HAVC 100A: Approaches to Visual Studies  
Summer Session I 2014 (June 23 – July 23, 2014)  
Mondays and Wednesdays, 1-4:30PM  
Porter D245

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Office Hours: Mondays, 10-12PM and by appointment

Course Objectives
This course offers students an introduction to methods and theories in the study of the History of Art and Visual Culture. It aims to familiarize students with these theories through reading original theoretical literature, examining how prominent scholars have applied these methods and theories, and practicing the methods through research and writing. 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 emphasizes these areas. To that end, students will apply different approaches introduced by the course to a single work of art in a series of cumulative papers. These papers will thus reflect a dual transformation of analysis and writing technique. Grades will hinge, in large part, on the quality of one's writing assignments and the development of ideas and writing throughout the quarter. However, the ability to engage with the material, to read closely, and to demonstrate active participation in the learning experience is also vital. A portion of the grade will reflect class participation and preparation.

Course Requirements & Evaluations:
The course is made up of lectures, seminar-style discussions, and student presentations.

Writing Assignments (60% of grade)
The course requires completion of three writing assignments. A class presentation is also required and has a written component. See the Presentation section for more information.

Each student will choose one work of art to research throughout the quarter. In preparation for the writing assignments, students must submit their selected artwork, including all relevant “museum card” details, to me on the second day of class (Wednesday, June 25).

The writing assignments are as follows:

1. A formal analysis of the selected artwork (3-5 pages double-spaced in 12-point Times New Roman with 1” L and R margins) and an annotated bibliography of approximately ten of the most significant sources on the artwork (due July 2)

2. An analysis of the artwork using one method previously discussed in class (6-7 pages double-spaced in 12-point Times New Roman with 1” L and R margins, due July 14)

3. An analysis of the artwork using a second method previously discussed in class (9-10 pages double-spaced in 12-point Times New Roman with 1” L and R margins, due final
Guidelines for each assignment will be given out on the due date of the previous writing assignment. Students are expected to make use of feedback on each of their assignments in preparing subsequent papers.

**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.**

**Presentation (15% of grade)**
Each student is required to conduct a formal presentation that incorporates one reading. This will be a short, professional conference-type presentation, 10-minutes in length, which introduces the main points of a reading and applies the reading and its methodologies to an analysis of an artwork. I encourage you to analyze the artwork you have chosen for the course. Think of this as an opportunity to work out ideas of analysis that you will apply in your writing assignments. These presentations should be written out completely in 3-5 pages of text, which will be turned in to me. Further instructions will be distributed on the first day of class.

Upon prior arrangement with me, up to two students may collaborate on a presentation. These presentations should include two artworks (one per student), two texts, and will be 20-minutes long.

**Participation & Attendance (25% of grade):**
This is a very short course! Absences without a valid, documented excuse will result in failing the class. All missed lectures must be made up. Discuss these details with me as soon as you have missed or know you will miss a class.

Frequent tardiness (10 or more minutes late to class, arriving late after class breaks) will impact your grade. Plan accordingly.

Students are expected to complete the readings BEFORE they come to class. Students must bring the reader to every class and be prepared. All readings appear in a required Course Reader, which is available for purchase at the Baytree Bookstore.

Students will keep a Reading Journal throughout the quarter. This journal should include a brief reflection on the readings for the day, 2 quotations, and 1 open-ended written question for each reading assigned. I encourage you to ground your thoughts in visual examples. The Reading Journal forms a core part of the participation grade. I will check journals at every class meeting. I will both solicit volunteers and randomly select students to share their reflections with the class.

**Performance and Evaluation:**

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

Overall performance translates into letter grades as follows:

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.

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.

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.

**Standards of Academic Integrity:**
All students are expected to uphold UCSC standards of academic integrity. 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 www.ucsc.edu/academics/academic_integrity

**Accommodation:**
If you qualify for classroom accommodations because of a disability, please submit your “Accommodation Authorization Letter” from the Disability Resource Center (DRC) to me as soon as possible. Contact DRC by phone (831-459-2089) or by email (drc@ucsc.edu) for more information.

**In-class rules:**
I do not want laptop computers, tablets, and the like in the classroom. I encourage you to take notes by hand and transcribe them electronically at a later date. I may grant an exception to those students with special needs. See me if you have questions or concerns.

**Course Schedule:**

NOTE: 1. Daily Reading Journal entries are due at the beginning of each class period.
2. In order to keep costs down, I have not included the optional readings in the Course Reader. They are available on ECommons. Please print these out if you would like to include them in discussion. You are not required to include summaries of these texts in your weekly Reading Journals.

Week 1A (June 23): Introduction: Perspectives (and Citations)

**Reading:**


- **Handouts distributed & discussed in class:**
Optional Reading:
- Raymond Williams. “Art,” “Culture,” and “Western” from *Keywords: A Vocabulary of Culture and Society*. Oxford: Oxford University Press, 1983. [Note: the PDF posted on ECommons includes the COMPLETE volume. Feel free to peruse this text at your leisure. We will only discuss these three terms in class, but you are welcome to bring other terms to the discussion.]

Week1B (June 25): Disciplinary Contours: Art History and Visual Studies

Writing:
Selected artwork and “museum card” details due.

Reading:


Optional Reading:

Week2A (June 30): Modernism and Utopia

Reading:


Optional Reading:


Week2B (July 2): Marxism and the Social History of Visual Culture
**Writing:**
First written assignment due.

**Reading:**


**Week3A (July 7):** Post-modernism and the Individual

**Reading:**


**Optional Reading:**


**Week3B (July 9):** Orientalism/ Post-Colonialism

**Reading:**


**Optional Reading:**

Week4A (July 14): Gender Constructions

Writing:
Second written assignment due.

Reading:


Optional Reading:

Week4B (July 16): Critical Race Studies

Reading:


Optional Reading:

Week 5A (July 21): Museums and the Issue of Display

Reading:


Optional Reading:

Week 5B (July 23): Future Directions: Politics, Worlding, and the Post-Visual

Writing:
Third written assignment due.

Reading:


Optional Reading: