
<td>8 AM                                      Analytical response and probing questions due on Canvas</td>
</tr>
<tr>
<td></td>
<td>10.15 AM                                  Class discussion with art historian Professor Z. S. Strother about her book</td>
</tr>
<tr>
<td></td>
<td>Humor and Violence: Seeing Europeans in Central African Art</td>
</tr>
</tbody>
</table>


| Fr, 30 Oct | Weekly news sheet due for circulation                                                 |

| Tu, 3 Nov  | WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS                               |
|           | 8 AM                                      Pen-and-paper reflection due on Canvas                                                  |
|           | 9.40 AM                                    No class meeting via Zoom                                                                |
|           | 8 PM                                       No weekly news sheet chat via Zoom                                                       |


FALL 2020 ARTHIST 590R: Graduate Seminar in Art-Historical Methods
Theories and Methods for a Twenty-First-Century Art History
Professor Susan Elizabeth Gagliardi, susan.e.gagliardi@emory.edu | vAJO
NB: Links functioned on the syllabus in the fall of 2020, but they may or may not continue to function.
Tu, 10 Nov  

**WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFECTIONS**

8 AM  

*Pen-and-paper reflection due on Canvas*

8 PM  

*News sheet chat (required for co-host(s), otherwise optional)*


**We, 11 Nov**  

**JPE: ETHICAL APPROACHES TO THE HUMANITIES (optional)**

7.30 PM  

Laney Graduate School-hosted Jones Program in Ethics discussion with Dr. Kailani Polzak about ethical approaches to the humanities from the perspective of an art historian

NB: The discussion will not be recorded.

**Th, 12 Nov**  

**HOW HAVE ART HISTORIANS REACHED BROADER PUBLICS?**

8 AM  

*Analytical response and probing questions due on Canvas*


**Fr, 13 Nov**  

8 AM  

*Final weekly news sheet due for circulation*

**Tu, 17 Nov**  

**PEN-AND-PAPER REFECTIONS**

8 AM  

*Pen-and-paper reflection due on Canvas*

8 PM  

*News sheet chat (required for co-host(s), otherwise optional)*


<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th, 19 Nov</td>
<td><strong>FOUR-SLIDE PRESENTATIONS</strong></td>
</tr>
<tr>
<td>Tu, 24 Nov</td>
<td><strong>FINAL PEN-AND-PAPER REFLECTIONS + SLEEPING RIGHT</strong></td>
</tr>
<tr>
<td></td>
<td><strong>8 AM</strong> Pen-and-paper reflection due on Canvas</td>
</tr>
</tbody>
</table>


| Th, 10 Dec | **FINAL PROJECT DEADLINE**                                          |
|           | 8 AM Final project due on Canvas                                    |