



Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

Semester: Spring

Course Prefix: ARTH

Course Title: Introduction to Art History
Research and Methodology

Year: 2025

Course and Section #: 2800-001

Credits: 3

Course Description

Develops needed skills to research in various fields related to the visual arts. Teaches how to prepare and organize a research paper. Focuses on historical methodologies. Studies critical reading, thinking, and writing. It is strongly recommended that students take this class by their second year or before taking upper-division Art History courses.

Course Attributes

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

Other: *Click here to enter text.*

Instructor Information

Instructor Name: Katherine Jackson

Student Learning Outcomes

1. Develop a basic knowledge of Art History as a discipline and a survey of methods used to approach the art object.
 2. Improve academic reading skills and proficiency.
 3. Have a better understanding of how academic arguments are formulated and how authors organize their writing.
 4. Strengthen research skills and focus dedicated to one project. Improve writing and presentation skills.
 5. Improve critical thinking by presenting your own researched position in the form of discussion, writing, research, and presenting
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Course Materials and Texts

Excerpts from Anne D'Alleva, *Look Again! Art History and Critical Theory*, NJ: Pearson Education, 2005

Course Requirements

Course Assignments, Assessments, and Grading Policy

Grading Policy:

A 94-100

A- 90-93

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

E 0-59

Attendance and Participation (20%): Attendance and Participation at lecture is mandatory. 10 points for attendance and 10 points for participation.

Reading Group Presentation- PowerPoint + Outline (15%) Date and Group assigned first day of class: A 20 + minute presentation (total time for group) including a PowerPoint and Outline (both submitted on canvas before your assigned class period) that outlines the required readings of your assigned week and discusses them in relation to your artwork choices you have already made earlier in the semester.

Image Archive + Reflection (5%) : Choose 5 artworks from previous classes (any period/movement/style) and assemble in a PowerPoint with images and citations. Respond to a list of questions provided on Canvas in the assignment description.

Artwork Formal Analysis Paper (5%): 400 words double-spaced visual description of your chosen focus-artwork from your image archive.

Connecting Object to Source- Research Exercise (5%): 200 words double-spaced citation and summary of one ART HISTORICAL or HISTORICAL academic source (Journal/Book Chapter) in relation to your artwork chosen from your image archive. I expect you to find an academic source, cite it, summarize the author's key argument, discuss how it relates to your artwork and how you can use it in your final paper.

Paper Proposal and Annotated Bibliography (15%):

Individual Research Presentation (15%): 5 minute individual presentation on your proposal topic

Mini-Research Paper (20%): Short research paper on your artwork chosen from your image archive and analyzed through a method/approach adopted from or inspired by our class readings. T

Required or Recommended Reading Assignments

James Elkins, "Art History as a Global Discipline" in *Is Art History Global?* 2007. Pp.3-23.

Charlotte Townsend-Gault, "World art: a boundary issue," *World Art 1/1*, 2011. Pp. 37-41.

Alfred Gell, "Vogel's Net: Traps as Artworks and Artworks as Traps," *Journal of Material Culture*, 1(1), 1996. Pp. 15-38.

Linda Nochlin, "Why have there been no Great Women Artists?" *Art News*, Vol. 69, No. 9 (January 1971)

Roland Barthes, "The Death of the Author." *Image, Music, Text*, translated by Stephen Heath, Hill and Wang, 1977.

Clement Greenberg. "Abstract, Representational, and So Forth," (1954) in *Art and Culture* (Boston, 1961): 133-138.

Rosalind Krauss, "Allusion and Illusion in Donald Judd," *Artforum* (May 1966), Pp. 24-26.

Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," (1st publ. 1939) in *Meaning in the Visual Arts: Papers in and on Art History* (Princeton, 1955): 26-40.

C.S. Peirce, "The Three Trichotomies of Signs" Pp.1-3.

Peirce, C.S. (1931-1958) *Collected Papers of Charles Sanders Peirce*. Cambridge, MA: Harvard University Press; Intelext Past Masters electronic edition

Excerpt Lisa Lowe, *The Intimacies of Four Continents*. Duke University Press, 2015, Pp. 73–100.

Robert Smithson, 'A Sedimentation of the Mind: Earth Projects' *Artforum*, September, 1968, Pp. 44–50.

Kwon, Miwon. 'A Genealogy of Site Specificity' in *One Place After Another*, MIT Press, 2002. Pp. 11-33.

Chapter 2 from Shohini Chaudhuri, *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed* (London: Routledge, 2006, Pp. 31-44.

Christina Sharpe, 'The Ship', from *In the Wake*, 2016. Pp. 25-30.

Homi Bhabha, Hybridity and Third Space in ‘Border Lives: The Art of the Present’ in *The Location of Culture*, London and New York: Routledge, 1994, excerpt from Pp. 1-9.

Martha Ward, “What is Important about the History of Modern Art Exhibitions?,” in *Thinking About Exhibitions*. London: Routledge, 1996. Pp. 451-464.

Excerpt Joe Baker, In *Remix: New Modernities in a Post-Indian World*. Washington, DC: National Museum of the American Indian, 2007. Pp. 15-3.

Diana Taylor, ‘Acts of Transfer,’ in *The Archive and the Repertoire: Performing Memory in the Americas*, 2003, Pp. 16-33.

General Description of the Subject Matter of Each Lecture or Discussion

Module 1: The Discipline: What is Art History?

Module 2: The Discipline: Categories

Module 3: The Discipline: Authorship

Module 4: The Object: Formalism

Module 5: The Object: Iconology and Semiotics

Module 6: The Object: Social Networks

Module 6-7: Library and Research

Module 8: The Site: Site Specificity

Module 9: Spring Break

Module 10: Shifting Perspectives

Module 11: Shifting Perspectives Part 2 – Psychoanalysis

Module 12: The Documentation: Museum as Practice

Module 13: The Documentation: The Archive

Module 14: Student Presentations

Required Course Syllabus Statements

Generative AI

This course requires you to complete assignments that assess your understanding and application of the material. You are expected to do your own work, and the use of artificial intelligence (AI) tools, such as chatbots, text generators, paraphrasers, summarizers, or solvers, is strictly prohibited for any part of your assignments. Using these tools will be considered academic dishonesty and will be handled according to the university’s policy. If you have questions about acceptable use of AI tools, please consult the instructor before submitting your work.

Using Remote Testing Software

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of

remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at accessibilityservices@uvu.edu or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at DHHservices@uvu.edu

DHH is located on the Orem Campus in BA 112.

Academic Integrity

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

Equity and Title IX

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office

for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – TitleIX@uvu.edu – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.