

DC Grant for *Revisioning the HAVC 100A, Disciplinary and Methodology DC Course*
Elisabeth Cameron

July 1, 2016

During the 2015-16 academic year, a team from the History of Visual Culture Department and the Writing Program have worked to revitalize our required methods course, HAVC 100A: Approaches to Visual Studies. The team was made up of a writing instructor, Roxie Powers; a Visual Studies advanced graduate student, Lorraine Affourtit; and a HAVC professor and department chair, Elisabeth Cameron. We met regularly in the Fall Quarter to develop the research and writing assignments, focusing on how they would contribute to the students' grasp of the learning outcomes for the course as they relate to the goals of the Disciplinary Communication GE. Lorraine Affourtit taught the newly revised course in the Winter Quarter and we will be meeting in the summer to assess the effectiveness of the revised syllabus and writing guidelines and to revise the new syllabus according to the feedback we received while the class was being taught.

Fall 2015 Work

The team met regularly throughout Fall Quarter to discuss the content of the course, the integration of theory and writing, and the writing assignments. . We concentrated primarily on the writing components of the course with minor revisions to the content. Lorraine Affourtit was hired as a GSR and worked both on course content by finding appropriate readings and making sure the readings were up-to-date and as a resource for the writing components. Roxie Powers worked on the writing assignments. Elisabeth Cameron supervised the integration of the content and writing components.

Winter 2016 Work:

Lorraine Affourtit taught 100A and Jordan Reznick, a Visual Studies graduate student, was hired as TA. Cameron regularly visited the class and gave one short lecture. The team conducted assessments throughout the quarter (see section on Assessment for details). Based on the assessments, the class was a success with room for further improvements. The writing components of the class were very well received and students appreciated the sequential assignments that led them through an advanced research paper. The writing workshops were done primarily in section, and one suggested improvement is to more carefully coordinate lecture and sections so writing instruction is not repeated. Students' main critique in the midterm evaluation was in the number of pages they were being asked to critically read for each class. Affourtit and Cameron revised the reading list to lower the page count without diminishing the intellectual content and students responded by coming to class better prepared. Revising the content with this critique in mind will be part of the agenda for 2017.

Spring/Summer 2016 Work

The team will be meeting in the Summer to go over all the assessment results and plan the new syllabus. In the Fall we will hold a workshop with the faculty, graduate students (TA), and representatives of the Writing Program to discuss the new 100A syllabus and to examine strategies and new ideas of bringing writing into other courses.

Assessment Review:

While the class was being taught in Winter 2016, the instructor Lorraine Affourtit and Elisabeth Cameron ran multiple evaluations and made adjustments to the class in response to that feedback. We let the class know that we were in process of revamping the course and asked for their honest evaluations. Affourtit regularly received informal feedback during discussions as did TA Jordan Reznick during mandatory sections. We had one midterm evaluation and one evaluation during 10h week. In addition, Affourtit and Reznick evaluated their final papers to show whether the writing guidelines and assignments were successful. The final assessment will be held in summer when we have our final meeting to look at the overall success of the class and suggest further revisions. Throughout the quarter, we were careful to ask the students to separate their opinions on the instructor and TA from their evaluation of the course itself. Standard teaching evaluations were done for the instructor and TA and were separate from the course evaluations.

Summary

In conclusion, we believe we are well on our way to a successful methods class that is designed as one unit rather than being a catchall of various expectations. Students in the class were pleased to see the responsiveness that the team had towards their comments and concerns and, in turn, the team was delighted to see that the students took their role in this process seriously. We do plan on continuing the refining process and will have a course that the students will be able to:

1. understand the history of our discipline and the progression of theoretical models used
2. understand the difference between art history and visual culture/visual studies
3. critically read texts within the discipline and be able to articulate, both in oral and written argument, the strengths and weaknesses of the text
4. conduct research in the discipline, including formulating research questions, identification and analysis of primary and secondary resources, and developing independent results
5. write an well-articulated paper with a well developed thesis/argument that demonstrates the appropriate use of source material to make the argument.

Since we focused on 3-5 in this current cycle, we will now focus on 1-2 in the next year.

HAVC 100A: Approaches to Visual Studies Writing Assignment Sequence Overview

Your final researched position paper, a 7-10 page essay due week 11, is a culmination of the disciplinary writing competencies you will develop in a series of discrete assignments throughout the term. Each assignment will help you develop the necessary content and/or skills to complete a thoughtfully researched and supported argument. Each step in the process is important--and graded--unto itself, but the final product synthesizes the following practices: formal analysis, research, organization, and argumentation.

Also important are the required informal notebook assignments that enable you to develop the necessary ideas and writing skills for each formal stage of this extended research project.

The notebook assignments will be assigned as needed, but you are able to preview the short description and due dates of the following formal writing assignments below, and the longer explanation of each assignment in the following pages.

1. **The Formal Analysis paper**, due week 3, is a 1-2 page detailed descriptive analysis of the work you have chosen from the image database on eCommons. Include a preliminary proposal for your research project.
2. **The Annotated Bibliography**, due week 5, is a series of 10 critical summaries of the most relevant sources on your chosen visual object, or issues related to your object. Include a one-page revised proposal for your research project, based on your current research and analysis.
3. **The Introduction to your research paper, with a working thesis**, due week 7, is a 2 page draft of your paper, introducing your topic, argument, and methodology to date.
4. **The Formal Outline of your research paper**, due week 9, is a 1-2 page detailed map of your paper, with fully formed, sequenced, and subordinated steps in your argument.
5. **The Research Paper**, due week 11, is a 7-10 page researched position paper in which you develop an original argument and scholarly conversation with at least 10 credible, appropriate sources in a well-crafted piece of writing that correctly cites your sources.
Your cover sheet is a one-page abstract (a concise version of your argument/ research.)

Avoid plagiarism: Plagiarism is when an idea, work, or information is taken and used without giving credit to the originator or source (i.e. taking credit for someone else's work). It can take many different forms, a few of which are listed below:

- Plagiarism is using actual text of any length from someone else's writing (off the Web or from journals, magazines, or books—i.e. any written source) without putting that text in quotes with a proper citation.
- Plagiarism is using ideas or information from a source in your own writing (i.e. in your own words) without giving credit through proper citation to that source.
- Plagiarism is letting someone else write your paper for you or buying an Internet paper, thus claiming his or her work for your own.

You do not need to cite common knowledge. This is defined as information that is found in three non-related sources. If you find information that you want to use but the author cites another source, it is wise to find the original source and cite it. If you are in doubt about whether or not to cite something, CITE IT or ask the professor or TA for guidance. It is better to present an over-cited paper than to commit plagiarism.

Any plagiarism or cheating will result in an automatic and non-negotiable F in the course. In addition, the professor will follow the procedures for Dispensation of Academic Dishonesty as set forth here:
http://www.ue.ucsc.edu/ai_policy-2

HAVC 100A: Approaches to Visual Studies

Writing Assignment #1: Formal Analysis

Due: Tuesday, January 19th, in class

There are **two parts to this assignment**: a formal analysis of your artifact (1-2 pages)
+ a brief, preliminary proposal for your research project (1-2 paragraphs).

Formal analysis:

This first paper should offer a detailed description of the work you have chosen from **the field trip or the image database on eCommons**. Describe the materials, dimensions, articulation, color, texture, line, composition, light/dark values, shapes, and space apparent in your work, as well as the balance, contrast, movement, unity, emphasis, patterns, proportions, and depicted scenes formed by these elements. The main goal is to demonstrate your abilities to look carefully and describe articulately, but you should also take a stab at a brief analysis and interpretation *without doing any outside research*.

At this stage, you are working to develop your own visual acuity and descriptive vocabulary without relying on what others have written about the piece. In *A Short Guide to Writing About Art*, chapter 3, Barnet writes that *ekphrasis*, or “a highly detailed description that seeks to bring the image before the reader’s eyes” is the building block of formal analysis. *Analysis* involves separating the whole into its constitutive parts, then interpreting how these parts work on their own and in relation to each other. By creating a descriptive inventory of formal parts, you will naturally begin to analyze how they interrelate, gesturing at answers to the question: “*How* does the work mean?” Depending on the topic of your final research paper, you may need to include formal analysis to support your claims.

Writing process:

- Begin by simply free-writing everything you see without being constrained by the assignment’s list of formal elements. What are the obvious features? E.g. “The pupils of the eyes are turned upward.” Later, you may add analysis: “The pupils of the eyes are turned upward, suggesting a heaven-fixed gaze” (Barnet, 50).
- Next, refer to the list above: write short descriptions of all the formal elements you notice. Some elements from the list above may be more relevant than others.
- Finally, describe how some formal elements work to create patterns of meaning. Your interpretations should arise from the formal features you describe.

Preliminary research proposal:

Write no more than a page exploring other aspects of your visual artifact that you could research. What lines of inquiry might you be interested in pursuing? Looking ahead in the syllabus, are there theories or themes that might help you explore further? You do not yet need to commit to a proposal, but you should imagine some viable directions.

Format:

Papers must be 1-2 double-spaced typed pages (formal analysis) and no more than one double-spaced type page (proposal) with one-inch margins all around. Use a readable font. Papers not meeting these requirements will be returned for correction and graded as late.

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Writing Assignment #2: **Research Proposal and Annotated Bibliography**

Due: Tuesday, February 2nd, in class

Annotated Bibliography:

An annotated bibliography is a list of citations of articles, books, and other research followed by a summary (usually around 150 words) that is both descriptive and evaluative. Writing one helps you learn about the wider scholarly conversation surrounding your visual object, develop your own point of view, and determine where your research and ideas might fit in. Following the guidelines set forth in class discussions, **select then annotate ten of the most relevant books, chapters, or articles on your visual artifact; the creator(s) of the work; and related issues.**

Budget enough time to find, preview, select and summarize the most credible and current research relevant to your research project. Let your initial research proposal inform your selection, and your selections help you to refine your research proposal. While you are not required to include all 10 sources in your research paper, it would be wise to find the best 10 sources that could help you shape your own argument. Each annotation should include:

- **Citation** of your source (scholarly article, book chapter, etc.) correctly formatted following the *Chicago Manual of Style* format. See Purdue OWL Online Writing Lab: Annotated bibliographies: <https://owl.english.purdue.edu/owl/resource/614/01/> *Chicago Manual of Style*: <https://owl.english.purdue.edu/owl/resource/717/01/>
- **Content summary**: write a detailed critical summary of each source. Include concrete claims and evidence from each source, showing that you read each source in its entirety (unless the source is a book, in which case, you may read the first and last paragraph of each chapter and skim the rest of the book). The content summary should be the longest part of each annotation.
- **Evaluation of source**:
- **Application**: explain how each selected source could be used in your researched position paper to support the argument or case you are making.

Writing Process:

- First, complete the library tutorial on finding credible sources within library.ucsc.edu.
- Refer to the HAVC Research Guide for credible sources and article databases: <http://guides.library.ucsc.edu/havc>
- Preview your sources (read article abstracts if available; table of contents, first and last paragraphs, and subheadings in chapters to see if source is appropriate). If appropriate, refer to the bibliographic information and subject headings to find more credible sources.
- Underline or make note of the most salient points in the source. Summarize these ideas in your own words, using quotes sparingly, if at all.
- While your focus is upon research related to the artwork and artist, also research related issues: medium, period, region, similar artists, related criticism, etc. Choose works that provide a variety of perspectives on different aspects of your topic.

Revised research proposal:

Your proposal should be the first page of this assignment, though you should write it after completing your annotated bibliography. Allow your research, and course readings, to inform your proposal. Sharpen answers to your original questions as well as these: with respect to your visual object, what specific issues to you plan to research? What points of view are you developing so far? What research and theories to date are helping you articulate your own ideas?

Writing Assignment #3: **Draft of Opening Paragraphs and Working Thesis**

Due: Tuesday, February 16th, in class

Research paper draft and working thesis:

Draft up to two pages of your research paper, including your working thesis in one of the opening paragraphs. Your “working thesis” is the most precise formulation of your argument to date. Your final thesis, of course, will reflect the totality of your argument and research in your final draft, so it will naturally shift as your thinking and drafting progress. See “Writing Requirements” in Assignment 5 (Research Paper) for definitions and ideas about the thesis.

You should include some indication of what your methodology is as part of your thesis or opening paragraph—which could be a formal declaration of an approach (i.e. “I will take a feminist approach to this topic, arguing that the artist subverts the traditional domestic role of women...”) or a more descriptive declaration (i.e. “Looking at the colonial context of the work’s creation to examine the representation of power relationships in the work, I will argue that master/ slave dynamics are imaged in the gestures of the figures’ hands...”), or something even more general (i.e. “Starting from the use of dark tones and heavy shadows in the artwork, I suggest that the mood of the painting warns against the oppressive nature of dreams on human consciousness...”)

Writing Process:

Take care with the writing of these pages: they should be the result of some revision and thoughtful crafting of ideas, sentences, and paragraphs. Early drafts tend to be writer-centric (you are writing to learn what you think). Later drafts tend to be reader-centric (you are shaping your thoughts so the reader finds them compelling and effective). While this is an early draft—thus you are not expected to know all the contours of your future analysis—you should nonetheless make your prose as shapely as possible to give your instructor a sense of not only your initial ideas, but what your *writing* is like. Thus, your paragraphs should not read like a “map” gesturing at moves you intend to make in future drafts, but rather as solid, organized, interesting introductory paragraphs.

Option: you may include a bullet outline before the end of the second page to indicate future directions of your paper (see handout on how to write effective bullet outlines. Also, see Barnett (44): “Keeping track of your main ideas in a bullet outline can help you know where you’re headed and help you write a thesis that accounts for ideas you have considered but haven’t yet written in your early draft.”)

Format:

Drafts of your opening pages and working thesis must be two double-spaced typed pages with one-inch margins all around. Use a readable font. Try your hand at composing a working title for the paper rather than calling it “Assignment 3.” Papers not meeting these requirements will be returned for correction and graded as late.

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Writing Assignment #4: Formal Outline

Due: Tuesday, March 1st, in class

Formal Outline:

Your formal outline should be 1-2 single-spaced pages that creates a detailed blueprint of the logical sequence of primary and supporting *ideas* in your paper: not just your general topics. Please choose one of the formal strategies described in the OWL Purdue Writing Lab links for subordinating levels of ideas (see below). This is not a bullet outline, but a more precise anatomy of the way your research and analysis interlock to create an effective original argument.

Why outline?

A well-written formal outline takes time and a great deal of critical analysis to produce. Your reader should be able to understand your primary assertions and how they build on each other, thus facilitating more precise feedback. It should also act as a practical writing tool for you—giving you a bird’s eye view of your entire argument so you can stay on track or adjust your organizing strategy. An outline can help you make sense of large amounts of research. If you have research that doesn’t fit your argument, you can see it and cut it. If you need additional research or analysis to support an idea, you will know to find it or generate it. An outline helps you develop effective transitions between ideas and make decisions about coherent sequencing. It subordinates key idea categories so that you do not randomly bring up an idea in multiple places, but rather develop it carefully and thoroughly all in one paragraph or section of your paper. Once you write the outline, it should not be a tyrannical document that mandates a particular plan, but a precise yet fluid ordering structure that continues to respond to your actual drafting process.

How to outline:

Outlining involves subordination, dividing your main ideas into different levels, including supportive examples and analysis. The relationship between parts of ideas to their wholes is revealed through indentation. Main ideas are named in the major heading, and supporting ideas are named as subheadings. Here’s one way to organize your ideas. Depending on your topic and approach, your major headings and subheadings may be different. See handout for a thorough formal outline example.

- I. Major idea
 - A. Supporting idea or evidence
 1. Example for supporting idea
 - a. analysis of the significance of supporting idea to your thesis
 - B. Supporting idea or evidence
 1. Example for supporting idea
- II. Major idea

In a “topic outline,” all headings are written in parallel structure. In a “sentence outline,” each heading should be a complete sentence, to express a complete idea, but they don’t need to be parallel. A sentence outline helps you develop topic sentences throughout your paper.

For helpful examples of organizing templates and types of outlines see OWL Purdue:

- Outline components: <https://owl.english.purdue.edu/owl/resource/544/01/>
Four main components: Parallelism; Coordination; Subordination; Division
- Types of outlines: <https://owl.english.purdue.edu/owl/resource/544/03/>
Alphanumeric; Full sentence; Decimal outlines
- Why and how: <https://owl.english.purdue.edu/owl/resource/544/02/>

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Writing Assignment #5: Research Paper

Due: Tuesday, March 14th, in person during final exam period

The purpose of the research paper is to demonstrate your ability to perform advanced research on your chosen visual culture artifact and to use your findings to:

- a) Enter into a scholarly conversation with others who have written about this work or issues related to the work
AND
b) Develop your own approach to the critical analysis of the work, while building an original argument that is sustained throughout the paper.

Your final essay is the most complex project of the term. As such, its development will be broken up into discreet stages in the assignment sequence. Your paper should synthesize writing and research sub-skills you have been developing all term, including:

- Credible and relevant research
 - Organization
 - A sustained argument with a well-crafted thesis supported with sufficient analysis.
- There are many kinds of analysis. Depending on your topic and approach, you may focus on some of these approaches to the exclusion of others: theoretical analysis, formal analysis, textual analysis, rhetorical analysis, historical analysis, etc.

The essay should *frame* and *synthesize* relevant research and course readings in light of your evolving topic and thesis. As such, the essay should not be a disjointed series of source summaries, but a unified piece of analytical writing that relates the sources to your argument, and puts them in conversation with each other. It should be an organized, shapely piece of writing that stands on its own.

You may draw from any of the methods, theories, and approaches that appear in the texts we have read as well as any outside approaches that you find interesting or appropriate (feminist studies, semiotics, social art history, critical race studies, etc.) Your paper should include some indication of what approach or combination of approaches you are taking. You must have an argument, with a clear thesis statement (described below). Make sure your supporting evidence properly grounds your thesis statement.

Format

- Papers must be 7-10 double-spaced typed pages in a readable font with one-inch margins all around, and numbered pages.
- Your cover page must be an abstract of your paper's main arguments (see below).
- Include an interesting title (beyond "Researched position paper")
- Cite all outside sources and provide a bibliography. Citations must conform to the format of the *Chicago Manual of Style, 16th Ed.* For details of Chicago style see OWL Purdue Online Writing Lab: <https://owl.english.purdue.edu/owl/resource/717/01/>
- Papers not meeting these minimum requirements will be returned for correction and graded as late.

Suggested reading

A Short Guide to Writing About Art, 11th Ed. (Sylvan Barnet) includes wonderfully helpful approaches to Art-Historical Research (Chapter 11); Some Critical Approaches to writing (Ch. 12); and Writing a Research Paper (Ch. 13).

Research requirements

You are asked to perform research related to your chosen visual object that results in an original sustained argument about the object's *significance* in relation to your topic.

To date, you have completed a number of research steps to help you develop the library literacy necessary to fulfill this assignment's objectives, and to engage in scholarly analysis within future HAVC courses:

- Library research exercise: gave you tips for

- selecting and navigating relevant databases at library.ucsc.edu to find appropriate reference materials, scholarly articles, and books
- citing your sources correctly using the *Chicago Manual of Style* citation method
- Research proposal: required you to become familiar with background information about your object and topic by
 - asking you to pose questions about the object and related contexts (period, region, media, genre, artist or maker, etc.)
- Annotated bibliography: required you to build on the skills developed above--navigating appropriate sources in order to ask informed questions that lead to helpful keywords and fruitful searches--in order to
 - locate the most credible and relevant scholarship on your visual artifact and other related contextual issues
 - select sources that would enable you to pursue and support *your* argument
 - learn how to write detailed critical summaries that include specific claims

Source and citation requirements:

- Your focus should be upon the quality and appropriateness of your sources, following the guidelines of the instructor.
- You must find, and select 10 appropriate sources. You are not required to integrate all of the sources from your annotated bibliography into your research paper. Likewise, you may integrate sources other than those in your annotated bibliography into your research paper since your topic and approach will likely evolve during the drafting process. Ultimately, *your argument* will govern which sources and how much of any given source you will use to support your own line of inquiry (see Writing Requirements).
- Following the *Chicago* documentation guidelines, properly cite all sources—internally and externally--including not only quotes, but paraphrases of ideas and research that is not your own. See <http://library.ucsc.edu/help/howto/why-cite-your-sources> . Plagiarism can and will result in not passing and possible suspension from the University. See UCSC's Rules of conduct: <http://www2.ucsc.edu/judicia/hadbook.shtml>.

Writing requirements:

Because this is a paper with an argument, you will need a thesis statement. Conventionally placed in the introductory paragraphs of your paper, your thesis does more than summarize the arguments of your sources. It makes your own arguable claim (your readers could agree or disagree with your stance), and supports it with appropriate reasoning and evidence. The thesis is an interpretation of the *significance* of your subject. While your thesis should be written in response to a larger scholarly conversation, it is important to do more than repeat the assertions of other authors; every time you summarize or quote passages, do so to advance your thesis. Ideally, your thesis should be complex enough that you can explore its significance across a range of related issues in the paper, expanding the implications of your argument without losing focus.

While most thesis statements appear toward the beginning of your paper, the formal choices you make in your essay should be based on your argument, purpose, and intended audience. For example, it may suit your essay's purpose to open with a narrative, anecdote, or formal analysis of your visual object, etc. Whatever stylistic choices you make, your writing and your conversation with your sources should be driven by your embedded argument. If you do not choose to place your thesis within the first paragraph or two of your actual research paper, *you nonetheless must have a thesis*.

If you find your ideas are too general or are not your own, keep asking grounded, narrow, challenging questions of discreet sections of your essay or of ideas that seem too broad. Try to avoid static questions and lean toward exploratory questions to avoid the "data dump" essay. Think of your research topic in terms of a question or problem rather than a topic area. It's important to converse with and collaborate with your sources in a researched position paper so they do not overwhelm your own lines of inquiry.

The organization of your paper must support and prove your argument. The selection and arrangement process should develop your own line of thought. Be guided by your formal outline, but be willing to shift its elements to account for your evolving argument.

Support your argument with sufficient analysis of your key sources and visual object. Focus on both the content and form of text and objects. Choose among these approaches, as appropriate:

- 1) Rhetorical analysis: analyzing *how* the writing affects *what* is being said
- 2) Content-focused analysis: analyzing the ideas in the text
- 3) Intertextual analysis: analyzing the relationship between passages from 2+ texts
- 4) Formal analysis: analyzing how the formal features of your visual object add up to a larger significance that supports your argument

Abstract:

The cover page for your final research must be an abstract of your essay's main arguments, research, and methods. You became familiar with the forms and functions of abstracts while reading several during your research process. A well-written abstract helps you determine whether the longer source is appropriate and worth taking the time to read. Abstracts facilitate scholarly conversations by enabling the selection process and by indexing key terms to longer works. It would be advisable to include some of your key terms and concepts here. While abstracts are written when submitting articles to journals, conferences, or for book proposals, dissertations, etc., your informative abstract is an opportunity to communicate your essential elements of your argument to your reader in concise but concrete terms. Your thesis must appear in the abstract of your paper, and it must *make* your argument in miniaturized form with supporting reasoning and evidence. See handout for how to write a good thesis and abstract.

HAVC 100A: Approaches to Visual Studies

Winter 2016

McHenry 1256 (First Floor)

Tuesdays and Thursdays, 10-11:45 am

Section 1: Tuesday 12-1:10 pm

Section 2: Thursday 8:30-9:40 am

Instructor: Lorraine Affourtit

Office Hours: Tuesdays, 8:30-9:30 am, McHenry Cafe

Email: laffourt@ucsc.edu

Teaching Assistant: Jordan Reznick

Office Hours: TBA

Email: jreznick@ucsc.edu

I. Course Objectives & Student Outcomes

This course offers students an introduction to the methods and theories used in the study of the History of Art and Visual Culture. It aims to familiarize students with these theories through reading original theoretical literature and examining how prominent scholars have applied these methods and theories. Not simply explaining the logic of particular methodologies, the course will encourage students to consider what is at stake (from political, economic, and cultural vantages) in the selection of a particular approach.

This course is reading and writing intensive. Because critical reading, research, and writing are indispensable skills for the practice of art history and visual culture, the course will hone students' abilities in these three areas. Grades will hinge on the quality of student writing assignments, the development of ideas and writing throughout the quarter, and the ability to engage with the material, to read closely, and to demonstrate active participation in the learning experience. Therefore, a significant portion of the grade will reflect participation and preparation.

The History of Art and Visual Culture department has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will perform on an advanced level for: PLO 1 (Breadth of Cultural Knowledge), PLO 2 (Critical Thinking), PLO 3 (Research Proficiency) and PLO 4 (Written Communication). See <http://havc.ucsc.edu/program> for further information.

Successful completion of course requirements will contribute to the development of:

- A shared vocabulary and intellectual community among HAVC majors
- Training in writing and research for Art History/ Visual Studies
- Knowledge of the theories and methods used in the discipline of HAVC
- Critical thinking, reading, and visual interpretation skills

II. Course Requirements & Evaluation:

The course is made up of lectures, discussions, group work, and writing workshops designed to help you develop reading, writing, and research skills. Performance translates into letter grades as follows:

- C Average performance: Presentation of a reasonable amount of substantially correct factual information relevant to the topic. In class discussions, one demonstrates familiarity with the assigned readings.
- B Above average performance: Demonstrated control of factual material in depth, clear exposition and coherent organization. Through participation in class, one demonstrates a solid grounding in the issues and debates addressed in the readings.
- A Excellent performance: Comprehensive factual knowledge, well-organized and well-written, showing independent, critical thinking and originality of insight. In class discussions, one shows a careful and critical reading of the text and evidence of original research. For example, one might investigate the context of the reading or have looked up difficult or unusual terms, etc. In addition, one's participation in discussion encourages others to talk rather than simply monopolizing the discussion.

Please note that cooperation between students will boost everyone's grade. Credit will be given to those who actively encourage the inclusion of all class members in discussions.

Writing Assignments (60% of grade)

The course requires completion of a research paper as well as several smaller assignments that will assist you in honing research, critical thinking, and writing skills in preparation for the final paper. **Each student will choose one work of visual culture to research throughout the quarter from an image bank found on the ecommons class site or from institutions visited during the museum field trip.** The writing assignments are as follows:

1. A **formal analysis** of the selected artwork and a **preliminary proposal** for your research paper (1-2 pages, due week 3) - 10% of grade
2. An **annotated bibliography** of approximately ten of the most significant sources on the artwork (2-4 pages) and a **revised proposal** for your research project (1 page) (due week 5) – 10% of grade
3. A draft of your research paper **introduction with working thesis statement** (2 pages, due week 7) – 10% of grade
4. A **formal outline** of your research paper (1-2 pages, due week 9) – 10% of grade
5. Your **final research paper** (7-10 pages, due week 11) – 20% of grade

See the separate “Research Paper Assignment Sequence” document for due dates, detailed descriptions, and guidelines pertaining to each assignment. Students are expected to make use of feedback on each of their assignments in preparing subsequent assignments. **No late papers will be accepted without a valid, documented excuse. Failure to complete any assignment will result in a failing grade for the class.**

Participation and Attendance (15% of grade):

Readings appear in a required **Course Reader**. **Students are expected to complete the readings BEFORE they come to class. Students must bring the reader to every class and be prepared to participate in discussion.**

More than (1) absence without a valid, documented excuse will result in a significant impact to your grade. More than (2) absences without a valid, documented excuse will result in failing the course. Frequent tardiness (10 or more minutes late to class, arriving late after breaks) will impact your grade. Please plan accordingly.

As part of the participation grade, students will keep a Reading Journal throughout the quarter. Reading journal prompts and in-class writing exercises will be given during class and/ or section time. Students must keep their reading journals on-hand for these exercises. Additionally, students will be called upon randomly during class and section time to share from their reading journals as part of class discussion and/ or group work.

Section (15% of grade)

Each student is required to enroll in one of the two sections and to attend every week. More than (1) absence from section without a valid, documented excuse will result in a significant impact to your grade. More than (2) absences from section without a valid, documented excuse will result in failing the course.

Students are expected to bring their course reader and reading journal to each section and be prepared to

discuss the readings. Completion of reading journal assignments will also count toward students' section grades. Because this course's sections fall between the Tuesday and Thursday lectures, students should be prepared to discuss readings for Thursday of the week before and Tuesday of the current week.

Presentation (10% of grade)

Each student is required to present on one of the reading assignments. The presentation will include a **short (5 minute) formal presentation on the reading during the regular class period and facilitation of class discussion on the same reading during section**. The first part will be much like a talk you might give at a conference. Presenters will read from a **typed paper (2 pages)** in front of the class. The paper should introduce the main points and the overall argument of the reading as well as critically analyze and respond to it. Typed papers will be turned in for a grade. Each student's paper will then be made available through ecommons to the entire class, creating a comprehensive portfolio of critical summaries for each student by the end of the quarter. For the second part of the assignment, the presenter will **facilitate discussion in section by posing questions and discussion points to the class**. Grades will be based on your preparation and skill in facilitating discussion. A sign-up sheet will circulate the first day of class and more detailed instructions and tips can be found in the assignment document.

III. Required Texts:

available at **Literary Guillotine**, 204 Locust St. Santa Cruz, CA 95060, Phone: (831) 457-1195

- Dana Arnold, *Art History: A Very Short Introduction* (Oxford: Oxford University Press, 2004).
- Course Reader for HAVC 100A

IV. In-class Rules:

Use of laptop computers, tablets, and phones will not be permitted in the classroom. Please store these devices and make sure that your phone is on silent during the class period. This rule is designed to ensure that the classroom environment is safer, less distracting, and more conducive to egalitarian dialogue for all students. Reading journals can double as notebooks for note-taking during class and these notes can be scanned or typed later if the student wants to keep digital notes. If a student has extenuating circumstances for which they wish to request an exception to this rule, please see the instructor personally about this.

V. Standards of Academic Integrity:

All students are expected to uphold UCSC standards of academic integrity **and to be informed about what these standards are**. Academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty will result in an automatic and non-negotiable "F" in the class. Students suspected of academic misconduct may also face university disciplinary procedures. For further information, see http://www.ucsc.edu/academics/academic_integrity

From the Student Policies and Regulations Handbook:

—**102.012:** Plagiarism is defined as the use of intellectual material produced by another person without acknowledging its source. This includes, but is not limited to: A. Copying from the writings or works of others into one's academic assignment without attribution, or submitting such works as if it were one's own; B. Using the views, opinions, or insights of another without acknowledgment; or C. Paraphrasing the characteristic or original phraseology, metaphor, or other literary device of another without proper attribution.

VI. Accommodations:

If you qualify for classroom accommodations because of a disability, please submit your "Accommodation Authorization Letter" from the Disability Resource Center (DRC) to the instructor as soon as possible, preferably within the first two weeks of the quarter. Contact DRC (831-459-2089 or drc@ucsc.edu) for more information.

VII. Class Schedule (subject to change):

Week 1A (January 5) Introduction/ Looking at Art

Required Readings: **Note: these readings are to be completed before the first day of class and will be provided to students on ecommons ahead of time. **

Carolyn Dean, "The Trouble with (the Term) Art." *Art Journal* 65. 2 (2006): 24-32.

Michael Foucault, "Las Meninas" in *The Order of Things: An Archaeology of the Human Sciences*. Ed. R. D. Laing. (New York: Vintage Books, 1973), 3-16.

Gillian Rose, "Researching with Visual Materials: A Brief Survey." *Visual Methodologies: An Introduction to Researching with Visual Materials, 3rd Ed.* (London: Sage, 2011), 1-18.

Dana Arnold, Chapter 6: "Looking at Art" in *Art History: A Very Short Introduction*. (Oxford: Oxford University Press, 2004), 105-112.

Week 1B (January 7) Art History & Visual Studies

Required Readings:

Nicholas Mirzoeff, "Introduction: What is Visual Culture?" in *An Introduction to Visual Culture*. (London and New York: Routledge, 1999), 1-33.

James Elkins, "The Case of the New Guinea Bird-Watcher: Can Visual Studies be Truly Multicultural?" in *Visual Studies: A Skeptical Introduction*. (New York: Routledge, 2003), 110-120.

Dana Arnold, Chapter 1: "What is Art History?" in *Art History: A Very Short Introduction*. (Oxford: Oxford University Press, 2004), 1-28.

Svetlana Alpers, "Interpretation without Representation, or the Viewing of Las Meninas." *Representations* No. 1 (Feb 1983), 30-42.

Week 2A (January 12) Museums & Issues of Display

Required Readings:

Constance Classen and David Howes, "The Museum as Senescape: Western Sensibilities and Indigenous Artifacts" in Elizabeth Edwards, Chris Gosden, and Ruth B. Phillips, eds., *Sensible Objects: Colonialism, Museums and Material Culture* (Oxford: Berg Publishing, 2006), 199-222.

Christina Kreps, "Curatorship as Social Practice." *Curator: The Museum Journal*, Vol. 46, Issue 3 (July 2003), 311-323.

Jennifer Gonzalez, "Introduction" in *Subject to Display: Reframing Race in Contemporary Installation Art* (Cambridge, MA: The MIT Press, 2008), 1-20.

Week 2B (January 14) Museum Field Trip

****Note: This class period will consist of a required field trip to San Francisco museums via bus. Students must make arrangements to be available from 8:30 am – 5:30 pm for this field trip. Readings will relate to field trip exercises and must be completed in advance.****

Required Readings:

Carol Duncan, “The Art Museum as Ritual” in *The Art of Art History*. Ed. Donald Preziosi (Oxford: University of Oxford Press, 1998), 473-485.

Dana Arnold, Chapter 3: “Presenting Art History” in *Art History: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 54-75.

Néstor García Cancilini, “Remaking Passports: Visual Thought in the Debate on Multiculturalism” in *The Art of Art History*. Ed. Donald Preziosi (Oxford: University of Oxford Press, 1998), 498-506.

Walter D. Mignolo, “Sensing Otherwise: A Story of an Exhibition.” Ed. Anthony Downey, *IBRAAZ: Contemporary Visual Culture in North Africa and the Middle East*, Kamel Lazaar Foundation, (September 30, 2013).

Week 3A (January 19) Aesthetics, Iconography, and Style

Required Readings:

Donald Preziosi, “Introduction (Chapter 2)” in *The Art of Art History* (Oxford: University of Oxford Press, 1998), 63-69.

Immanuel Kant, “What is Enlightenment?” in *The Art of Art History* (Oxford: University of Oxford Press, 1998), 70-75.

Immanuel Kant, “The Critique of Judgement (excerpt)” in *The Art of Art History, New Edition* (Oxford: University of Oxford Press, 2009), 62-79.

G.W.F. Hegel, “Philosophy of Fine Art” in *The Art of Art History, New Edition* (Oxford: University of Oxford Press, 2009), 80-88.

Dana Arnold, Chapter 4 “Thinking about Art History” in *Art History: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 76-89.

Optional Readings:

David E. Cooper, “Immanuel Kant” in *Key Writers on Art: From Antiquity to the Nineteenth Century*. Ed. Chris Murray (London: Routledge, 2003), 121-125.

Gary Shapiro, “G.W.F. Hegel” in *Key Writers on Art: From Antiquity to the Nineteenth Century*. Ed. Chris Murray (London: Routledge, 2003), 140-145.

Week 3B (January 21) Aesthetics, Iconography, and Style II

Required Readings:

Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art" in *The Art of Art History, New Edition* (Oxford: University of Oxford Press, 2009), 220-235.

Suzanne Preston Blier, "Words about Words about Icons: Iconology and the Study of African Art." *Art Journal*, Vol. 47, No. 2 (Summer, 1988): 75-87.

Dana Arnold, Chapter 2 "Writing Art History" in *Art History: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 29-53.

Dana Arnold, Chapter 5 "Reading Art" in *Art History: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 90-104.

Optional Readings:

Juliet Graver Istrabadi, "Erwin Panofsky" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 193-198.

Week 4A (January 26) Modernism's Impact

Required Readings:

Jonathan Crary, "Modernity and the Problem of the Observer" in *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge: MIT Press, 1990), 1-24.

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in *Art in Modern Culture: An Anthology of Critical Texts*. Eds. Francis Frascina and Jonathan Harris (New York: HarperCollins, 1992), 297-307.

Clement Greenberg, "Modernist Painting" in *Modernism: Challenges and Perspectives*. Eds. Monique Chefdor et al. (Chicago: University of Illinois Press, 1986), 17-24.

Z.S. Strother, Irena Buzinska, and Jeremy Howard, "Introduction to Matvejs, Markov and 'Primitivism'" in *Vladimir Markov and Russian Primitivism: A Charter for the Avant-Garde* (Surrey: Ashgate Publishing Ltd., 2015), 1-21.

Optional Readings:

Marcus Bullock, "Walter Benjamin" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 36-41.

Paul Barlow, "Clement Greenberg" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 129-134.

Week 4B (January 28) Marxism & Social Art History

Required Readings:

Karl Marx, "Section 1: The Two Factors of A Commodity," and "Section 2: The Twofold Character of the Labour Embodied in Commodities" in *Capital, Volume One*. <http://www.marxists.org/archive/marx/works/1867-c1/ch01.htm#S1>

O. K. Werckmeister, "Marx on Ideology and Art." *New Literary History* 4.3 (1973): 501-519.

T. J. Clark, "On the Social History of Art" in *Image of the People: Gustave Courbet and the 1848 Revolution* (Berkeley: University of California Press, 1999), 9-20.

Cecelia F. Klein, "Masking Empire: The Material Effects of Masks in Aztec Mexico." *Art History*, Volume 9, No. 2 (June 1986): 135-143; 150-163.

Optional Readings:

Richard Drake, "Karl Marx" in *Key Writers on Art: From Antiquity to the Nineteenth Century*. Ed. Chris Murray (London: Routledge, 2003), 156-160.

Jonathan Harris, "T.J. Clark" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 59-63.

Week 5A (February 2) Semiotics & Psychoanalysis

Required Readings:

Kaja Silverman, "Chapter 1: From Sign to Subject, A Short History" (excerpt) in *The Subject of Semiotics* (New York: Oxford University Press, 1983), 3-25.

Roland Barthes, "The Rhetoric of the Image" and "The Death of the Author" in *Image, Music, Text* (New York: Hill and Wang, 1977), 152-163; 2-6.

Keith P.F. Moxey, "Semiotics and the Social History of Art." *New Literary History*, Vol. 22, No. 4, *Papers from the Commonwealth Center for Literary and Cultural Change* (Autumn, 1991): 985-999.

Optional Readings:

Mary Bittner Wiseman, "Roland Barthes" in *Key Writers on Art The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 16-20.

Week 5B (February 4) Semiotics & Psychoanalysis II

Required Readings:

Jacques Lacan, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience" in *Ecrits: a selection*. Trans. Alan Sheridan (Virginia: Tavistock Publications, 1980), 1-7.

Laura Mulvey, "Visual Pleasure and Narrative Cinema" in *The Feminism and Visual Culture Reader*. Ed. Amelia Jones (London: Routledge, 2003), 44-52.

Mieke Bal and Norman Bryson, "Semiotics and Art History," (excerpt: "Psychoanalysis as a Semiotic Theory") *The Art Bulletin*, Vol. 73, No. 2 (June 1991): 195-202.

Meike Bal, "The Knee of Narcissus" in *Looking In: The Art of Viewing* (Amsterdam: G+B Arts International, 2001), 239-257.

Optional Readings:

David Macey, "Jacques Lacan" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 151-155.

Norman Bryson, "Mieke Bal" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 11-15.

Mieke Bal, "Norman Bryson" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 54-58.

Week 6A (February 9) Poststructuralism & Postmodernism

Required Readings:

Michel Foucault, "Panoticism" in *Discipline and Punish* (New York: Vintage Books, 1995), 195-228.

Catherine Belsey, "Chapter 4: Difference or Truth?" in *Poststructuralism: A Very Short Introduction* (Oxford: Oxford University Press, 2002), 69-88.

Optional Readings:

David Macey, "Michel Foucault" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 98-102.

Week 6B (February 11) Poststructuralism & Postmodernism II

Required Readings:

Jean-Francois Lyotard, "Introduction" and "What is Postmodernism?" in *The Postmodern Condition: A Report on Knowledge*. (Minneapolis: University of Minnesota Press, 1979), xxiii-xxv; 71-82.

Jean Baudrillard, "Procession of the Simulacra" in *Simulacra and Simulation*, Trans. Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1995), 1-9.

Ziauddin Sardar, "Do not adjust your mind: Post-modernism, reality, and the Other." *Futures* 25(8) (October 1993): 877-893.

Michael Fried, "Art and Objecthood." *Art Forum* 5 (June 1967): 12-23.

Optional Readings:

Mike Gane, "Jean Baudrillard" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 21-25.

Stuart Sim, "Jean-Francois Lyotard" in *Key Writers on Art: The Twentieth Century*. Ed. Chris Murray (London: Routledge, 2003), 173-177.

Week 7A (February 16) Orientalism, Post-colonialism, & Decolonial Theory

Required Readings:

Edward W. Said, "Introduction" in *Orientalism* (New York: Vintage Books, 1978), 1-28.

Linda Nochlin, "The Imaginary Orient" in *The Politics of Vision: Essays on Nineteenth Century Art and Society* (New York: Harper & Row, 1989), 33-59.

Homi Bhabha, "On Mimicry and Men: The Ambivalence of Colonial Discourse." *October* Vol. 28 (Spring 1984): 125-133.

Igor Zabel, "Women in Black." *Art Journal* 60.4 (Winter 2001): 17-25.

Week 7B (February 18) Orientalism, Post-colonialism, & Decolonial Theory II

Required Readings:

Christin J. Mamiya, "Nineteenth Century French Women, the Home, and the Colonial Vision: Les Sauvages de la Mer Pacifique Wallpaper." *Frontiers*, Vol. 28, Nos. 1 & 2 (2007): 100-120.

Elisabeth L. Cameron, "The Fieldworker and the Portrait: The Social Relations of Photography" in *Portraiture and Photography in Africa*. Eds. John Peffer and Elisabeth L. Cameron (Bloomington: Indiana University Press, 2013), 141-173.

Gayatri Chakravorty Spivak, "Sign and Trace" in *An Aesthetic Education in the Era of Globalization* (Cambridge: Harvard University Press, 2012), 484-499.

Walter D. Mignolo, "Response: Las Meninas: A Decolonial Response." *The Art Bulletin*, Vol. 1/2 (March-June 2010): 40-47.

Week 8A (February 23) Feminism, Gender, & Sexuality

****Note: We will be screening David Croenberg's film *M. Butterfly* in class. This screening is required. Readings will be discussed in section but should be read before class.****

Required Readings:

Chantra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Boundary 2*, Vol. 12/ 13, Issue 3/1 (Spring/ Fall 1984): 333-358.

José Esteban Muñoz, "Introduction: Performing Disidentification" in *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999), 1-34.

Week 8B (February 25) Feminism, Gender, & Sexuality II

Required Readings:

Judith Butler, "Performative Acts and Gender Constitution" in *The Feminism and Visual Culture Reader*. Ed. Amelia Jones (London: Routledge, 2003), 482-492.

Tamar Garb, "Modeling the Male Body: Physical Culture, Photography and the Classical Ideal" in *Bodies of Modernity: Figures and Flesh in Fin-de-Sicle France* (New York: Thames and Hudson, 1998), 55-79.

Rey Chow, "The Dream of a Butterfly" in *Ethics after Idealism: Theory-Culture-Ethnicity-Reading*. (Bloomington: Indiana University Press, 1998), 74-97.

Donna Haraway, "The Persistence of Vision" in *The Visual Culture Reader*. Ed. Nicholas Mirzoeff (New York: Routledge, 2002), 677-684.

John R. Clarke, "Just Like Us: Cultural Constructions of Sexuality and Race in Roman Art." *Art Bulletin*, Vol. LXXVII, Number 4 (December 1996): 599-603.

Week 9A (March 1) Race

Required Readings:

Frantz Fanon, "The Fact of Blackness" in *Black Skin, White Masks* (New York: Grove Press, 1967), 257-265.

Martin A. Berger, "Race, Visuality, and History." *American Art*, 24.2 (Summer 2010): 104-109.

Derek Conrad Murray, "Mickalene Thomas: Afro-Kitch and the Queering of Blackness." *American Art*, 28.1 (Spring 2014): 9-15.

Pauline de Souza, "Implications of Blackness in Contemporary Art" in *A Companion to Contemporary Art Since 1945*. (Oxford: Blackwell, 2006), 356-377.

Kymerly N. Pinder, "Biraciality and Nationhood in Contemporary American Art." *Third Text* 14, no. 53 (2000): 43-54.

Michelle Alexander, "The War on Drugs and the New Jim Crow." *Race, Poverty & the Environment*, Vol. 17, No. 1, 20th Anniversary Issue (Spring 2010): 75-77.

Week 9B (March 3) Race II

Required Readings:

Michael Rogin, "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice" *Critical Inquiry*, Vol. 18, No. 3. (Spring, 1992): 417-453.

Richard Dyer, "Chapter 1: The Matter of Whiteness" in *White Privilege: Essential Readings on the Other Side of Racism*. Ed. Paula S. Rothenberg (New York: Worth Publishers, 2005), 9-14.

Aida Mancillas, Ruth Wallen, and Marguerite R. Waller, "Making Art, Making Citizens: Las Comadres and Postnational Aesthetics" in *With Other Eyes: Looking at Race and Gender in Visual Culture*. Ed. Lisa Bloom (Minneapolis: University of Minnesota Press, 1999), 107-132.

Week 10A (March 8) New Directions in Visual Studies: Activism, Social Practice & Ecology

Required Readings:

Gregory Scholette, "Delerium and Resistance after the Social Turn," *Field*, Issue 1 (Spring 2015): 95-138.

Jacques Ranciere, "The Paradoxes of Political Art" in *Dissensus: On Politics and Aesthetics* (London and New York: Continuum, 2010), 134-151.

Week 10B (March 10) New Directions in Visual Studies: Activism, Social Practice & Ecology II

Required Readings:

Nicholas Mirzoeff, "The Right to Look." *Critical Inquiry*, Vol. 37, No. 3 (Spring 2011): 473-496.

Nicholas Mirzoeff, "How Ferguson and #BlackLivesMatter Taught Us Not to Look Away." *The Conversation* (August 10, 2015). <https://theconversation.com/how-ferguson-and-blacklivesmatter-taught-us-not-to-look-away-45815>.

T.J. Demos, "The Post-Natural Condition: Art after Nature," *Artforum* (April 2012): 191-97.

Yates McKee, "Art after Occupy: Climate Justice, BDS and Beyond," *Waging Nonviolence* (July 30, 2014). <http://wagingnonviolence.org/feature/art-after-occupy/>.

Reading Journal ideas—HAVC 100A

To supplement your content-focused journal entries, these are a few examples of informal assignments that will help them read like a writer: i.e. to note rhetorical features they can practice in their own writing. I will come up with more as we go along and condense these. I am just drafting and brainstorming right now.

--Reverse outline of one of your assigned readings.

See pp K-M of Handouts and Lessons for example.

Practice subordinating relationships between claims, supporting reasons and evidence, and examples in order to encourage students to do the same with their own formal outline (i.e. define and develop relationship between key ideas and moves in their paper rather than gesturing at general subjects they will cover.) E.g.

I. Claim

A. Reason or evidence supporting your claim

1. relevant example of anecdote

--Locate what you think is the most complete iteration of a thesis statement in the reading. Place an asterisk after it. If the thesis is composed of multiple ideas that are not articulated in one single sentence or area of the text, then make note of these various statements and place asterisks next to them. Next, look for the main ideas, reasons, and evidence throughout the text that supports the thesis. Underline these main supporting ideas. In your journal, write down the thesis (even if it is several sentences) followed by a bullet outline of the primary supporting ideas. Include the page number where each idea can be found in parentheses following the sentence. If the original sentences are too long to appear in a bullet outline, then paraphrase the main ideas in your own words.

--Who do you think is the intended audience of this piece of writing? What is the writer's purpose in communicating with this readership? E.g. to help them to understand basic concepts in the field? To argue on behalf of a specific and nuanced understanding of a shared body of knowledge in the field? To introduce a whole new theory that changes the field or brings new perspectives to it? To place different thinkers in conversation with each other (for what purpose?). Write down 3 instances in the text that help you answer this question and briefly analyze *how* the writer accomplishes his/her purpose with this specific audience. That is, discuss both the content of these passages *and* the rhetoric. What are the rhetorical or formal features of the passages that help you determine who the intended readership is. Are the rhetorical strategies effective in reaching this audience?

--Choose a particularly dense or difficult passage from one of today's readings. Reread it several times, making notes about the writer's main ideas. Now, try to paraphrase the passage in your own words, striving for clarity without losing the specificity of the interesting, complex idea.

--A fun way to practice putting different sources in conversation with each other:

Having read _____ and _____ today, write a one page dialogue between these authors that addresses the question of _____. Imagine a setting (café, Q & A following a panel discussion, etc.) that might determine the formality or informality or their responses to one another. If the t and determined. If they seem to be natural allies on this issue, have them reiterate their main ideas on the subject (quotes are fine as are paraphrases) in an attempt to push each others' thinking forward. Perhaps they end up teaching each other something new? I.e., perhaps you come up with a synthesis of their ideas that leads to a new insight? If so, summarize this new idea so you could perhaps use it later in your own writing.

--Refer to the Genre Tool kit [note: I have uploaded a sample used in a different course to Teaching Materials; I would radically simplify it and focus it on the kinds of readings you're assigning]. Perform "genre analysis" of a reading from the syllabus {L & E choose?} Later, you will do this again on one of the readings from your annotated bibliography. List features of this writing that help you to understand typical rhetorical elements that compose this kind of writing (e.g. formal analysis of an artwork; Literature review analyzing the most credible and current scholarship on the artwork; Scholarly article with a original thesis; historical overview; critique of an artwork or exhibit; original theoretical writing; etc.)

Writing journal entries in preparation for assignment 1: Formal analysis of the selected artwork

Pre-writing: week 1-2. Formal analysis due week 3.

Sample pre-writing notebook questions—choose among as you wish. I'll organize more by date, narrow down, and jazz things up, but these are pre-writing samples that could help lead to a better final draft.

- A) How to select the artwork; where to look.

Question for E & L: criteria, if any, for selecting artwork?

Find at least 2 particular artworks--at least one from the museum, and others from appropriate source [*E & L: list places to look*]- that you are drawn to. While you are looking, also note 2 artworks you are not drawn to. For each of these works, list or free-write all the reasons you are drawn (or not drawn) to these artworks; drawn (or not drawn) to explore them; and whether or not you “like” them. What do you like/dislike? What about your own background or field of interests/inquiry do you think brings you to or repels you from these artworks? What do you want to know more about? What are they “saying” to you?

- B) Form/content: Describe everything you see. What formal elements do you notice? What ideas do they communicate? What ideas occur to you as a result of describing the formal features of the work? I.e., how is form an extension of content? What seem to be the intentions embodied or expressed in the artwork? Beyond intention, which elements capture your attention and elicit response? Is there a pattern of elements working to produce meaning?

C) Read Sayres [or equivalent], then look anew at the artwork. Now that you have a vocabulary to think through form, what additional features are you noting? [List sample formal features here]. What ideas do they communicate?

- D) Theory/ideas: Are there any ideas from the readings, lectures, discussions, and field trip to date that are informing your selection, or that you want to explore more through this selection? Explain. Skim the syllabus and look ahead to weekly themes. Though you haven't yet read the texts associated with these themes, are there themes you could imagine wanting to explore through some artwork? Would your current list of likely artworks potentially enable you to engage with any of these themes?

Pre-research:

- A) Identify the genre of your artwork or write down genred elements. Do a search using library.ucsc.edu [see Library exercise in New Teaching Materials/Sample assignment drafts] and find 3 articles (or chapters or encyclopedic entries) that write about examples from your genre. What kinds of issues are they writing about? What formal elements are they describing? How do the formal elements add up to some initial ideas about the work?

Feel free to read about your actual artwork or artist if there is research available. Take notes, and let the information guide your selection of the artwork.

- B) Write down key concepts of the fields of Art History and Visual Studies from Week one's readings. What are particular contexts through which you could view any artwork? Narrow: what are contexts through which you could view the top three artworks you are considering?

Annotated Bibliography assignment

(Some draft ideas to potentially combine w/your current strong assignment. If you could upload your assignments as Word docs, I could add info directly in — which you can always remove ☺. Are you using MLA or Chicago citation style?)

Due date:

First, complete the required library tutorials that teach or remind you how to locate and evaluate credible sources within library.ucsc.edu. Next, read over the following infographic, “Know Your Sources,” to further help you select appropriate sources for this assignment:

<http://www.pcc.edu/library/scripts/know-your-sources/index.html>

Find *_#_ suitable* sources to support your proposed topic and argument for your proposed researched position paper, and write an annotated bibliography (approximately 1-2 paragraphs per entry with correctly formatted Chicago citations) for each.

Two sources should provide background information to your project (choose relevant contexts such as region, time period, genre, artist, etc.) and should be found using an encyclopedic source such as Gale Virtual Library.

Two or more sources should be scholarly articles found using the library.ucsc.edu article databases appropriate to your subject (see sample list of databases).

Two or more sources should be from relevant books in the field (note that you may summarize a chapter from the book rather than the entire book).

The remaining sources can consist of an appropriate combination of scholarly articles and books and, if appropriate, you may also refer to primary materials, curatorial materials, or serious non-scholarly articles from sources such as *Art Forum*, etc.

Follow the Chicago format and include the following three elements in your annotated bibliography:

1. **Content summary:** provide a general summary of the content of the source selected.
2. **Evaluation of source:** analyze the suitability and credibility of the source selected based on the criteria, including the author’s credentials; your analysis of his/her bias; the currency of the piece; how scholarly it is.
3. **Application:** explain how each selected source could be used in your researched position paper to support the argument or case you are making.

WHAT IS AN ANNOTATED BIBLIOGRAPHY?

An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (usually about 150 words) descriptive and evaluative paragraph: the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited.

ANNOTATIONS VS. ABSTRACTS

Abstracts are the purely descriptive summaries often found at the beginning of scholarly journal articles or in periodical indexes. Annotations are descriptive and critical; they expose the author's point of view, clarity and appropriateness of expression, and authority.

THE PROCESS

Creating an annotated bibliography calls for the application of a variety of intellectual skills: concise exposition, succinct analysis, and informed library research.

First, locate and record citations to books, periodicals, and documents that may contain useful information and ideas on your topic. Briefly examine and review the actual items. Then choose those works that provide a variety of perspectives on your topic.

Cite the book, article, or document using the appropriate style.

Write a concise annotation that summarizes the central theme and scope of the book or article. Include one or more sentences that (a) summarizes content, (b) evaluates the source, and (c) explains how this work illuminates your bibliography topic.

PURPOSE

Writing an Annotated Bibliography helps you to learn more about your research topic and encourages you to read your sources carefully and critically, assessing whether and how to integrate them into *your* argument. Since your purpose in this essay is to support a narrow, grounded, and challenging thesis, writing an annotated bibliography helps you develop a thesis that is arguable and relevant. I.e. you will find out diverse and current perspectives on your issue, and be able to respond to these with your own viewpoint.

EXAMPLE

This example uses the MLA format for the journal citation. [*I will change to Chicago; I can also find a better example suited to your field*]

Please refer to the OWL Purdue site for help with documenting and formatting different kinds of sources. <https://owl.english.purdue.edu/owl/resource/717/01/>

Goldscheider, Frances Kobrin, Linda J. Waite, and Christina Witsberger. "Nonfamily Living and the Erosion of Traditional Family Orientations Among Young Adults." *American Sociological Review* 51 (1986): 541-554.

The authors, researchers at the Rand Corporation and Brown University, use data from the National Longitudinal Surveys of Young Women and Young Men to test their hypothesis that nonfamily living by young adults alters their attitudes, values, plans, and expectations, moving them away from their belief in traditional sex roles. They find their hypothesis strongly supported in young females, while the effects were fewer in studies of young males. Increasing the time away from parents before marrying increased individualism, self-sufficiency, and changes in attitudes about families. In contrast, an earlier study by Williams cited below shows no significant gender differences in sex role attitudes as a result of nonfamily living.

With thanks to Cornell University libraries for contributions to this hand-out.

HAVC 100A: Writing Assignment Sequence Overview

Your final researched position paper, a 7-10 page essay due (wk 11), is a culmination of the disciplinary writing competencies you will develop in a series of discrete assignments throughout the term. Each assignment will help you develop the necessary content and/or skills to complete a thoughtfully researched and supported argument. Each step in the process is important--and graded--unto itself, but the final product synthesizes the following practices: formal analysis, research, organization, and argumentation.

Also important are the required informal notebook assignments that enable you to develop the necessary ideas and writing skills for each formal stage of this extended research project. The notebook assignments will be assigned weekly, but you are able to preview the short description and due dates of the following formal writing assignments below, and the longer explanation of each assignment in the following pages.

[More here about the interrelationship of the formal assignments?]

1. **The Formal Analysis paper**, due (wk 3?), is a 1-2 page detailed description of the work you have chosen from the image database on eCommons.
A one-page preliminary proposal for your research project is due the same day.
2. **The Annotated Bibliography**, due (wk 5?), is a series of 10 critical summaries of the most relevant sources on your chosen visual object, or issues related to your object.
A one-page revised proposal for your research project, based on your current research and analysis, is due same day.
3. **The Introduction to your research paper, with a working thesis**, due (wk 7?)_is a 2-3 page draft of your paper, introducing your topic, argument, and methodology to date.
A one-page bullet outline enumerating your paper's main ideas is due the same day.
4. **The Formal Outline of your research paper**, due (wk 9) is a 1-2 page detailed map of your paper, with fully formed, sequenced, and subordinated steps in your argument.
A one-page draft of your abstract, containing your complex thesis, is due the same day.
5. **The Research Paper**, due (wk 11), is a 7-10 page researched position paper in which you develop an original argument and scholarly conversation with at least 10 credible, appropriate sources in a well-crafted piece of writing that correctly cites your sources.
A one-page abstract with your complex thesis (concise argument) is your cover sheet.

HAVC 100A: Approaches to Visual Studies
Research Paper assignment
Due date

The purpose of the research paper is to demonstrate your ability to perform advanced research on your chosen visual culture artifact and to use your findings to:

a) Enter into a scholarly conversation with others who have written about this work or issues related to the work

AND

b) develop your own approach to the critical analysis of the work, while building an original argument that is sustained throughout the paper.

Your final essay is the most complex project of the term. As such, its development will be broken up into discreet stages in the assignment sequence. Your paper should synthesize writing and research sub-skills you have been developing all term, including:

- Formal analysis
- Credible and relevant research
- A sustained argument with a well-crafted thesis

The essay should *frame* and *synthesize* relevant research and course readings in light of your evolving topic and thesis. As such, the essay should not be a disjointed series of source summaries, but a unified piece of analytical writing that relates the sources to your argument, and puts them in conversation with each other. It should be an organized, shapely piece of writing that stands on its own.

You may draw from any of the methods, theories, and approaches that appear in the texts we have read as well as any outside approaches that you find interesting or appropriate (feminist studies, semiotics, social art history, critical race studies, etc.) Your paper should include some indication of what approach or combination of approaches you are taking. You must have an argument, with a clear thesis statement (described below). Make sure your supporting evidence properly grounds your thesis statement.

Format

- Papers must be 7-10 double-spaced typed pages in a readable font with one-inch margins all around, and numbered pages.
- Your cover page must be an abstract of your paper's main arguments (see below).
- Include an interesting title (beyond "Researched position paper")
- Cite all outside sources and provide a bibliography. Citations must conform to the format of the Modern Language Association. For details of MLA style see http://library.ucsc.edu/ref/howto/mla_citations.html and <https://owl.english.purdue.edu/owl/resource/747/01/>
- Papers not meeting these minimum requirements will be returned for correction and graded as late.

Research requirements

You are asked to perform research related to your chosen visual object that results in an original sustained argument about the object's *significance* in relation to your topic. To date, you have completed a number of research steps to help you develop the library literacy necessary to fulfill this assignment's objectives, and to engage in scholarly analysis within future HAVC courses:

- Library research exercise: gave you tips for
 - selecting and navigating relevant databases at library.ucsc.edu to find appropriate reference materials, scholarly articles, and books
 - citing your sources correctly using the MLA citation method
- Research proposal: required you to become familiar with background information about your object and topic by
 - asking you to pose questions about the object and related contexts (period, region, media, genre, artist or maker, etc.)
 - performing background research using appropriate references sources (e.g. Oxford Art Online, The Grove Encyclopedia series, etc.)---**CUT?**
- Annotated bibliography: required you to build on the skills developed above--navigating appropriate sources in order to ask informed questions that lead to helpful keywords and fruitful searches--in order to
 - locate the most credible and relevant scholarship on your visual artifact and other related contextual issues
 - select sources that will enable you to pursue and support *your* argument
 - learn how to write detailed summaries that include specific claims
 - learn to evaluate their credibility/currency in the field (critical summary)

Source and citation requirements:

- Your focus should be upon the quality and appropriateness of your sources [add a little here about "appropriate" from E & L's p.o.v.].
- You must find, select, and **integrate at least 10 appropriate sources** into your research paper. You are not required to integrate all of the sources from your annotated bibliography into your research paper, since your topic and approach will likely evolve during the drafting process. Ultimately, *your argument* will govern which sources and how much of any given source you will use to support your own line of inquiry (see Writing Requirements).
- Following the MLA documentation guidelines, properly cite all sources—internally and externally--including not only quotes, but paraphrases of ideas and research that is not your own. See <http://library.ucsc.edu/help/howto/why-cite-your-sources> . Plagiarism can and will result in not passing and possible suspension from the University. See UCSC's Rules of conduct: <http://www2.ucsc.edu/judicia/hadbook.shtml>.

Writing requirements:

Because this is a paper with an argument, you will need a thesis statement. Conventionally placed in the introductory paragraphs of your paper, your thesis does more than summarize the arguments of your sources. It makes an arguable claim (your readers could agree or disagree with your stance), and supports it with appropriate reasoning and evidence. The thesis is an interpretation of the *significance* of your subject. While your thesis should be written in response to a larger scholarly conversation, it is important to do more than repeat the assertions of other authors; every time you summarize or quote passages, do so to advance your thesis. Ideally, your thesis should be complex enough that you can explore its significance across a range of related issues in the paper, expanding the implications of your argument without losing focus.

While most thesis statements appear toward the beginning of your paper, the formal choices you make in your essay should be based on your argument, purpose, and intended audience. For example, it may suit your essay's purpose to open with a narrative, anecdote, or formal analysis of your visual object, etc. Whatever stylistic choices you make, your writing and your conversation with your sources should be driven by your embedded argument. If you do not choose to place your thesis within the first paragraph or two of your actual research paper, *you nonetheless must have a thesis*.

Your thesis must appear in the abstract of your paper whether or not it appears within the first paragraph or two of your essay, and it must be a complex thesis, that not only asserts your position--as a typical single sentence statement--but *makes* your argument in miniaturized form, with supporting reasoning and evidence. Such a thesis requires a few sentences at least. See handout explaining how to write a complex thesis.

If you find your ideas are too general or are not your own, keep asking grounded, narrow, challenging questions of discreet sections of your essay or of ideas that seem too broad. Try to avoid static questions and lean toward exploratory questions to avoid the "data dump" essay. Think of your research topic in terms of a question or problem rather than a topic area. It's important to converse with and collaborate with your sources in a researched position paper so they do not overwhelm your own lines of inquiry.

You will need an **organizing principle**. The *selection* and *arrangement* process should develop your own line of your own line of thought. Be guided by your formal outline, but be willing to shift its elements to account for your evolving argument.

Support your argument with sufficient **textual analysis** of your key sources and **formal analysis** of your visual object. Focus on both the content and form of text and objects.

- 1) Rhetorical analysis: analyzing *how* the writing affects *what* is being said
- 2) Content-focused analysis: analyzing the ideas in the text
- 3) Intertextual analysis: analyzing the relationship between passages from 2+ texts
- 4) Formal analysis: analyzing how the formal features of your visual object add up to a larger significance that supports your argument

Library Research exercise

Read through the links on the History of Art and Visual Culture Research Guide:

Primary Collections: <http://guides.library.ucsc.edu/c.php?g=119695&p=780853>

Read through Research Assistance; Research Collections; Primary Collections; Topic Overviews; Citation Management.

[Add more here about the HAVC Course guide components at <http://guides.library.ucsc.edu/havc> and how to use them).

For additional help learning how to create a more efficient search by generating useful key terms, tips for navigating scholarly article databases, and Cruzcat, you can find an Online tutorial here: <http://guides.library.ucsc.edu/c2online>

You are welcome and encouraged to use this tutorial to help you locate credible background materials on your topic before submitting your research proposal; for your annotated bibliography; and throughout the composition of your essay. You can also refer to the citation section at the end of the tutorial if you need help citing your sources for the annotated bibliography and formal essay (MLA style, internally and externally). Plagiarism is never acceptable: attribute all quotes and paraphrases to your source.

Though the target audience is Writing students, the lessons are valuable for anyone engaged in a research project. The HAVC Course guide contains a wealth of library sources targeted to your field, and you should make use of these sources. The site does not include an in-depth tutorial.

The focus of this exercise should be upon 1) generating a wealth strong **search terms** in order to find 2) **reference materials** (encyclopedic materials) that will provide background information on topics you're interested in. Reading brief background entries on a range of topics is fast and good investment of your time. Doing so will help you choose a topic that you want to invest some time in and help you narrow your topic as you learn about related terms and ideas in the encyclopedic entries. You should also try to find some 3) related **scholarly articles**, and 4) **books**, using Cruzcat and Melvyl. Also, 5) **create a research file** where you keep track of the bibliographic information and navigation history of your searches so you can locate them again and cite them correctly. Finally, review the 6) **citation** section at the end of the tutorial. You are responsible for citing your sources correctly using the MLA method.

Exercise:

Go to <http://guides.library.ucsc.edu/c.php?g=119695&p=780853> Follow the online tutorial (Lesson 1: Search Terms and Keywords; Lesson 2: Finding Scholarly articles; Citations. Then

- 1) Generate key terms according to the tutorial's advice
- 2) Find some reference materials (background information) related to your potential topic for your research project using encyclopedic sources like Gale Virtual Reference Library (a link to Gale is at end of Lesson 1)
- 3) Search at least one article database and find at least one article (Lesson 2)
- 4) Review the Citations section at the end of the tutorial
- 5) Find and record titles/call numbers of books using Cruzcat and Melvyl
- 6) Create a research file of all your searches & citation information