



SAN DIEGO STATE  
UNIVERSITY

**ART 593: HISTORY & METHODOLOGY OF ART HISTORY**  
**FALL 2022**  
**SCHEDULE NO.: 39193 (3.0 UNITS/LECTURE)**  
**THURSDAYS , 9-11:10am**  
**Remote for the Semester**



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## COURSE INFORMATION

**Professor:** Amanda Cachia, PhD  
(she/hers)

**Class Schedule:** Thursdays, 9am –  
11:10am

**Platforms:** Canvas, Zoom

**Prerequisite:** Twelve units of upper division art history. That means 4 courses at the 400-500 levels. Required for art history majors/minors.

**Office Location:** Zoom

**Office Hours:** by appt. (on Zoom)

**Email:** [acachia@sdsu.edu](mailto:acachia@sdsu.edu)

**Zoom:**

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## COMMUNICATION

Email is best. I usually respond to email within 24 hours, except on weekends. When emailing/messaging, please use **Art 593** in the subject line and sign your name! If I have not responded after 24 hours (excluding weekends), feel free to try sending it again. For questions that involve longer responses, you may want to schedule an appointment with me (see Office Hours, above). Check Canvas and your SDSU email accounts regularly (where I'll send emails).

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## COURSE DESCRIPTION

Readings and discussions on the historiography of art and on modern methodologies for art historical research. This is a specialized course for art history majors. It will introduce you to some of the histories and methodologies of the discipline of art history from its early years to the present and aims at developing for the student a critical understanding of the discipline of art history. **Required of art history majors/ minors.**

We will ask: What is art history? What is the history of art history? What have been its goals and methodologies over the course of its history? What kinds of knowledge has art history been directed at producing? Who have been the key figures in the construction of art history? What factors affected their constructions of the discipline? How has the object of their discourse changed? How can we confront art history as an object of study and a site of theory in the twenty-first century? What methodologies engage you as you embark on the study of art history? In pursuit of these questions, we address aesthetics, history, style, meaning, identity, gender, sexuality, race/ethnicity, ability, and cultural studies.

## **LEARNING OUTCOMES**

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There shall be three areas of assessment of attainment of learning outcomes objectives:

- Class discussions, oral presentations, and papers students shall demonstrate knowledge of the methodologies of art history addressed in this course. Students must be able to name major methodological approaches and to define them;
- Students shall demonstrate the ability to fulfil the requirements set out in the instructor's assignment for the papers and discussion sessions;
- In research papers, students shall demonstrate proficiency with the library's resources and with the Internet as a research tool. Furthermore, students shall demonstrate standard use for citation of research sources, foot/endnotes, and bibliographical material in the Chicago Manual of Style.

## **COURSE MATERIALS**

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**The required books for the course will be:**

**Michael Cothren and Anne D'Alleva, *Methods and Theories of Art History*, 3rd ed. (London: Laurence King Publishing 2021).**

**Michael Hatt and Charlotte Klonk. *Art History: A Critical Introduction to Its Methods* (Manchester: Manchester University Press, 2006).**

\*Both are available for sale in the SDSU bookstore.

Other readings will be posted as PDFs or links on Canvas. All readings should be completed the week they are assigned, by the time of the related lecture, in order to participate in class activities and discussion and keep up with the lecture material.

## **COURSE SESSIONS**

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Course sessions will take place on Zoom. These sessions will be synchronous (live) and live virtual attendance is **mandatory**. This course will not return to face-to-face instruction. \*All class sessions will be close-captioned and will be recorded on Zoom, so that you can re-watch lectures. Zoom recordings will be posted to Canvas.

**You are expected to take notes on all assigned readings, videos, and lectures.** PowerPoints will also be uploaded to canvas as PDFs.

## **GRADE BREAKDOWN**

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- **10%: Attendance and Participation**
- **20% Paper One**
- **20%: Paper Two**
- **20%: Paper Three**
- **30%: Two Presentations (15% each)**

## COURSE ASSIGNMENTS

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### **Attendance and Participation (10%)**

This course is a synchronous remote course for the whole semester. Attendance and participation are requirements of this course.

Participation includes coming to Zoom class (on time), asking questions/making comments in or outside of class (on the Zoom chat function, or via email), coming to office hours, doing all the readings, and being generally actively engaged in the course. **Students must not arrive late for class** and should not leave during the class session except for cases of emergency. We will start promptly, so try to arrive a few minutes early. Please also turn off all cell phones, and refrain from texting or surfing the Internet while in class. Failure to do so will result in a lowering of your participation grade. During Zoom sessions, you are encouraged (but not required) to turn on your camera; make sure your microphone is turned off! Put your name, a picture, and preferred pronouns on your Zoom profile.

**Absences for illness or emergency are excused.** Please email me in advance if you will be absent in class. If you do not communicate with me, your absence will be counted as unexcused. Regular tardiness and absences will negatively impact your attendance and participation grade. For each unexcused absence, you will lose 1/3 of a grade point of your “Attendance and Participation” grade. Repeated or extended unexplained and unexcused absences may result in failing the course.

**Absences for illness or emergency are excused.** Please email me in advance if you will be absent in class. If you do not communicate with me, your absence will be counted as unexcused. Regular tardiness and absences will negatively impact your attendance and participation grade. For each unexcused absence, you will lose 1/3 of a grade point of your “Attendance and Participation” grade. Repeated or extended unexplained and unexcused absences may result in failing the course.

**\*If you contract COVID or have another medical emergency requiring multiple absences, let me know, and we can work together to find a solution.**

### **Papers (20% each)**

#### **Paper #1 – Is it Art? (2-3 pages), Due:**

Write a paper arguing that one of the artworks provided on a list is (or perhaps is *not*) art. Self-guided museum visit to MCASD (downtown) with proof of attendance required. Research required. More details, examples, and a grading rubric will be provided on January 26. **(Optional rewrite due:)**

#### **Paper #2 – Formal Analysis (2-3 pages), Due:**

Visually analyze your favorite work of art. It should be a painting, photograph, print, or any other kind of two-dimensional media. Museum visit encouraged, but not required. No research required. More details, examples, and a grading rubric will be provided on March 2. **(Optional rewrite due:**

**\*Rewrites will be accepted for the first two papers (based on my feedback). The rewrite must be submitted in hardcopy.** The grade for that assignment will be an average of the original grade and the grade on the rewrite. No rewrites will be accepted for any part of the final paper (Paper #3)

#### **Paper #3 – Methodological Analysis (10 pages), Final Paper Due:**

Analyze a chosen artwork from a self-guided museum/gallery visit, employing first a formal analysis and then using two other methodologies that we have discussed, such as iconography, biography, feminism, etc. Proof of museum attendance and research required. More details, examples, and a grading rubric will be provided on April 4.

**Paper #3 is broken down into 3 components:**

- April 11: Proposal due (hardcopy)
- April 20: Outline, Thesis, & Bibliography due (hardcopy)
- May 16: Final Paper due (submit to Turn-it-In on Canvas by 11am)

**\*Since this is a 500 level (upper-division undergraduate course) graduate students are expected to perform at a higher level than undergraduates and will be graded accordingly. The expectation is that the final term paper of a graduate student will be more theoretically sophisticated and that graduate students take on challenging readings for the term paper. Graduate papers should be 15 pages.**

**Formatting Guidelines:**

- Times New Roman, 12 pt. font, double spaced
- Name, Course, Paper #, and Date, top left
- Include a creative title at top (centered)
- Include images with captions (Artist, Title, Date, Medium, Dimensions, Collection).

**\*Plagiarism is unacceptable. Please watch this video prior to beginning the course:**

Scribbr, “What is plagiarism,” YouTube, January 23, 2020:

<https://www.youtube.com/watch?v=Uk1pq8sb-eo> (3 mins.)

**Presentations (15% each)**

**Presentation #1:** Prepare a 5-10 minute PowerPoint presentation in which you summarize the primary source you’ve been assigned (see list of options on Canvas). First provide a brief biography of the author. Then summarize the article's main argument and key ideas. You can include questions you had or aspects of the reading that you did not understand.

**Presentation #2:** Prepare a 10-minute PowerPoint presentation on your Paper #3 in-progress. Dates for final presentations:.

**GRADING SCALE**

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<b>93.00 – 100.00%</b>	<b>A</b>	<b>73.00 – 76.00%</b>	<b>C</b>
<b>90.00 – 92.00%</b>	<b>A-</b>	<b>70.00 – 72.00%</b>	<b>C-</b>
<b>87.00 – 89.00%</b>	<b>B+</b>	<b>67.00 – 69.00%</b>	<b>D+</b>
<b>83.00 – 86.00%</b>	<b>B</b>	<b>63.00 – 66.00%</b>	<b>D</b>
<b>80.00 – 82.000%</b>	<b>B-</b>	<b>60.00 – 62.00%</b>	<b>D-</b>
<b>77.00 – 79.00%</b>	<b>C+</b>	<b>Below 59.00%</b>	<b>F</b>

**SDSU-SPONSORED EVENTS**

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There will be several virtual and in-person events happening this spring, including lecturers in the “Amplify! Guest Speakers Series” which includes contemporary artists and design professionals, curators and art historians. There will also be a series of exhibitions and events at the university galleries. The dates and schedules of these events will be posted on Canvas when they become available. These are all optional, and do not count toward your grade in this course. They are a great way to get to see what art and design majors are up to and to get to know others in the School of Art + Design.

## **GRADING & MAKE UP POLICY**

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Late papers will be marked down 1/3 of a letter grade for each day they are late (e.g., if an A+ paper is three days late, it will be given an eventual grade of B+). No late papers accepted after 7 days.

## **PERSONAL ISSUES**

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If you are experiencing personal problems – COVID or chronic mental/physical health issues, family/friend emergencies, work/scheduling issues – that might affect your attendance or ability to complete the workload for this course, please communicate with me as early as possible about this. I am much more willing to work with students who let me know about such things in advance rather than ones who inform me of them at the end of the semester.

## **UNIVERSITY-WIDE RULES**

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### **COVID-19 PROTOCOLS**

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Everyone must be vaccinated and boosted to attend face-to-face class sessions (if you have an exemption, you must test weekly and have a green medallion to enter class; you will NOT be allowed to come if you have a red medallion!).

Additionally, everyone must use a facial covering at all times when on campus. The university recommends using a surgical or medical grade mask (N95, KF94, KN95, or similar) or a medical mask covered by a cloth mask, especially as these options are shown to be the most effective coverage in protecting against COVID-19 transmission. \*Cloth masks, alone, have not been shown to be as highly effective in protecting against transmission and are increasingly being recommended to be combined with surgical masks.

#### **Remember:**

- \*For in-person classes, all students must wear a mask in class, regardless of vaccination status
- \*For in-person classes, if you are not cleared for attendance with a green clearance medallion on my web roster prior to class, you will be emailed and ask NOT to attend.
- \*Do not come to face-to-face classes if you feel sick; email me to let me know prior.
- \* If you have any issues with clearance support or have questions, contact: [covidclearance@sdsu.edu](mailto:covidclearance@sdsu.edu).

## **CAMPUS ATTENDANCE POLICY**

Effective Fall 2021, students who register for face-to-face classes are expected to attend as indicated in the course schedule. Faculty teaching face-to-face courses will not be required to create a new, alternative on-line class as an accommodation for any student. Students with medical conditions that would present a COVID-related risk in a face-to-face instructional setting should contact the Student Ability Success Center (<https://sdsu.edu/sasc>) to begin the process of getting support. Students who do not adhere to the [Covid19 Student Policies](#) or the directives of their faculty will be directed to leave the classroom and will be referred to the Center for Student Rights and Responsibilities. **Do not come to campus if you do not feel well. Remain home and monitor your symptoms and seek medical attention as needed.**

## **CAMPUS VACCINATION POLICY**

On July 27, 2021, the California State University (CSU) system [announced](#) that students, faculty, and staff, including auxiliary employees will need to be immunized against SARS-CoV-2, the virus that causes COVID-19, with a vaccine record on file in order to access campus this fall. As outlined by the CSU, this requirement is not contingent on the full U.S. Food and Drug Administration (FDA) approval,

and therefore removes some of the earlier uncertainty regarding the policy's effective date. SDSU will continue to operate in accordance with all federal, state, and county public health guidelines, and in compliance with CSU policies. The university will continue to prioritize the safety of students, faculty, staff, and community, while seeking to fulfill its educational mission. Visit the university's [COVID-19 website](#) frequently, as the site is updated with current information.

### **CAMPUS FACIAL COVERING POLICY**

SDSU's [full facial covering policy](#) is available online and may be updated again in the fall. Please refer to the embedded URL for any fall 2021 updates, as the site will be kept current. Through **Sept. 30**, the university's facial covering policy is as follows:

#### **Facial covering policy for those who are fully vaccinated:**

Facial coverings are *required* in the following settings:

- When in public-facing indoor settings.
- When in non-public-facing indoor settings, to include research spaces, when visitors or students are present.
- When in instructional settings, whether indoors or outdoors.
  - This includes classrooms, instructional labs, spaces being actively used in an instructional capacity, and the University Library.
  - Vaccinated instructional faculty, teaching assistants and interpreters can remove their facial coverings when teaching as long as students are masked in the classroom.

Facial coverings are *recommended* in the following settings:

- Indoors in non-public settings when gathering for meetings and other functions with others if no members of the public or students are present.

#### **Facial covering policy for those who are not vaccinated:**

- Facial coverings must be worn at all times while indoors.
- Unvaccinated individuals must wear facial coverings outdoors when unable to maintain six feet of distance from others.
- Certain limited exceptions to wearing a facial covering will be granted to unvaccinated individuals, which are outlined in the full policy online.

Please refer to the [full facial coverings policy](#), housed on the university's COVID-19 site.

### **MEDICAL-RELATED ABSENCES**

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**\*Do not come to campus if you do not feel well. Remain home and monitor your symptoms and seek medical attention as needed.\*** If the instructor contracts COVID-19 or is unwell, they may cancel class, arrange a substitute, or hold course sessions online over Zoom (TBA). If you must miss class due to illness, injury or emergency. Please note:

- University policy instructs students to contact their professor/instructor/coach in the event they need to miss class due to an illness, injury, or emergency. All decisions about the impact of an absence, as well as any arrangements for making up work, rest with the instructors.
- If a student misses class because of COVID-19, either because they have been diagnosed and are quarantined or are required to isolate and would like to request a class excuse letter, the student should send an email to [vsafirstdesk@sdsu.edu](mailto:vsafirstdesk@sdsu.edu) to notify the university. Student Affairs and Campus Diversity will initiate the process for absent letters to be sent to course instructors,

Assistant Deans, and the provost. Medical documentation may be required prior to the letter being issued.

- [Student Health Services](#) (SHS) does not provide medical excuses for short-term absences due to illness or injury. When a medical-related absence persists beyond five days, SHS will work with students to provide appropriate documentation.
- When a student is hospitalized or has a serious, ongoing illness or injury, SHS will, at the student's request and with the student's consent, communicate with the student's instructors via the Vice President for Student Affairs and Campus Diversity and may communicate with the student's Assistant Dean and/or the [Student Ability Success Center](#).

## **CLASSROOM ETIQUETTE & CONDUCT STANDARDS**

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SDSU students are expected to abide by the terms of the [Student Conduct Code](#) in classrooms and other instructional settings. Violation of these standards will result in referral to appropriate campus authorities. Prohibited conduct includes:

- Willful, material, and substantial disruption or obstruction of a university-related activity, or any on-campus activity.
- Participating in an activity that substantially and materially disrupts the normal operations of the University or infringes on the rights of members of the University community.
- Unauthorized recording, dissemination, or publication (including on websites or social media) of lectures or other course materials.
- Conduct that threatens or endangers the health or safety of anyone within/related to the university community, including: physical abuse, threats, intimidation, harassment, or sexual misconduct.

Please address me and each other in a respectful manner. Turn off your cell phone ringers and do not text in class. If you must take a phone call, please step out of the class to do so. **Take notes in class!**

Handwritten notes are preferred, but if you must use a laptop or a tablet, do not surf the net or text. If I suspect that you are doing so, you will be asked to stop bringing your laptop or tablet to class. You must mask up in class! Because of masking requirements, no eating or drinking in class (please step out to do so). Social distancing is not required, but if a fellow student wishes to socially distance, please give them some space, if requested. Also, clean up any trash after yourself when you leave. Lastly, we will discuss many cultures, ideas, and religions from around the world, and we will address different philosophies, beliefs, and values. We may not always agree. This course encourages respectful discussion and debate. Everyone has the right to express their opinion; however, this excludes hate-speech and intolerance. Sometimes we might discuss polemical and sensitive topics; trigger warnings will be provided for such material, and if you need to step out, you may. If you have questions about any of this, ask me!

## **NETIQUETTE**

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Netiquette is online etiquette and is applicable to all course communications. It is important that all students be aware of proper behavior and show respect to one another. Netiquette guidelines are common sense and ask all to use appropriate language for an educational environment:

- Address emails to the professor in a professional manner
- Use complete sentences and use proper spelling and grammar
- Avoid slang and uncommon abbreviations and obscene or threatening language
- The University values diversity and encourages discourse. Be respectful of differences while engaging in discussions. Consult [SDSU's netiquette guidelines](#) for more information.

## TECHNOLOGY

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All course materials, including readings, the syllabus, and the course schedule are available on Canvas. A Canvas overview can be viewed on Vimeo: <https://vimeo.com/74677642>

This course will also consist of PowerPoint lectures. PDFs of PowerPoints will be put on Canvas after class. Course sessions will be remote via Zoom. Recordings of Zoom lectures will be posted to Canvas after they occur.

### Student help is available via:

- Canvas support hotline can be reached 24/7/365 by phone (619) 483-0632 or live chat by clicking the Help button when logged into Canvas.
- SDSU Library Computing Hub is available by phone (619) 594-3189, or live chat during specified business hours: [https://library.sdsu.edu/computers-technology#libchat\\_hub](https://library.sdsu.edu/computers-technology#libchat_hub) email ([hub@sdsu.edu](mailto:hub@sdsu.edu)),
- The website for student computing is: <https://library.sdsu.edu/computers-technology>

## STUDENT PRIVACY AND INTELLECTUAL PROPERTY

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The [Family Educational Rights and Privacy Act](#) (FERPA) mandates the protection of student information, including contact information, grades, and graded assignments. I will use Canvas & email to communicate with you, and I will not post grades or leave graded assignments in public places. Students will be notified at the time of an assignment if copies of student work will be retained beyond the end of the semester or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise.

## COPYRIGHT POLICY

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SDSU complies with [Family Educational Rights and Privacy Act](#) (FERPA). Grades, personal identification and any other records will not be released to others without your express written permission. Refer to the [Office of the Registrar](#) for detailed information on student privacy. FERPA mandates the protection of student information, including contact information, grades, and graded assignments. Your instructor may use Canvas to communicate with you and will not post grades or leave graded assignments in public places. Students will be notified at the time of an assignment if copies of student work will be retained beyond the end of the term or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise. SDSU respects the intellectual property of others and we ask our faculty & students to do the same. It is best to assume that any material (e.g., graphic, html coding, text, video, or sound) on the Web is copyrighted unless specific permission is given to copy it under a [Creative Commons License](#). For more information about the use of copy written material in education, consult the [TEACH Act](#) and [Copyright Fair Use Guidelines](#). Whenever possible, you should attribute the original author of any work used under these provisions.

## TURN-IT-IN

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Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to www.turnitin.com. However, if you choose this option, you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material.

## LIBRARY

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Research assistance will be available virtually through the Ask-a-Librarian service and IT help will be available virtually. Requests for assistance with Special Collections and University Archives may be made.

### **Regular Fall Semester library service hours and access to all library spaces will resume on**

The library's Fine Arts Research Guide is [here](#). If you need help, we have our own librarian who specializes in fine arts research questions, and who is available to help you with your research needs:

**Laurel Bliss**, Fine Arts Librarian: [lbliss@sdsu.edu](mailto:lbliss@sdsu.edu)

## WRITING SUPPORT

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For help with improving your writing ability, the staff at the SDSU [Writing Center](#) is available online. The Writing Center is a free service for SDSU students to assist them with all stages of the writing process for their courses and other writing projects. They are offering both in-person and online tutoring in Fall 2021. All tutoring services are available by appointment only. In person appointments are held in the Writing Center, downstairs in the library dome. Online appointments are held through WOnline. Visit <https://writingcenter.sdsu.edu> for more information, and to sign up for an appointment. If you have questions, you can call: 619-594-3543, or email them at [writingcenter@sdsu.edu](mailto:writingcenter@sdsu.edu)

### **Other writing resources include:**

- Use a free Chrome browser plug-in such as [Grammarly](#) or MS Office tools to proofread and provide edits in real time in your own copy of MS Office.
- Review Chicago Manual of Style (CMOS) formatting:
  - <https://www.chicagomanualofstyle.org/home.html>
  - [Purdue University's OWL](#)
  - [Citation Machine](#) tool for creating citations

## PARC & THE PSFA LEARNING COACH

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The College of PSFA advising team actively seeks new ways to support students, and the PARC (PSFA Academic Resource Center) now serves as the college's new control center for student success. PARC offers learning coaching, free food to enjoy there or take home, free school supplies, outlets for charging devices, information about campus resources, and drop-in office hours with advisers for career, study abroad, academic advisers, and professors. Located in **PSFA Room 200**, this sunny spot is an inviting study space on the northwest side of campus. The PARC is open to any student from 9 a.m. - 4 p.m. on Mondays, Tuesdays, Wednesdays, and Fridays and from 12 - 4 p.m. on Thursdays. The PARC serves all students at SDSU, including graduate students and cross-registered community college students. Learning coach appointments are open to PSFA and ROTC students only. Whether students need guidance with taking notes, organization, strategies for reading and writing, or overall confidence with learning, **PSFA Learning Coach Rebecca Tedesco** is an experienced resource. PSFA and ROTC students can make appointments for free 60-minute learning coaching sessions with Rebecca Tedesco by contacting her email at [rtedesco@sdsu.edu](mailto:rtedesco@sdsu.edu) or scheduling an appointment online through [SDSU Navigate](#).

## FINDING HELP ON CAMPUS

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Need help finding an advisor, tutor, counselor, or require emergency economic assistance? The [SDSU Student Success Help Desk](#) is here for you. Student assistants are available during the academic term via Zoom **Monday through Friday, 9:00 AM to 4:30 PM** to help you find the office or service that can best assist with your particular questions or concerns.

- CAL Student Success Center: <https://cal.sdsu.edu/student-resources/student-success>
- PSFA Advisors: [https://psfa.sdsu.edu/resources/student\\_advisors](https://psfa.sdsu.edu/resources/student_advisors)
- PSFA Learning Coach: Rebecca Tedesco: [rtedesco@sdsu.edu](mailto:rtedesco@sdsu.edu)

## TRAUMA-INFORMED PEDAGOGY STATEMENT

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Diminished mental health can interfere with optimal academic performance. I acknowledge that during this pandemic we all face challenges that may hinder our ability to succeed in class. Please contact me if this is the case to confidentially share with me the challenges you are facing, so that we may work together to find a solution. Please always prioritize your own self-care!

The source of mental health challenges might be related to your course work; if so, please speak with me. However, problems with other parts of your life can also contribute to decreased academic performance. SDSU provides cost-free and confidential mental health services through the Counseling Center to help you manage personal challenges that threaten your personal or academic well-being. Remember, getting help is a smart and courageous thing to do.

Counseling & Psychological Services (619-594-5220, [sdsu.edu/cps](https://sdsu.edu/cps)) offers a range of psychological services for students. Emergency support is available after hours at the same phone number. The San Diego Access and Crisis Line can also be accessed 24 hours/day (1-888-724-7240).

## ACADEMIC SUPPORT SERVICES

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SDSU offers many other services to support all students, including but not limited to: free counseling, disability services, free food pantry, a veteran's support center, ride sharing, a LGBTQIA Pride Center, a Black Resource Center, a Women's Resource Center, a Jewish Center, a Student Ombudsman, financial assistance, a health clinic, and more. **All services are found here:** <https://ces.sdsu.edu/register/student-resources/student-services>

## **SDSU ECONOMIC CRISIS RESPONSE TEAM**

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If you or a friend are experiencing food or housing insecurity, technology concerns, or any unforeseen financial crisis, it is easy to get help! Visit [sdsu.edu/ecrt](https://sdsu.edu/ecrt) for more information or to submit a request for assistance. SDSU's Economic Crisis Response Team (ECRT) aims to bridge the gap in resources for students experiencing immediate food, housing, or unforeseen financial crises that impact student success. Using a holistic approach to well-being, ECRT supports students through crisis by leveraging a campus-wide collaboration that utilizes on- and off-campus partnerships and provides direct referrals based on each student's unique circumstances. ECRT empowers students to identify and access long-term, sustainable solutions in an effort to successfully graduate from SDSU. Within 24 to 72 hours of submitting a referral, students are contacted by a member of ECRT and are quickly connected to the appropriate resources and services. For students who need assistance accessing technology for their classes, visit our ECRT website ([sdsu.edu/ecrt](https://sdsu.edu/ecrt)) to be connected with the SDSU library's technology checkout program.

## **DISABILITY ACCOMODATIONS**

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SDSU via the [Student Ability Success Center](https://sdsu.edu/sasc) (SASC) provides accommodations for students with documented disabilities or medical conditions covered under the Americans with Disabilities Act (ADA). In keeping with current public health guidance, I cannot provide arrangements to students without an ADA-qualified disability or medical condition. If you are a student with a disability and are in need of accommodations for this class, please contact the Student Ability Success Center at [sascinfo@sdsu.edu](mailto:sascinfo@sdsu.edu) (or go to [sdsu.edu/sasc](https://sdsu.edu/sasc)) as soon as possible. Please know accommodations are not retroactive, and I cannot provide accommodations based upon disability until I have received an accommodation letter from the Student Ability Success Center. SASC registration and accommodation approvals may take up to 10-14 business days, so please plan accordingly.

## **SEXUAL VIOLENCE & TITLE IX MANDATED REPORTING**

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One of my responsibilities is to help create a safe learning environment on our campus. I am a mandated reporter in my role as an SDSU employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. However, I am required to share information regarding sexual violence on SDSU's campus with the Title IX coordinator, Gail Mendez (619-594-6464). She (or her designee) will contact you to let you know about accommodations and support services at SDSU and possibilities for holding accountable the person who harmed you. Know that you will not be forced to share information you do not wish to disclose and your level of involvement will be your choice. If you do not want the Title IX Officer notified, instead of disclosing this information to your instructor, you can speak confidentially with the Sexual Violence Victim Advocate (619-594-0210) or Counseling and Psychological Services (619-594-5220, [psycserv@sdsu.edu](mailto:psycserv@sdsu.edu)). They can connect you with support services and discuss options for pursuing a university or criminal investigation. Visit [titleix.sdsu.edu](https://titleix.sdsu.edu) for more information regarding your university rights and options as a survivor of sexual misconduct or sexual violence.

## **NON-DISCRIMINATION POLICY**

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SDSU is committed to providing a safe and welcoming campus environment for all students, faculty and staff. The CSU has affirmed its commitment to 'protecting access, affordability, intellectual freedom, inclusivity, and diversity for all students, including supporting DACA students.' Discrimination,

harassment, or retaliation against students, faculty, and staff on the basis of race, religion, gender, sexuality, disability, nationality, immigration status and other categories of identity is prohibited.

## **DIVERSITY AND INCLUSION STATEMENT**

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We are diverse in many ways, and this diversity is fundamental to building and maintaining an equitable and inclusive campus community. Diversity can refer to multiple ways that we identify ourselves, including but not limited to race, color, national origin, language, sex, disability, age, sexual orientation, gender identity, religion, creed, ancestry, belief, veteran status, or genetic information. Each of these diverse identities, along with many others not mentioned here, shape the perspectives our students, faculty, and staff bring to our campus. We, at SDSU, will work to promote diversity, equity and inclusion not only because diversity fuels excellence and innovation, but because we want to pursue justice. We acknowledge our imperfections while we also fully commit to the work, inside and outside of our classrooms, of building and sustaining a campus community that increasingly embraces these core values.

Each of us is responsible for creating a safer, more inclusive environment. Unfortunately, incidents of bias or discrimination do occur, whether intentional or unintentional. They contribute to creating an unwelcoming environment for individuals and groups at the university. Therefore, the university encourages anyone who experiences or observes unfair or hostile treatment on the basis of identity to speak out for justice and support, within the moment of the incident or after the incident has passed. Anyone can share these experiences using the following resources:

I aim to create a learning environment for my students that supports a diversity of thoughts, perspectives and experiences, and honors your identities. To help accomplish this:

- If you have a name and/or set of pronouns that differ from those that appear in your official SDSU records, please let me know!
- If you feel like your performance in the class is being impacted by your experiences outside of class, please don't hesitate to come and talk with me. I want to be a resource for you.
- If you prefer to speak with someone outside of the course, contact the division of student affairs and campus diversity at: <https://sacd.sdsu.edu/contact>
- We all have more to learn about diverse perspectives and identities (myself included). If something was said in class (by anyone) that made you feel uncomfortable, please talk to me about it.

## **LINGUISTIC DIVERSITY STATEMENT**

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Diverse languages and dialects are welcome in this classroom. Not everyone's first language is English. As we communicate with one another, keep in mind that the reader/listener should work as hard as the writer/speaker in the communication process. This means that we will listen patiently and work to understand one another respectfully. English is our classroom language, but I also speak Spanish, Portuguese, and French, if that is needed.

## **RELIGIOUS OBSERVANCES**

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According to the University Policy File, students should notify instructors of planned absences for religious observances by the end of the second week of classes.

## LAND ACKNOWLEDGEMENT

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For millennia, the Kumeyaay people have been a part of this land. This land has nourished, healed, protected and embraced them for many generations in a relationship of balance and harmony. As members of the San Diego State University community, we acknowledge this legacy. We promote this balance and harmony. We find inspiration from this land, the land of the Kumeyaay.

## ACADEMIC HONESTY

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The University adheres to a strict policy prohibiting cheating and plagiarism. Examples of academic dishonesty include but are not limited to:

- Copying, in part or in whole, from another's test or other examination;
- Obtaining copies of a test, an examination, or other course material without the permission of the instructor;
- Collaborating with another or others in coursework without the permission of the instructor;
- Falsifying records, laboratory work, or other course data;
- Submitting work previously presented in another course, if contrary to the policies of the course;
- Altering or interfering with grading procedures;
- Assisting another student in any of the above;
- Using sources verbatim or paraphrasing without giving proper attribution (this can include phrases, sentences, paragraphs and/or pages of work);
- Copying and pasting work from an online or offline source directly and calling it one's own;
- Using information found from an online or offline source without giving the author credit;
- Replacing words or phrases from another source and inserting one's own words or phrases.

Unauthorized recording or dissemination of virtual course instruction or materials by students, especially with the intent to disrupt normal university operations or facilitate academic dishonesty, is a violation of the Student Conduct Code. This includes posting of exam problems or questions to on-line platforms. Violators may be subject to discipline. The California State University system requires instructors to report all instances of academic misconduct to the Center for Student Rights and Responsibilities. Academic dishonesty will result in disciplinary review by the University and may lead to probation, suspension, or expulsion. Instructors may also, at their discretion, penalize student grades on any assignment or assessment discovered to have been produced in an academically dishonest manner.

Plagiarized work will result in a grade of zero for that assignment.

\*You are responsible for knowing what plagiarism is. If you have any doubts, watch this video:

Scribbr, "What is plagiarism," YouTube, January 23, 2020:  
<https://www.youtube.com/watch?v=Uk1pq8sb-eo> (3 mins.)

**\*\*Please remember, that facing challenge or adversity does not mean you do not belong at this university (Walton & Cohen, 2011). Faculty and staff are here to support you and help you succeed, so please ask for help if you need it! That is what we are here for!\*\***

**CLASS SCHEDULE**  
**ART 593: History and Methodology of Art History**  
**Prof. Cachia**  
**Fall 2022, Th, 9am-11:10am**

All courses will take place synchronously on Zoom for the duration of the semester

\*Schedule subject to change

\*Readings in boldface = required textbooks; all other sources provided as PDFs or links on Canvas

<b>Week 1</b>	<b>INTRODUCTION (remote)</b>
	<p><b><u>Reading:</u></b></p> <p>Cothren &amp; D’Alleva: “Introduction,” 13-24. (PDF on Canvas)</p>
<b>Week 2</b>	<b>FORM – MIMESIS (remote)</b>
	<p><b><u>Readings:</u></b></p> <p>Sheppard, “Ch. 2, Imitation,” in <i>Aesthetics</i> (Oxford: Oxford Press, 1987), 4-17.</p> <p>Plato, <i>Republic, Book 10</i> (375 BC), in Cahn &amp; Meskin, eds., <i>Aesthetics: A Comprehensive Anthology</i>, (Hoboken: Blackwell, 2008), 24-33.</p>
Papers/ Citations	<p><b><u>Assign:</u> Paper #1 - “Is it Art?”</b></p> <p><b><u>Readings:</u></b></p> <p>Adams, “Ch. 1, What is Art,” in <i>Methodologies of Art</i> (New York: Routledge, 2018), 3-19.</p> <p>Watch: SDSU Writing Center Orientation Video – link on Canvas (5 mins.)</p>
<b>Week 3</b>	<b>BIOGRAPHY – ART HISTORY (remote)</b>
	<p><b>On Zoom in class: PSFA Learning Coach Rebecca Tedesco Presentation (3:30-3:40)</b></p> <p><b><u>Readings:</u></b></p> <p>Adams, “Ch. 6. Biography and Autobiography” in <i>Methodologies of Art</i> (New York: Routledge, 2018), 125-148.</p> <p>Vasari, “Lives of the Painters, Sculptors, and Architects” (1550), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 22-26.</p>

	<p><b><u>Readings:</u></b></p> <p>Preziosi, “Art as History: Introduction,” in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 13-21.</p> <p>Winckelmann, “Reflections on the Imitation of Greek Works in Painting and Sculpture” (1755), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 27-34.</p>
<b>Week 4</b>	<b>JUDGMENT – TASTE (begin face-to-face)</b>
	<p><b><u>Reading:</u></b></p> <p>Sheppard, “Ch. 5. Art, Beauty, and Aesthetic Appreciation,” in <i>Aesthetics</i> (Oxford: Oxford Press, 1987), 56-75.</p>
	<p><b><u>Readings:</u></b></p> <p>Preziosi, “Aesthetics: Introduction,” in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 55-59.</p> <p>Kant, “The Critique of Judgment” (1790), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 62-79.</p>
<b>Week 5</b>	<b>IDEALISM – EMPIRICISM</b>
	<p><b><u>Readings:</u></b></p> <p><b>Hatt &amp; Klonk, “Ch. 3. Hegel and Birth of Art History,” 21-39.</b></p> <p>Hegel, “Philosophy of Fine Art” (1835-1836), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 80-88.</p>
	<p><b><u>Due: Paper #1 Due (submit to Turn-it-In on Canvas by 11am)</u></b></p> <p><b><u>Readings:</u></b></p> <p><b>Hatt &amp; Klonk, “Ch. 4. Connoisseurship,” 40-63.</b></p> <p>Morelli, “Italian Painters” (1890), in Fernie, ed., <i>Art History and its Methods</i> (London: Phaidon Press, 1995), 103-115.</p>

<b>Week 6</b>	<b>FORMALISM, part 1</b>
	<p><b><u>Readings:</u></b></p> <p><b>Hatt &amp; Klonk, “Ch. 5. Formalism: Wölfflin and Riegl,” 65-94.</b></p> <p>Wölfflin, “Principles of Art History” (1929), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 119-129.</p>
	<p><b><u>Readings:</u></b></p> <p>Sheppard, “Ch. 4. Form,” in <i>Aesthetics</i> (Oxford: Oxford Press, 1987), 38-55.</p> <p>Bell, “Art” (1914), in Cahn &amp; Meskin, eds., <i>Aesthetics: A Comprehensive Anthology</i> (Hoboken: Blackwell, 2008), 261-269.</p>
<b>Week 7</b>	<b>FORMALISM, part 2</b>
	<p><b><u>Readings:</u></b></p> <p>Fry, “Vision and Design” (1920), in Fernie, ed., <i>Art History and its Methods</i> (London: Phaidon Press, 1995), 157-168.</p> <p>Greenberg, “Modernist Painting” (1960), in Harrison &amp; Wood, eds., <i>Art in Theory, 1900-2000</i> (Malden, MA: Blackwell, 2003), 773-779.</p>
	<p><b><u>Assign:</u> Paper #2 - Formal Analysis</b></p> <p><b><u>Readings:</u></b></p> <p>Barnet, “Ch. 4. Analytical Thinking,” in <i>A Short Guide to Writing About Art</i>, 10th ed. Upper Saddle River, NJ: Pearson, 2011), 69-111. (Stop at “Architecture”)</p> <p>Getlein, “Ch. 4. Visual Elements,” in <i>Living with Art</i> (New York: McGraw Hill, 2013), 81-119.</p>
<b>Week 8</b>	<b>ICON – SIGN</b>
	<p><b><u>Readings:</u></b></p> <p><b>Hatt &amp; Klonk: Ch 6, “Iconography-Iconology,” 96-117.</b></p> <p>Panofsky, “Iconography and Iconology: An Introduction to the Study of Renaissance Art” (1939), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 220-235.</p>

	<p><b><u>Due: Paper #1 Rewrite (Hardcopy)</u></b></p> <p><b><u>Readings:</u></b></p> <p><b>Cothren &amp; D’Alleva, “Ch. 2. Semiotics,” 53-68.</b></p> <p>Bal &amp; Bryson, “Semiotics and Art History: A Discussion of Context and Senders” (1991), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 243-255.</p>
<b>Week 9</b>	<b>EXPERIENCE</b>
	<p><b><u>Readings:</u></b></p> <p>O’Brien, “Schiller’s Tragic Romanticism,” in <i>Critique of Rationality</i> (Chicago: Haymarket Books, 2017), 50-55.</p> <p>Schiller, “Letter on the Aesthetic Education of Man” (1794), in Cahn &amp; Meskin, eds., <i>Aesthetics: A Comprehensive Anthology</i> (Hoboken: Blackwell, 2008), 167-169.</p>
	<p><b><u>Due: Paper # 2 (Submit to Turn-it-In on Canvas by 11am)</u></b></p> <p><b><u>Readings:</u></b></p> <p>Dewey, “Art as Experience” (1934), in Cahn &amp; Meskin, eds., <i>Aesthetics: A Comprehensive Anthology</i> (Hoboken: Blackwell, 2008), 296-316.</p>
<b>Week 10</b>	<b>THE SOCIAL</b>
	<p><b><u>Readings:</u></b></p> <p><b>Cothren &amp; D’Alleva: “Ch. 3. Marxist Perspectives,” 71-83.</b></p> <p>Benjamin, “The Work of Art in the Age of its Technological Reproducibility” (1935), in Preziosi, ed., <i>Art of Art History: A Critical Anthology</i> (Oxford, UK: Oxford University Press, 2009), 435-442.</p>
	<p><b><u>Readings:</u></b></p> <p><b>Hatt &amp; Klonk: “Ch. 7. Marxism and the Social History of Art,” 120-141.</b></p> <p>Clark, “The Conditions of Artistic Creation” (1974), in Fernie, ed., <i>Art History and its Methods</i> (London: Phaidon Press, 1995), 245-254.</p>

<b>Week 11</b>	
	<b>THANKSGIVING</b>
<b>Week 11</b>	<b>GENDER – SEXUALITY</b>
	<p><b><u>Assign:</u> Paper # 3 – Methodological Analysis</b></p> <p><b><u>Reading:</u></b></p> <p><b>Hatt &amp; Klonk, “Ch. 8. Feminism,” 145-173.</b></p> <p>Mulvey, “Visual Pleasure and Narrative Cinema” (1975), in <i>Film Theory and Criticism: Introductory Readings</i>, eds. Braudy and Cohen (New York: Oxford UP, 1999), 833-44.</p>
	<p><b><u>Due:</u> Paper #2 Rewrite (Hardcopy)</b></p> <p><b><u>Readings:</u></b></p> <p><b>Cothren &amp; D’Alleva, “Ch. 4. Feminisms, Sexuality, Queer Theory,” 86-102</b></p> <p>Getsy, “Introduction//Queer Intolerability and its Attachments” (2016), in <i>Queer: Documents of Contemporary Art</i> (Cambridge, MA: MIT Press, 2016), 12-23.</p>
<b>Week 12</b>	<b>ABILITY – RACE</b>
	<p><b><u>Due:</u> Paper 3 Proposal (Hardcopy)</b></p> <p><b><u>Reading:</u></b></p> <p>Cachia, “Disability Aesthetics: A Pedagogy for Teaching a Revisionist Art History” (2021), in <i>Sex, Identity, Aesthetics</i>, eds. Kim, Kupetz, Lie, Wu (Ann Arbor: University of Michigan Press, 2021), 161–171.</p>
	<p><b><u>Readings:</u></b></p> <p>de Souza, “Implications of Blackness in Contemporary Art,” in Jones, ed. <i>A Companion to Contemporary Art Since 1945</i> (Malden, MA: Blackwell Pub., 2006), 356-377.</p> <p>“How Is the Art World Responding to the Black Lives Matter Movement Now?,” <i>Widewalls</i>, May 27, 2021: <a href="https://www.widewalls.ch/magazine/art-world-black-lives-matter-movement">https://www.widewalls.ch/magazine/art-world-black-lives-matter-movement</a></p>

<b>Week 13</b>	<b>POSTCOLONIAL – DECOLONIAL</b>
	<p><b><u>Reading:</u></b></p> <p><b>Cothren &amp; D’Alleva, “Ch. 5. Cultural Studies and Postcolonial Theory,” 107-120.</b></p> <p>Nelson, “Diaspora: Multiple Practices, Multiple Worldviews,” in Jones, ed. <i>A Companion to Contemporary Art Since 1945</i> (Malden, MA: Blackwell Pub., 2006), 296-316.</p>
	<p><b><u>Due:</u> Paper #3 Outline, Thesis, &amp; Bibliography Due (Hardcopy)</b></p> <p><b><u>Readings:</u></b></p> <p>Grant &amp; Price, “Decolonizing Art History,” <i>Association for Art History</i> (Feb. 2020): 2-12.</p> <p>Rickard, “Diversifying Sovereignty and the Reception of Indigenous Art,” <i>Art Journal</i> 76, no. 2 (Summer 2017): 81-84.</p>
<b>Week 14</b>	<b>PSYCHOANALYSIS – INTERPRETATION</b>
	<p><b><u>Readings:</u></b></p> <p><b>Cothren &amp; D’Alleva: Ch. 6. “Psychoanalysis and Reception Theory,” 123-153.</b></p>
	<p><b><u>Readings:</u></b></p> <p><b>Cothren &amp; D’Alleva, “Ch. 7. Rethinking Knowledge &amp; Interpretation in Postmodern Art History,” 156-190.</b></p> <p>Owens, “The Allegorical Impulse: Towards a Theory of the Postmodern” (1980), in Harrison &amp; Wood, eds., <i>Art in Theory, 1900-2000</i> (Malden: Blackwell, 2003), 1025-1032</p>
<b>Weeks 15-16</b>	<b>FINAL PRESENTATIONS</b>
	<b>Final Presentations</b>
	<b>Final Presentations</b>
<b>Exam Week</b>	<p><b>Final Presentations</b></p> <p>*All students are required to be present.</p> <p><b>Mon: Final Paper Due on Turn-it-In on Canvas 11am</b></p>