

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

I. General Information:

College:	Fine Arts	Department (Full name):	School of Art and Visual Studies
Major Name (full name please):	Art History and Visual Studies	Degree Title:	BA
Formal Option(s), if any:	1. Art History, 2. Visual Studies, 3. Museum Studies	Specialty Field w/in Formal Options, if any:	_____
Requested Effective Date:	FALL 2014, IF RECEIVED BY SENATE COUNCIL BY MONDAY, APRIL 7.		
Contact Person:	Alice Christ	Phone:	7-2303
		Email:	alice.christ@uky.edu

II. Parameters of the Graduation Composition and Communication Requirement (GCCR):

The new GCCR replaces the old Graduation Writing Requirement. It is fulfilled by a course or courses specified within a B.A./B.S. degree program. As outlined in draft Senate Rule 5.4.3.1, the GCCR stipulates that students must successfully complete this requirement after achieving sophomore status and prior to graduation. To satisfy the GCCR, students must earn an average grade of C or better on the designated Composition and Communication (C&C) intensive assignments produced in any given course designated as fulfilling some or all of the GCCR. The requirements for GCCR courses include:

- at least 4500 words of English composition (approximately 15 pages total);
- a formal oral assignment or a visual assignment;
- an assignment demonstrating information literacy in the discipline;
- a draft/feedback/revision process on GCCR assignments.

The program requirements for the GCCR include:

- at least one specific Program Student Learning Outcome for C&C outcomes;
- a plan for assessing both the writing and oral or visual components of the GCCR;
- clear goals, rubrics, and revision plans for GCCR implementation.

Upon GCCR approval, each program will have a version of the following specification listed with its Program Description in the University Bulletin:

“Graduation Composition and Communication Requirement. Students must complete the Graduation Composition and Communication Requirement as designated for this program. Please consult a college advisor or program advisor for details. See also ‘Graduation Composition and Communication Requirement’ on p. XX of this Bulletin.”

III. GCCR Information for this Program (by requirement):

A. List the courses currently used to fulfill the old Graduation Writing Requirement:
A-H 555
B. GCCR Program Outcomes and brief description:
1. Please specify the Major/Program Student Learning Outcomes (SLOs) pertaining to Composition & Communication and the GCCR requirement. These are <i>program</i> outcomes, not <i>course</i> outcomes. Please specify the program-level SLOs for C&C in your program:
Able to use multiple media in a professional presentation of an art historical/visual studies argument
2. Please provide a short GCCR description for your majors (limit 1000 characters): Please explain the GCCR requirement in language appropriate for undergraduate majors to understand the specific parameters and justification of your program’s GCCR implementation plan:
All options in Art History and Visual Studies develop skills in written and oral communication, critical reading, and problem solving. These are useful for virtually any career path. Depending on the option, students may apply them to careers in arts administration, visual resources management, museum professions, and similar fields; careers in galleries, museums of all kinds, auction houses or other institutions which present images, objects or events; or careers in visual resource management, law, journalism, or graduate work in visual studies, cultural studies, film studies, and art history, or related humanistic disciplines

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leading to careers in academia. Any of these fields may require facility in defining a problem and proposing a solution and persuasively presenting your case to an audience. A-H 555 will improve your skills to accomplish this and help you decide what further career track to pursue.

C. Delivery and Content:

1. Delivery specification: for your major/program, how will the GCCR be delivered? Please put an X next to the appropriate option. (Note: it is strongly recommended that GCCR courses be housed within the degree program.)

- a. Single required course within program
- b. multiple required or optional courses within program
- c. course or courses outside program (i.e., in another program)
- d. combination of courses inside and outside program
- e. other (please specify): _____

2. Basic Course Information: Please provide the following information for course(s) used to satisfy the GCCR, either in whole or in part:

Course #1: Dept. prefix, number, and course title: A-H 555 Methods in Art History and Visual Studies

- new or existing course? existing (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? req
- shared or cross-listed course? no
- projected enrollment per semester: 15

Course #2 (if applicable): Dept. prefix, number, and course title: _____

- new or existing course? _____ (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? _____
- shared or cross-listed course? _____
- projected enrollment per semester: _____

Course #3 (if applicable): Dept. prefix, number, and course title: _____

- new or existing course? _____ (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? _____
- shared or cross-listed course? _____
- projected enrollment per semester: _____

3. Shared courses: If the GCCR course(s) is/are shared from *outside* the program, please specify the related department or program that will be delivering the course(s). Please provide the following:

- **Contact information of providing program:** _____
- **Resources:** what are the resource implications for the proposed GCCR course(s), including any projected budget or staffing needs? If multiple units/programs will collaborate in offering the GCCR course(s), please specify the resource contribution of each participating program. _____
- **Memorandum of Understanding/Letter of Agreement:** Attach formal documentation of agreement between the providing and receiving programs, specifying the delivery mechanisms and resources allocated for the specified GCCR course(s) in the respective programs (include with attachments).
Date of agreement: _____

4. Syllabi: Please provide a sample syllabus for each course that will be designated to fulfill the GCCR. Make sure the following things are clearly indicated on the syllabi for ease of review and approval (check off each):

- the GCCR assignments are highlighted in the syllabus and course calendar;
- the GCCR assignments meet the minimum workload requirements as specified by the Senate Rules for GCCR courses (see the draft Senate GCCR rule linked [here](#));
- the elements are specified in the syllabus that fulfill the GCCR requirement for a clear draft/feedback/revision process;
- the grade level requirements for the GCCR are specified on the syllabus (i.e., an average of C or better is required on GCCR

**Graduation Composition and Communication Requirement (GCCR)
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assignments for credit); <ul style="list-style-type: none"> • the course or sequence of courses are specified to be completed after the first year (i.e. to be completed after completing 30 credit hours) for GCCR credit; • the course syllabus specifies "This course provides full/partial GCCR credit for the XXX major/program" <ul style="list-style-type: none"> ○ if the course provides partial GCCR credit, the fulfilled portion of the GCCR must be specified and the other components of the GCCR for the program must be specified: e.g. "This course provides partial credit for the written component of the GCCR for the XXX major/program in conjunction with Course 2"
5. Instructional plan: Summarize the instructional plan for teaching the C&C skills specified in the program SLOs and delivered in the course(s). Include the following information in brief statements (200 words or less). Information can be cut-and-pasted from the relevant sample syllabus with indications where on the syllabus it is found:
<ul style="list-style-type: none"> • <u>overview of delivery model:</u> summarize how the GCCR will be delivered for all program majors: explain how the delivery model is appropriate for the major/program and how it is offered at an appropriate level (e.g. required course(s), capstone course, skills practicum sequence of courses, etc.): <u>attached</u>
<ul style="list-style-type: none"> • <u>assignments:</u> overview or list of the assignments to be required for the GCCR (e.g. papers, reports, presentations, videos, etc.), with a summary of how these GCCR assignments appropriately meet the disciplinary and professional expectations of the major/program: <u>attached</u>
<ul style="list-style-type: none"> • <u>revision:</u> description of the draft/feedback/revision plan for the GCCR assignments (e.g. peer review with instructor grading & feedback; essay drafting with mandatory revision; peer presentations; etc.): <u>attached</u>
<ul style="list-style-type: none"> • <u>other information helpful for reviewing the proposal:</u> <u>attached</u>
D. Assessment:
In addition to providing the relevant program-level SLOs under III.B, please specify the assessment plan at the program level for the proposed course(s) and content. Provide the following:
<ul style="list-style-type: none"> • <u>specify the assessment schedule (e.g., every 3 semesters; biennially):</u> <u>yearly, end of Fall semester</u>
<ul style="list-style-type: none"> • <u>identify the internal assessment authority (e.g. curriculum committee, Undergraduate Studies Committee):</u> <u>A-H/VS rotating designated 2-3 faculty</u>
<ul style="list-style-type: none"> • <u>if the GCCR course(s) is/are shared, specify the assessment relationship between the providing and receiving programs: explain how the assessment standards of the receiving program will be implemented for the provided course(s):</u> <u>NA</u>

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Signature Routing Log

General Information:

GCCR Proposal Name (course prefix & number, program major & degree):	A-H 555 Art History and Visual Studies, all options, BA
Contact Person Name:	Alice Christ
Phone:	7-2303
Email:	alice.christ@uky.edu

Instructions:

Identify the groups or individuals reviewing the proposal; record the date of review; provide a contact person for each entry. On the approval process, please note:

- Proposals approved by Programs and Colleges will proceed to the GCCR Advisory Committee for expedited review and approval, and then they will be sent directly to the Senate Council Office. Program Changes will then be posted on a web transmittal for final Senate approval in time for inclusion in the Fall 2014 Course Bulletin.
- New Course Proposals for the GCCR will still require review and approval by the Undergraduate Council. This review will run parallel to GCCR Program Change review.
- In cases where new GCCR courses will be under review for implementation after Fall 2014, related GCCR Program Changes can still be approved for Fall 2014 as noted "pending approval of appropriate GCCR courses."

Internal College Reviews and Course Sharing and Cross-listing Reviews:

Reviewing Group	Date Reviewed	Contact Person (name/phone/email)
Home Program <i>review by Chair or DUS, etc.</i>	2/19/2014	R Jensen 172361 Robt.Jensen@uky.edu
Providing Program <i>(if different from Home Program)</i>	—	— / /
Cross-listing Program <i>(if applicable)</i>	—	— / /
College Dean	2-19-14	M G 7 11707 Michael.treck@uky.edu
		/ /

Administrative Reviews:

Reviewing Group	Date Approved	Approval of Revision/ Pending Approval ¹
GCCR Advisory Committee	3/12/2014	

Comments:

¹ Use this space to indicate approval of revisions made subsequent to that group's review, if deemed necessary by the revising group; and/or any Program Change approvals with GCCR course approvals pending.

GCCR Proposal A-H 555 BA, Art History and Visual Studies, all options Continued:

C5. Instructional Plan:

Delivery Model:

A-H 555 is an existing course offered every Fall as the required capstone course for Art History option majors. It will now be the required GCCR for all Art History and Visual Studies majors.

Assignments

Meeting 5 Assignment:

A. Write a 4-page Comparison Abstract of 2 readings (using the instruction check sheet; as in chapter 6, emphasis is on giving an efficient account of the argument). Bring to class.

Meeting 6 Assignment:

Visual Media Find/scan photos of 4 to 6 images that will be central to your topic (maybe) and be prepared to show them in ppt or OIV. Include ID info and source info.

Meeting 8 Assignment

A. Read "Making Good Arguments," "Reasons and Evidence," and "Acknowledgments and Responses."

B. Start writing. You may use an outline or not, as suits your process. But you must bring 12 pages of double-spaced exposition to class. This need not read continuously; you may leave headings for sections to be added. It should include discussion of primary evidence (for something, even if you're not quite sure for what claim, yet).

Meeting 9: 12 pages DUE, no meeting

Meeting 11 Assignment

1. Post a draft of your 12- to 15-page Paper to your group by midnight Monday.

Meeting 13: 8-page Presentations from first half

Presentation Grp 1 and 2 rehearsal

Agenda: suggestions for revisions.

Meeting 14: 8-page Presentations 2nd half

Presentation Grp 3 and 4 rehearsal

Agenda: suggestions for revisions.

TUESDAY 10:00-5:00 Niles Gallery Public Presentations multi-modal presentation

Due Dec 6: Final Paper, Proposal Abstract Due Exam week.

Revision

Meeting 2

Assignment:

- A. Post the e-text of your old term paper to your group on Bb by Monday night.
- B. Read the texts of the other members of your group. Be prepared to help brainstorm keywords for bibliographic search for your own and other members' papers.
- C. Using chapter 3 of CofR, write 1 sentence or phrase identifying the Topic of each paper that is not your own. Is it a broad topic or a focussed one? Does the topic have parts already? Add a sentence including any parts it might have. Brainstorm at least 1 question for each paper that is not your own, using CofR section 3.3. Write it down and bring it in.

Meeting 5 Agenda

1. Group discussion of Abstracts should evaluate

A. their clarity. Ask the author for clarification where necessary: mark it on the draft Abstract. Author may add text on the spot.

B. their account of evidence. Mark where more examples are needed. Mark cases of primary evidence with a 1, cases of secondary evidence with a 2.

C. Identify any theoretical issues shaping the study of each topic. What methodological schools?

By the end of class, every Abstract should be ready for revision. Hand in to me.

Meeting 8

B. Start writing. You may use an outline or not, as suits your process. But you must bring 12 pages of double-spaced exposition to class. This need not read continuously; you may leave headings for sections to be added. It should include discussion of primary evidence (for something, even if you're not quite sure for what claim, yet).

Meeting 9: Read 2 drafts of 12 pages for next week. Be prepared to suggest core question, areas of interest for expansion, points of confusion.

Meeting 11

Assignment:

Read the Chapter on revising. Use its techniques to mark up your 2 drafts.

For each paper identify the frame and main claim, the point sentence for each section (reasons for claims). Mark where claims need reasons.

Circle the abstract nouns: the conceptual themes. How do they relate to each other? ASK some questions to develop them further.

Underline evidence. This can include description of visual evidence and other kinds of data. Mark where reasons need evidence.

Bring the marked-up drafts to class. Help the authors strengthen the organization and the argument using the diagnostics in the chapter on "Revising."

Meeting 13: **8-page Presentations from first half**

Presentation Grp 1 and 2 rehearsal

Agenda: suggestions for revisions.

Meeting 14: **8-page Presentations 2nd half**

Presentation Grp 3 and 4 rehearsal

Agenda: suggestions for revisions.

Alice Christ, Ph.D.
Art Department, FA 201A
Office hours: T 12:15 – 3:15 and other times by appointment
alice.christ@uky.edu

I do not get e-mail daily. If you need a fast response, use the phone: (859) 252-4830.

A-H 555: METHODS IN ART HISTORY AND VISUAL STUDIES
Fall 2012 FA 308A, R 5:00-7:30

COURSE DESCRIPTION:

This course practices basic research methods used by scholars in art history, visual studies, and related fields. In addition to becoming familiar with a range of methodological approaches to the study of art and images, students will develop the practical skills to conduct and present their own research.

LEARNING OUTCOMES

Students will be able to:

1. Identify and formulate a research problem
2. Find and use primary and secondary sources, using scholarly bibliographic sources and Chicago Manual of Style format
3. Practice the research and writing process effectively by creating and critiquing outlines, notes, rough drafts, and preliminary versions
4. Present the argument, supported by appropriate evidence in professionally written formats including a research paper (12-15 pages), a condensed paper (8 pages) and a very brief abstract.
5. Read the condensed paper in a scholarly gathering, making effective use of spoken language, digital technology and visual imagery.

REQUIRED TEXT (we'll call it CofR):

Booth, Wayne C., Colomb, Gregory G., Williams, Joseph M. 2008.
The Craft of Research. Chicago: University of Chicago. 3rd edition.

REQUIRED BLACKBOARD (Bb):

We will be using some functions to deliver drafts and pdf readings to each other.

REQUIRED ARTSTOR:

We will be using images to discuss case-studies as you develop your topics. There will be times we may want shared access to some images thru Artstor. You may also use our in-house collection in MDID (<http://mdid.uky.edu/>). If you don't have a user ID, contact our Visual Resources Curator hired away and not replaced

REQUIRED ATTENDANCE:

If you must miss a scheduled class session, give me a written statement explaining (briefly) why you were absent, which students have assisted you with the material you missed, and the additional work you have undertaken for your fellow students in return for their assistance. If you do not (or cannot) provide me with this statement within 2 weeks of your absence, I will ask you to drop the seminar.

ASSIGNMENTS AND GRADES:

- 10 class meetings: 200 pts. (40% of total 500 pts)**
 - 10 pts each for bringing the properly completed assignments for discussion.**
 - 10 pts each for positive contribution in completing agenda**
- Quality Product points: 80 pts**
 - 20 pts each 2 Draft Abstracts Oct 1 and Oct 29**
 - 10 pts Bibliography 1 Sep 17**
 - 20 pts Bibliography 2 Nov 12**
 - 10 pts Methods/Theory Case Study Session Oct 8-Nov 12**
- 12- to 15-page Research Paper with Abstract Nov 19:**
 - 50 pts**
- Condensed Paper/Reading text with visuals for presentation Nov 26-Dec 10**
 - 50 pts**
- Presentation Dec 10-17**
 - 50 pts**
- Scholarly Discourse in Presentation Sessions**
 - 10 pts**
- Final Term Paper Revised 50 pts. and Abstract 10 pts. Dec. 19 in my box by 3:30**

Grading: Late work loses participation credit, as specified above. Late papers lose 5% per calendar day unless excused in advance.

Grade Scale: is the same for all students in the course. However, note if you are a graduate student, a grade below 80 does not pass for graduate credit.

A=90--100

B=80--89

C=70--79

D=55--69

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar

This course follows Senate policies on ACADEMIC INTEGRITY and Accommodations due to disability

COURSE SCHEDULE:

The sequence of material covered may change, and additional readings, related to specific research projects will be announced/posted on Bb with revised meeting agendas as we progress.. Major due dates will not be moved forward.

Aug. 24: Meeting 1

No assignment

Agenda:

- 1. Introduction to the course, to each other, to each other's topics/interests.**
your topic and what interests you about it. You will choose a term paper you wrote for a previous Art History course to develop.
how this fits into your larger goals for using art history or for your future career in general. (It's OK if you don't see a direct relation-- look at chapter 1 of CofR.)
- 2. Discussion should result in formulating themes to allow preliminary grouping of topics into 3 groups.**
- 3. Each group: from memory/discussion, agree on 4 major art historians or important studies that you might apply to finding a stronger research problem.**
- 4. Report to whole: your 4 names.**

Aug 30: Meeting 2

Assignment:

- Post the e-text of your old term paper to your group on Bb by Monday night..
- Read the texts of the other members of your group. Be prepared to help brainstorm keywords for bibliographic search for your own and other members' papers.
- Using chapter 3 of CofR, write 1 sentence or phrase identifying the Topic of each paper that is not your own. Is it a broad topic or a focussed one? Does the topic have parts already? Add a sentence including any parts it might have.
Brainstorm at least 1 question for each paper that is not your own, using CofR section 3.3. Write it down and bring it in.
- Read through the entire textbook (maybe at bedtime?) As the book iteself recommends, this is an overview of techniques and processes it has to offer. Do not puzzle over every example. Do look for what chapters or sub-heads ot quick guides seem most interesting or new to you.

Agenda:

- 1. Discussion of Questions for each paper in groups. Each member should come out with a revised thesis question: with parts.**
- 2. Each group identify keywords likely to be useful for a bibiliography search for each paper.**
- 3. Report new theses to whole: results of discussion for each group member.**
- 4. At the end of class every member should have a short list of approved suggestions for bibliography search.**

Sep 6 Meeting 3

Assignment:

- A. Use chapter 5 in CofR and the databases on the UK Libraries Little Art Library page (technique as on the bibliography worksheet) for finding articles. Do a really big bibliographic search on the keywords identified for your topic at our last meeting. There will be a prize next week for most relevant articles and for most recent scholarly monograph (Book). Record your finds in Chicago Manual style.
- B. Bring in the print-out of your preliminary bibliography in Chicago Manual style.
- C. Bring in a short list of the best professional databases that produced useful references (or images). Be able to explain what each is good for.

Agenda :

1. **Gathering information discussion of your process and results. Exchange of database info.**
2. **Discussion in Groups should result in 1 or 2 complex/compound evaluated questions for each paper..**
3. **Discussion in Groups: what kind of further information will help answer these questions? Identify likely sources on the bibliographies by marking with a check.**
4. **Report results to whole. Each member should leave this meeting with at least 2 approved suggestions for where to start reading.**

Sept. 13 Meeting 4 Assignment:

- A. Read your recommended items (at least 2) using the techniques in CofR chapter 6. (NOT cover to cover). Take notes and bring them to class.
- B. Write a new Thesis Question about the relationship between your 2 (or more) readings and bring it in.
- C. In your reading, identify any theoretical issues shaping the study of your topic. What methodological schools? Look for a reading that may be a good introduction to a theoretical approach or method for other topics, too. I will ask each of you for a class assignment as your reading progresses.

Agenda

1. **Group discussion of reading notes. Identify any theoretical issues shaping the study of each topic. What methodological schools? Use the notes, thesis statements and bibliographies in your articles to identify these.**
2. **Each group should propose 2 method/theory readings for case studies meetings.**

Sept. 20 Meeting 5 Assignment:

A. Write a 4-page Comparison Abstract of 2 readings (using the instruction check sheet; as in chapter 6, emphasis is on giving an efficient account of the argument). Bring to class.

A-H 555 Comparison Abstract

A comparison abstract is a comparative summary of the main arguments of two articles or chapters on a related topic. It is a step toward formulating a thesis question in relation to previous scholarship

Note which scholar wrote first and whether the later author is responding to the earlier. Or do the two shed light on different aspects of a common issue?

You may relate your articles to other readings and consult book reviews to orient yourself to the discourse in a field. If you use them, you must also **quote and credit them in proper Chicago Manual form.**

Paraphrase in your own words is a better technique than selective quotation for efficiently conveying the argument and your evaluation of it. It also helps you to fully understand and assimilate the content. **A comparison abstract composed largely of quotations cannot get an A.**

Your result should be about 5 pages long, typed double-spaced with a normal font and margins. It should include the following **for each author:**

1. What is the claim of the author?

Write up to 3 sentences. You may begin with explicit purposes (e.g., author's own statement of purpose).

A really superior abstract will discover the motivation of the author: why write this at all? Sometimes it's a hidden agenda involving value judgements.

2. What is the most important evidence?

List main examples of art evidence for each point to be proven or discussed. Does the author also use non-art evidence? Give examples.

A really superior abstract may note evidence the author might have used but did not. Do pay attention to evidence that is dismissed in footnotes.

3. Describe how the author uses this evidence to support an argument or claim; or explain the methods he uses to analyze the evidence. This is the summary of the argument.

4. ADVANCED EVALUATION: Try to reach superior statements of 1 and 2 by identifying any assumptions of the author which do not depend on the evidence or the logic of the argument. That is, what a priori premises have shaped the argument and the choice of evidence? You will often find evidence of these in value judgements. Look for

claims about good and bad; progress or decline. Look for author's definitions (often implicit, not explicit) of value-laden terms.

B. In your reading, identify any theoretical issues shaping the study of your topic. What methodological schools? Look for a reading that may be a good introduction to a theoretical approach or method for other topics, too. I will ask each of you for a class assignment as your reading progresses.

Agenda

1. Group discussion of Abstracts should evaluate

A. their clarity. Ask the author for clarification where necessary: mark it on the draft Abstract. Author may add text on the spot.

B. their account of evidence. Mark where more examples are needed. Mark cases of primary evidence with a 1, cases of secondary evidence with a 2.

C. Identify any theoretical issues shaping the study of each topic. What methodological schools?

By the end of class, every Abstract should be ready for revision. Hand in to me.

2. Theory/method reading case study 1 will be assigned by our first volunteer/s.

In your reading, identify any theoretical issues shaping the study of your topic. What methodological schools? Look for a reading that may be a good introduction to a theoretical approach or method for other topics, too. I will ask each of you for a class assignment as your reading progresses.

October 4 Meeting 5 Assignment:

1. Read Method Case Study 1 for discussion.

2. Find/scan photos of 4 to 6 images that will be central to your topic (maybe) and be prepared to show them in ppt or OIV. Include ID info and source info.

3. Read and take notes on your own bibliography articles.

Agenda

1. Discussion: Case Study reading: methods for your problems.

2. Groups: discuss picture questions. Look at your group's pictures and formulate a complex/compound question for each batch: you are helping to develop the sense of the informed, interested audience that each of you will be writing for (CofR chapter 2 and Part III, chapter 7).

For each topic, draft a research question with the 3 components in CofR 3.4. Turn in to me.

October 11 Meeting 6 Assignment:

1. Read Method Case Study 2 for discussion.
2. Read and take notes on 3 more articles or chapters. In your reading, find a problem in the evidence or a contradiction or an unexplained incompleteness of argument, a definition you disagree with, or a proposal of further questions. Mark these in your notes and be able to show them in class.

Agenda

1. **Discussion: Case Study reading.**
2. **Report on 3 more articles.**

October 18 Assignment

- A. Write comparison Abstract 2
- B. Bring a hard copy to class

Agenda

1. **Discussion of Abstracts**
2. **Complex thesis statements AGAIN**

October 25 Meeting 7 Assignment

- A. Read "Making Good Arguments," "Reasons and Evidence," and "Acknowledgments and Responses."
- B. Start writing. You may use an outline or not, as suits your process. But you must bring 8 pages of double-spaced exposition to class. This need not read continuously; you may leave headings for sections to be added. It should include discussion of primary evidence (for something, even if you're not quite sure for what claim, yet).
- C. Read "Revising your Organization and Argument."

Agenda

1. **Discussion of Drafts in groups of 3-4**
2. **Discussion of C. Whole class quick feedback on new Problem statements. Be ready to contribute observations/questions on developments/changes in thinking of group members, but also relate topics new to you to things your group has been doing.**

Nov 1 No Meeting: WRITE

Meeting 8 Assignment Nov. 8

1. Post a draft of your 12- to 15-page Paper to your group by midnight Monday, Nov. 5.

2. Read your assigned 3 papers for discussion. For each, Identify the frame and main claim, the point sentence for each section (reasons for claims). Circle the abstract nouns: the conceptual themes. Underline evidence. This can include description of visual evidence and other kinds of data. Bring the marked-up drafts to class. Help the authors strengthen the organization and the argument using the diagnostics in the chapter on "Revising."

Agenda:

Discussions of "Revising" using CofR diagnostics for each paper.

Due Nov 15: 12- to 15-page Paper DUE

A-H 555 Presentation Instructions for next 2 weeks

1. Time: plan to speak for no more than 15 minutes. Written out, this would be about 8 pages of double-spaced text.

PRACTICE to get the time right. Talks that run over will be marked down for lack of organization. Talks that run significantly under may be insufficiently substantial.

2. Delivery: PRACTICE to achieve fluent oral delivery. Break up long sentences. Repeat nouns instead of using relative pronouns. You may even want to annotate the text for pauses and intonations. Practice any foreign words. Mark where to change slides.

2. Content:

A. Aim to use no more than 15 slides and try for fewer. Show only slides that help you make a point. And if you can't show it, don't say it.

B. Plan not to repeat slides. Order them so that full discussion of each leads to the next. The slides are the structural outline of your argument. Label them.

C. Do show two at once for comparison and contrast and to make transitions. A single linear progression of images is usually insufficiently rich in associations to build a true Art Historical argument. Your argument should be based on relationships among works, so show them together. Avoid making ppt slides of image collages. They do not structure your argument.

D. Do name the scholars whose arguments you are presenting. Make clear to the audience who makes which claims and what is your own position.

E. Do identify the TYPES of evidence for a given argument.

F. Do use visual evidence--iconographic and formal analysis--to explain and support specific claims. Help your audience to see things they might not otherwise attend to.

Meeting 13: 8-page Presentations from first half

Presentation Grp 1 and 2 rehearsal, half of presenters

Agenda: non-presenters suggest revisions for presenters: delivery, organization, picture order and choice; Conclusions.

Meeting 14: 8-page Presentations 2nd half

Presentation Grp 3 and 4 rehearsal

Agenda: non-presenters suggest revisions for presenters: delivery, organization, picture order and choice, Conclusions.

TUESDAY 10:00-5:00 Niles Gallery Public Presentations

Alice Christ, Ph.D.

Art Department, FA 201A

Office hours: T 12:15 – 3:15 and other times by appointment

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I do not get e-mail daily. If you need a fast response, use the phone: (859) 252-4830.

A-H 555: METHODS IN ART HISTORY AND VISUAL STUDIES

Fall 2012 FA 308A, R 5:00-7:30

COURSE DESCRIPTION:

This course practices basic research methods used by scholars in art history, visual studies, and related fields. In addition to becoming familiar with a range of methodological approaches to the study of art and images, students will develop the practical skills to conduct and present their own research. **This course provides full GCCR credit for the Art History and visual Studies major.**

LEARNING OUTCOMES

Students will be able to:

1. Identify and formulate a research problem
2. **Find and use primary and secondary sources, using scholarly bibliographic sources and Chicago Manual of Style format (Information Literacy)**
3. Practice the research and writing process effectively by creating and critiquing outlines, notes, rough drafts, and preliminary versions
4. Present the argument, supported by appropriate evidence in professionally written formats including a **research paper (12-15 pages=), a condensed paper (8 pages) and a very brief abstract.**
5. Read the condensed paper in a scholarly gathering, making **effective use of spoken language, digital technology and visual imagery.**

REQUIRED TEXT (we'll call it CofR):

Booth, Wayne C., Colomb, Gregory G., Williams, Joseph M. 2008.

The Craft of Research. Chicago: University of Chicago. 3rd edition.

REQUIRED BLACKBOARD (Bb):

We will be using some functions to deliver drafts and pdf readings to each other.

REQUIRED ARTSTOR:

We will be using images to discuss case-studies as you develop your topics. There will be times we may want shared access to some images thru Artstor. You may also use our in-house collection in MDID (<http://mdid.uky.edu/>). If you don't have a user ID, contact our Visual Resources Curator hired away and not replaced

REQUIRED ATTENDANCE:

If you must miss a scheduled class session, give me a written statement explaining (briefly) why you were absent, which students have assisted you with the material you missed, and the additional work you have undertaken for your fellow students in return for their assistance. If you do not (or cannot) provide me with this statement within 2 weeks of your absence, I will ask you to drop the seminar.

ASSIGNMENTS AND GRADES:

10 class meetings: 200 pts. (40% of total 500 pts)

10 pts each for bringing the properly completed assignments for discussion.

10 pts each for positive contribution in completing agenda

You must score at least 75% on the formal assignments below for GCCR credit.

Quality Product points: 80 pts.

20 pts each 2 Draft Abstracts Oct 1 and Oct 29

10 pts Bibliography 1 Sep 17

20 pts Bibliography 2 Nov 12

10 pts Methods/Theory Case Study Session Oct 8-Nov 12

12- to 15-page (3000-3500 words) Research Paper with Abstract Nov 19:

50 pts

**Condensed Paper/Reading text (2000 words) with visuals for presentation Nov 26-
Dec 10**

50 pts

Presentation (revised 2000 words) Dec 10-17

50 pts

Scholarly Discourse in Presentation Sessions

10 pts

**Final Term Paper Revised (3000-3500 words) 50 pts. and Abstract 10 pts. Dec. 19
in my box by 3:30**

Grading: Late work loses participation credit, as specified above. Late papers lose 5% per calendar day unless excused in advance.

Grade Scale: is the same for all students in the course. However, note if you are a graduate student, a grade below 80 does not pass for graduate credit.

A=90--100

B=80--89

C=70--79

D=55--69

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar

**This course follows Senate policies on ACADEMIC INTEGRITY and
Accommodations due to disability**

COURSE SCHEDULE:

The sequence of material covered may change, and additional readings, related to specific research projects will be announced/posted on Bb with revised meeting agendas as we progress.. Major due dates will not be moved forward.

Aug. 24: Meeting 1

No assignment

Agenda:

1. Introduction to the course, to each other, to each other's topics/interests.

your topic and what interests you about it. You will **choose a term paper you wrote for a previous Art History course to develop.**

how this fits into your larger goals for using art history or for your future career in general. (It's OK if you don't see a direct relation-- look at chapter 1 of CofR.)

2. Discussion should result in formulating themes to allow preliminary grouping of topics into 3 groups.

3. Each group: from memory/discussion, agree on 4 major art historians or important studies that you might apply to finding a stronger research problem.

4. Report to whole: your 4 names.

Aug 30: Meeting 2

Assignment:

A. Post the e-text of your old term paper to your group on Bb by Monday night..

B. Read the texts of the other members of your group. Be prepared to help brainstorm keywords for bibliographic search for your own and other members' papers.

C. Using chapter 3 of CofR, write 1 sentence or phrase identifying the Topic of each paper that is not your own. Is it a broad topic or a focussed one? Does the topic have parts already? Add a sentence including any parts it might have.

Brainstorm at least 1 question for each paper that is not your own, using CofR section 3.3. Write it down and bring it in.

D. Read through the entire textbook (maybe at bedtime?) As the book iteself recommends, this is an overview of techniques and processes it has to offer. Do not puzzle over every example. Do look for what chapters or sub-heads ot quick guides seem most interesting or new to you.

Agenda:

1. Discussion of Questions for each paper in groups. Each member should come out with a revised thesis question: with parts.

2. **Each group identify keywords likely to be useful for a bibliography search for each paper.(Information Literacy)**
3. **Report new theses to whole: results of discussion for each group member.**
4. **At the end of class every member should have a short list of approved suggestions for bibliography search(Information Literacy) .**

Sep 6 Meeting 3

Assignment:

A. Use chapter 5 in CofR and the databases on the UK Libraries Little Art Library page (technique as on the bibliography worksheet) for finding articles(**Information Literacy**). Do a really big bibliographic search on the keywords identified for your topic at our last meeting. There will be a prize next week for most relevant articles and for most recent scholarly monograph (Book). Record your finds in Chicago Manual style.

B. Bring in the print-out of your preliminary bibliography in Chicago Manual style. **10 pts.(Information Literacy)**

C. Bring in a short list of the best professional databases that produced useful references (or images). Be able to explain what each is good for(**Information Literacy**) .

Agenda :

1. **Gathering information discussion of your process and results. Exchange of database info.**
2. **Discussion in Groups should result in 1 or 2 complex/compound evaluated questions for each paper..**
3. **Discussion in Groups: what kind of further information will help answer these questions? Identify likely sources on the bibliographies by marking with a check. (Information Literacy)**
4. **Report results to whole. Each member should leave this meeting with at least 2 approved suggestions for where to start reading.**

Sept. 13 Meeting 4 Assignment:

- A. Read your recommended items (at least 2) using the techniques in CofR chapter 6. (NOT cover to cover). Take notes and bring them to class.
- B. Write a new Thesis Question about the relationship between your 2 (or more) readings and bring it in.
- C. In your reading, identify any theoretical issues shaping the study of your topic. What methodological schools? Look for a reading that may be a good introduction to a theoretical approach or method for other topics, too. I will ask each of you for a class assignment as your reading progresses.

Agenda

1. **Group discussion of reading notes. Identify any theoretical issues shaping the study of each topic. What methodological schools? Use the notes, thesis statements and bibliographies in your articles to identify these.**
2. **Each group should propose 2 method/theory readings for case studies meetings.**

Sept. 20 Meeting 5 Assignment:

A. Write a 4-page (1,000 word) Comparison Abstract of 2 readings (using the instruction check sheet; as in chapter 6, emphasis is on giving an efficient account of the argument). Bring to class 20 pts.

A-H 555 Comparison Abstract

A comparison abstract is a comparative summary of the main arguments of two articles or chapters on a related topic. It is a step toward formulating a thesis question in relation to previous scholarship

Note which scholar wrote first and whether the later author is responding to the earlier. Or do the two shed light on different aspects of a common issue?

You may relate your articles to other readings and consult book reviews to orient yourself to the discourse in a field. If you use them, you must also **quote and credit them in proper Chicago Manual form.**

Paraphrase in your own words is a better technique than selective quotation for efficiently conveying the argument and your evaluation of it. It also helps you to fully understand and assimilate the content. **A comparison abstract composed largely of quotations cannot get an A.**

Your result should be about 5 pages long, typed double-spaced with a normal font and margins. It should include the following **for each author:**

1. What is the claim of the author?

Write up to 3 sentences. You may begin with explicit purposes (e.g., author's own statement of purpose).

A really superior abstract will discover the motivation of the author: why write this at all? Sometimes it's a hidden agenda involving value judgements.

2. What is the most important evidence?

List main examples of art evidence for each point to be proven or discussed.

Does the author also use non-art evidence? Give examples.

A really superior abstract may note evidence the author might have used but did not. Do pay attention to evidence that is dismissed in footnotes.

3. Describe how the author uses this evidence to support an argument or claim; or explain the methods he uses to analyze the evidence. This is the summary of the argument.

4. ADVANCED EVALUATION: Try to reach superior statements of 1 and 2 by identifying any assumptions of the author which do not depend on the evidence or the logic of the argument. That is, what a priori premises have shaped the argument and the choice of evidence? You will often find evidence of these in value judgements. Look for claims about good and bad; progress or decline. Look for author's definitions (often implicit, not explicit) of value-laden terms.

B. In your reading, identify any theoretical issues shaping the study of your topic. What methodological schools? Look for a reading that may be a good introduction to a theoretical approach or method for other topics, too. I will ask each of you for a class assignment as your reading progresses.

Agenda

1. Group discussion of Abstracts should evaluate

A. their clarity. Ask the author for clarification where necessary: mark it on the draft Abstract. Author may add text on the spot.

B. their account of evidence. Mark where more examples are needed. Mark cases of primary evidence with a 1, cases of secondary evidence with a 2.

C. Identify any theoretical issues shaping the study of each topic. What methodological schools?

By the end of class, every Abstract should be ready for revision. Hand in to me.

2. Theory/method reading case study 1 will be assigned by our first volunteer/s.

In your reading, identify any theoretical issues shaping the study of your topic. What methodological schools? Look for a reading that may be a good introduction to a theoretical approach or method for other topics, too. I will ask each of you for a class assignment as your reading progresses.

October 4 Meeting 5 Assignment:

1. Read Method Case Study 1 for discussion.

2. Find/scan photos of 4 to 6 images that will be central to your topic (maybe) and be prepared to show them in ppt or OIV. Include ID info and source info.

3. Read and take notes on your own bibliography articles.

Agenda

1. Discussion (10 pts to leaders): Case Study reading: methods for your problems.

2. Groups: discuss picture questions. Look at your group's pictures and formulate a complex/compound question for each batch: you are helping to develop the sense of the

informed, interested audience that each of you will be writing for (CofR chapter 2 and Part III, chapter 7).

For each topic, draft a research question with the 3 components in CofR 3.4. Turn in to me.

October 11 Meeting 6 Assignment:

1. Read Method Case Study 2 for discussion.
2. Read and take notes on 3 more articles or chapters. In your reading, find a problem in the evidence or a contradiction or an unexplained incompleteness of argument, a definition you disagree with, or a proposal of further questions. Mark these in your notes and be able to show them in class.

Agenda

1. **Discussion: Case Study reading (10 pts to leaders).**
2. **Report on 3 more articles.**

October 18 Assignment

- A. **Write comparison Abstract 2 (1000 words, 20 pts)**
- B. Bring a hard copy to class

Agenda

1. **Discussion of Abstracts**
2. **Complex thesis statements AGAIN**

October 25 Meeting 7 Assignment

- A. Read "Making Good Arguments," "Reasons and Evidence," and "Acknowledgments and Responses."
- B. **Start writing. You may use an outline or not, as suits your process. But you must bring 8 pages of double-spaced exposition to class. This need not read continuously; you may leave headings for sections to be added. It should include discussion of primary evidence (for something, even if you're not quite sure for what claim, yet).**
- C. Read "Revising your Organization and Argument."

Agenda

1. **Discussion of Drafts in groups of 3-4**
2. **Discussion of C. Whole class quick feedback on new Problem statements. Be ready to contribute observations/questions on developments/changes in thinking of group members, but also relate topics new to you to things your group has been doing.**

Nov 1 No Meeting: WRITE

Meeting 8 Assignment Nov. 8

1. Post a draft of your 12- to 15-page (3000-3500 words) Paper to your group by midnight Monday, Nov. 5. Bibliography 2 (20 pts) DUE with it..

2. Read your assigned 3 papers for discussion. For each, Identify the frame and main claim, the point sentence for each section (reasons for claims).

Circle the abstract nouns: the conceptual themes.

Underline evidence. This can include description of visual evidence and other kinds of data.

Bring the marked-up drafts to class. Help the authors strengthen the organization and the argument using the diagnostics in the chapter on "Revising."

Agenda:

Discussions of "Revising" using CofR diagnostics for each paper.

Due Nov 15: 12- to 15-page (3000-3500 words) Paper DUE (50 pts)

A-H 555 Presentation Instructions for next 2 weeks

1. Time: plan to speak for no more than 15 minutes. Written out, this would be about 8 pages of double-spaced text.

PRACTICE to get the time right. Talks that run over will be marked down for lack of organization. Talks that run significantly under may be insufficiently substantial.

2. Delivery: PRACTICE to achieve fluent oral delivery. Break up long sentences.

Repeat nouns instead of using relative pronouns. You may even want to annotate the text for pauses and intonations. Practice any foreign words. Mark where to change slides.

2. Content:

A. Aim to use no more than 15 slides and try for fewer. Show only slides that help you make a point. And if you can't show it, don't say it.

B. Plan not to repeat slides. Order them so that full discussion of each leads to the next. The slides are the structural outline of your argument. Label them.

C. Do show two at once for comparison and contrast and to make transitions. A single linear progression of images is usually insufficiently rich in associations to build a true Art Historical argument. Your argument should be based on relationships among works, so show them together. Avoid making ppt slides of image collages. They do not structure your argument.

D. Do name the scholars whose arguments you are presenting. Make clear to the audience who makes which claims and what is your own position.

E. Do identify the TYPES of evidence for a given argument.

F. Do use visual evidence--iconographic and formal analysis--to explain and support specific claims. Help your audience to see things they might not otherwise attend to.

Meeting 13: 8-page (2000 words, 50 pts) Presentations from first half

Presentation Grp 1 and 2 rehearsal, half of presenters

Agenda: non-presenters suggest revisions for presenters: delivery, organization, picture order and choice; Conclusions.

Meeting 14: **8-page (2000 words, 50 pts) Presentations 2nd half**

Presentation Grp 3 and 4 rehearsal

Agenda: non-presenters suggest revisions for presenters: delivery, organization, picture order and choice, Conclusions.

TUESDAY 10:00-5:00 Niles Gallery Public Presentations (revised 2000 words, 50 pts)
Final Term Paper Revised (3000-3500 words) 50 pts. and Abstract 10 pts. Dec. 19
in my box by 3:30