

Term Information

Effective Term Autumn 2014

General Information

Course Bulletin Listing/Subject Area History of Art
Fiscal Unit/Academic Org History of Art - D0235
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4016
Course Title Senior Research Seminar in History of Art
Transcript Abbreviation Sen Research Sem
Course Description A research seminar required of all History of Art majors designed to develop and perfect their research and writing skills.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites HA4001 or HA4010 or permission of the instructor
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Baccalaureate Course
Intended Rank Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Students will learn to formulate a scholarly problem, to develop a pertinent bibliography, and to develop critical and analytic strategies to address that problem
- Students will hone their oral and written communication skills
- Students will enhance their critical reading skills
- Students will develop their research skills
- Every student will produce a cogently argued and fully annotated scholarly essay on a specific research problem

Content Topic List

- Research Problems in Ancient Greek and Roman Art
- Research Problems in Medieval Art
- Research Problems in Italian Renaissance Art
- Research Problems in Baroque Art
- Research Problems in 18th- and 19th-Century European Art
- Research Problems in 20th-Century European Art
- Research Problems in Contemporary Art
- Research Problems in Latin American Art
- Research Problems in Chinese Art
- Research Problems in Japanese Art
- Research Problems in Art Theory and Criticism

Attachments

- HA4016 19th Century Syllabus.doc: HA4016 Syllabus (19th C)
(Syllabus. Owner: Shelton,Andrew C)
- HA4016 Syllabus (Med).docx: HA4016 Syllabus (Med)
(Syllabus. Owner: Shelton,Andrew C)

Comments

- HA4016 will be taught in rotation by a number of faculty members. The content of each offering will change, but the basic goals and objectives of every offering will remain the same. *(by Shelton,Andrew C on 10/10/2013 11:13 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Shelton,Andrew C	10/10/2013 11:13 AM	Submitted for Approval
Approved	Shelton,Andrew C	10/10/2013 11:15 AM	Unit Approval
Approved	Heysel,Garett Robert	10/16/2013 09:44 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	10/16/2013 09:44 PM	ASCCAO Approval

Andrew Shelton
HA4016: Senior Research Seminar in History of Art
Spring 2015
TR 3:55-5:15
313 Pomerene Hall

Masculinity and Maleness in 19th-Century French Art

Course Objectives

HA4016 seeks to develop the research and writing skills of advanced undergraduates in the History of Art. It requires students to formulate a scholarly problem and to develop a bibliography as well as critical and analytic strategies through which to address that problem. Each student's preliminary findings will be delivered via a **20-minute in-class oral presentation**. This presentation and the feedback it generates will then provide the basis for the student's final project, which will take the form of a **fully annotated, 15-20-page research paper**.

Requirements

--**Perfect attendance** and **regular participation** in class discussions are assumed. More than two unexcused absences will be grounds for automatic failure of the course.

--**Readings:** Because the critical reading of existing scholarship is the best means of learning how to produce new scholarship, much of this course will be devoted to the discussion of the significant body of recent scholarship on the issues of maleness and masculinity in 19th-century French art. Readings for each of these meetings are listed on the syllabus below. For each of these readings, I expect every student to arrive in class ready to discuss the text(s) and participate fully. Completing a reading assignment does not just mean scanning the text, but rather having a sense of both the author's overall argument and your own response to the author's approach and conclusions. You **MUST** arrive in class with questions and with several sections/quotations/images that you wish to discuss. In addition, every student will be assigned to lead discussion of one reading during the course of the semester.

--**Oral and Written Assignments.** Each student will produce a **15-20-page, fully annotated research paper** on a single work of art produced in France between 1789 and 1900 that engages with the issue of masculinity and maleness. An assortment of possible works will be introduced by the instructor on the first day of class; the instructor must approve the work each student selects to research by the end of the third week of classes. A **preliminary, annotated bibliography** of at least 20 scholarly books and/or essays is due on the second meeting of the sixth week of class; this same day each student will give a brief 5-minute progress report on their research. Each student will give a longer (20-minute), more formal **oral presentation** on their work during the last two weeks of classes. The final term paper, which is to build off the oral presentation as well the feedback it elicits from the instructor and other students is due on the final day of the exam period.

Texts

Much or all of the following volumes will be read over the course of this semester. All these books are available for purchase at OSU bookstores; inexpensive used copies of many of them may also be purchased online. In addition, all of these books are on reserve in the Fine Arts Library located in the Wexner Center.

- Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011
- Stephen F. Eisenman, *Gauguin's Skirt*, New York, 1997.
- David Getsy, *Rodin: Sex and the Making of Modern Sculpture*, New Haven , 2010
- Todd Reeser, *Masculinities in Theory: An Introduction*. Chichester, UK, 2010.
- Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation*, London, 1997.

All other readings listed on the schedule of classes below will be available on Carmen.

Grading:

Attendance and Class Participation 30%

Preliminary Bibliography 10%

Progress Report 10%

Oral Presentation 20%

Final Research Paper 30%

Grading Scale:

93-100: A

90-92: A-

88-89: B+

83-87: B

80-82: B-

78-79: C+

73-77: C

70-72: C-

68-69: D+

63-67: D

60-62: D-

Below 60: E

Andrew Shelton

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688-8179

Office Hours: M 11-noon;

Schedule

Week I: Theorizing Masculinity; Introduction of Research Topics

Readings:

--Todd Reeser, *Masculinities in Theory: An Introduction*. Chichester, UK, 2010, chs. 1, 4, and 10.

--Andrew Carrington Shelton, "Masculinity," (2013; ms of essay to appear in the 2nd edition of the *Encyclopedia of Aesthetics*)

--Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011, pp. 1-14.

Week II: Theorizing Masculinity (continued)

Readings:

--Todd Reeser, *Masculinities in Theory: An Introduction*. Chichester, UK, 2010, chs. 2 and 3.

--Michel Foucault, *The History of Sexuality I: An Introduction*, trans. Robert Hurley, New York, 1990 (originally 1978) pp. 1-13; 77-159.

Week III: Theorizing Masculinity (continued)

Readings:

--Eve Kossofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*, New York, 1985, pp. 1-28.

--Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, New York and London, 1999 (originally 1990) esp. pp. 3-44; 163-80.

Week IV: Neo-Classical Masculinities

Reading:

--Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation*, London, 1997.

Week V: Neo-Classical Masculinities (continued)

--Whitney Davis, "The Renunciation of Reaction in Girodet's *Sleep of Endymion* in Norman Bryson, Michael Ann Holly, Keith Moxey, eds., *Visual Culture: Images and Interpretations*, Hanover, 1994, pp. 168-201.

--Michael Camille, "The Abject Gaze and the Homosexual Body: Flandrin's *Figure d'Etude*," in Whitney Davis ed., *Gay and Lesbian Studies in Art History*, New York, 1994, pp. 161-188.

Week VI: Romantic Masculinities; Student Progress Reports

Readings:

--Darcy Grimaldo Grigsby, *Extremities: Painting Empire in Post-Revolutionary France*, New Haven and London, 2002, chs. 1 and 3.

Week VII: Romantic Masculinities (continued)

--Norman Bryson, "Gericault's Masculinity," in Norman Bryson, Michael Ann Holly, Keith Moxey, eds., *Visual Culture: Images and Interpretations*, Hanover, 1994, pp. 228-59.

--Jennifer W. Olmstead, "Public and Private Identities in Delacroix's *Portrait of Charles de Morny and Anatole Demidoff*," in Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011, pp. 47-64.

Week VIII: "Real Men": Representations of French Masculinity at Mid-Century

Readings:

--Laurie Dahlberg, "At Home with the Camera: Modeling Masculinity in Early French Photography," in Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011, 65-82.

--James Smalls, "In Bed with Marat: (Un)Doing Masculinity," in Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011, pp. 135-58.

Week IX: Impressionist Masculinities: Manet, Monet and Cézanne

--Kermit Swiler Champa, "A Complicated Codependence," in David A. Brenneman, eds., *Monet and Bazille: A Collaboration*, exh. cat., Atlanta: High Museum, 1999, 67-96.

--André Dombrowski, "Cézanne, Manet and the Portraits of Zola," in Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011, pp. 101-120.

--Tamar Garb, *Bodies of Modernity: Figure and Flesh in Fin-de-Siècle France*, London, 1998, pp. 196-220.

Week X: Impressionist Masculinities: Caillebotte

--Tamar Garb, *Bodies of Modernity: Figure and Flesh in Fin-de-Siècle France*, London, 1998, pp. 24-79.

--Norma Broude, "Outing Impressionism: Homosexuality and Homosocial Bonding in the Work of Caillebotte and Bazille," in Norma Broude, ed., *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*, New Brunswick, 2002, 117-74.

Week XI: French Masculinity at the *fin de siècle*: Gauguin

Reading:

--Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in Norma Broude and Mary D. Garrard, eds., *The Expanding Discourse: Feminism and Art History*, 1992, pp. 313-30.

--Stephen F. Eisenman, *Gauguin's Skirt*, New York, 1997, Introduction and chs. I and II

Week XII: French Masculinity at the *fin de siècle*: Rodin

Reading:

--David Getsy, *Rodin: Sex and the Making of Modern Sculpture*, New Haven, 2010.

--Natasha Ruiz-Gómez, "Auguste Rodin, Photography and the Construction of Masculinity," in Temma Balducci, Heather Belnap Jensen and Pamela J. Warner eds., *Interior Portraiture and Masculine Identity in France, 1789-1914*, Burlington, VT, 2011, pp. 197-212.

Week XIII: Student Presentations

Week XIV: Student Presentations (continued)

Last Day of Exams: Final Research Paper Due

History of Art 4016
Senior Research Seminar in History of Art: Medieval Art and the Body

Prof. Karl Whittington
Pomerene Hall 311A
Email: whittington.78@osu.edu

COURSE DESCRIPTION

This undergraduate seminar will examine recent scholarship in art history related to bodily experience and bodily expression, with a particular focus on the art of the Middle Ages in Europe. In the past thirty years, scholars have done much to change the perception of the Middle Ages as a period when the body was rejected as fallen and broken, and have demonstrated instead the ways in which the body was a primary vehicle for religious experience. We will investigate images and texts (primary and secondary, art-historical and historical) that explore the depiction, operation and manipulation of bodies in religious, scientific and social contexts. Our particular focus will be on Western Europe between 800 and 1450, but earlier and modern periods will also be discussed. Topics to be investigated include the sexuality of Christ and the Virgin; wholeness, fragmentation, relics and the Eucharist; depictions of pain and violence; and the bodily articulation of monstrosity and otherness. We will be reading extensively from the works of Caroline Walker Bynum, Peter Brown, Jeffrey Hamburger, Michael Camille, Leo Steinberg, and others.

COURSE GOALS and OBJECTIVES

Beyond this specific topic, HA4015 seeks to develop the research and writing skills of advanced undergraduates in the History of Art. It requires students to formulate a scholarly problem and to develop a bibliography as well as critical and analytic strategies through which to address that problem. Each student's preliminary findings will be delivered via a **20-minute in-class oral presentation**. This presentation and the feedback it generates will then provide the basis for the student's final project, which will take the form of a **fully annotated, 15-20 page research paper**.

COURSE READINGS AND WEBSITE

The course website may be found at carmen.osu.edu. Most required readings for the course will be posted online; some longer books you should order through OhioLink. It is your responsibility to bring readings with you to class – if you come to class without your reading, you will be unable to participate in discussion.

For each of the assigned readings, I expect you to arrive in class ready to discuss the text and participate fully. Completing a reading assignment does not just mean scanning the text, but rather having a sense of both the argument and your own response to the author's approach and conclusions. You **MUST** arrive in class with questions and with several sections/quotations/images that you wish to discuss.

Each student will be expected to complete an original work of research (approx. 10-12 pages), submitted with full scholarly apparatus. Each student will also present his/her research near the end of the semester.

GRADING

Reading Presentation	10%
Critical Response Essays (2)	20%
Research Presentation	10%
Research Bibliography	10%
Research Paper	30%
Attendance/Participation	20%

A note about class participation: I expect each student to participate meaningfully in each seminar meeting. No student may receive a grade of "A" in this course without consistent, meaningful participation, even with high-quality written work.

Academic Misconduct:

Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity which tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html>)

Students with Disabilities

Any student who feels that he or she may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Weekly Topics:

Week 1 - Introduction – Historicizing the Body

- Caroline Walker Bynum, "Why All the Fuss about the Body? A Medievalist's Perspective" *Critical Inquiry* 22 (Autumn 1995), 1-33.
- Katharine Park, "Was there a Renaissance Body?" in Walter Kaiser and Michael Roche, eds., *The Italian Renaissance in the Twentieth Century = I Tatti Studies*, vol. 19, Florence: Olschki 2002, 21-35.

Week 2- The Body as a Route to God and a Tool in Religious Practice

- Bynum, *Jesus as Mother* (1982), pp. 1-21, 110-169
- Bynum, *Fragmentation and Redemption* (1991), pp. 11-26 (optional), 79-117, 151-238

Week 3 – The Body as Matter: Animation and Transformation

- Bynum, *Christian Materiality* (2011), pp. 15-123
- David Friedberg, "Live Images" in *The Power of Images* (1989), pp. 283-316
- Critical Response Essay # 1 Due**

Week 4 – The Body and Violence

- Mitchell Merback, *The Thief, the Cross and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe* (1999), 11-157
- Martha Easton, "Saint Agatha and the Sanctification of Sexual Violence," *Studies in Iconography* 16 (1994), 83-118.

Week 5 – The Body and Idolatry

- Michael Camille, *The Gothic Idol: Ideology and Image-Making in Medieval Art* (1991), pages TBA
- William Diebold, "Brother, What do you think of this Idol," in *Word and Image: An Introduction to Early Medieval Art* (2001), pp. 139-148

Week 6 – Sexual Bodies

- Joan Cadden, *Meanings of Sex Difference in the Middle Ages* (1995), pp TBA
- Michael Camille, "Manuscript Illumination and the Art of Copulation" in *Constructing Medieval Sexuality* (1997), pp. 58-86
- Marion Bleeker, "Sheelas, Sex and Significance" *Studies in Iconography* (2005), pp. 1-26

Week 7– Bodily Traces

- Katharine Park, “Impressed Images: Reproducing Wonders,” in Caroline A. Jones and Peter Galison, eds., *Picturing Science, Producing Art* (1998), 254-71.
- Park, *Secrets of Women: Gender, Generation and the Origins of Human Dissection* (2006), pp. 13-76
- Hans Belting, “St Francis and the Body as Image” pp. 3-14
- Critical Response Essay # 2 Due**

Week 8 – Vision and the Body

- S. Biernoff, *Sight and Embodiment in the Middle Ages* (2002), pages TBA
- Jeffrey Hamburger, *The Visual and the Visionary* (1998), pages TBA

Week 9 – Reading/Research Time, and individual meetings with the professor about your research topics**Week 10 – Queer Medieval Bodies**

- Robert Mills, “‘Whatever You Do is a Delight to Me!’: Masculinity, Masochism, and Queer Play in Representations of Male Martyrdom,” *Exemplaria* 13 (2001), pp. 1-37
- Camille, “The Pose of the Queer: Dante’s Gaze, Brunetto Latini’s Body,” in *Queering the Middle Ages*, ed. Burger and Kruger, 57–86
- Research Bibliography Due**

Week 11 – The Medieval Body in the Postmodern World

- Carolyn Dinshaw, *Getting Medieval: Sexualities and Communities, Pre- and Post-modern*
- Alex Nagel, *Medieval Modern: Art out of Time*

Week 12 – Student Research Presentations**Week 13 – Student Research Presentations**

Final Paper due during Exam Week.