

**HISTORY OF ART R1B: READING AND WRITING ABOUT VISUAL EXPERIENCE**  
**REPRESENTING URBAN MODERNITY**  
**SPRING 2016 SECTION 008 CCN # 04974**

Tuesdays & Thursdays  
3:30pm - 5:00pm  
Room 104 Moffitt Hall

Instructor: Sharóne Tomer  
Email: stomer@berkeley.edu  
Office Hours: Thursdays 2:00-3:30 @ FSM Cafe

**COURSE DESCRIPTION**

One of the fundamental aspects of modernity is the persistent transformation of society and space - and that these are always experienced unevenly. Modernity's history is of some people and spaces benefitting tremendously and others experiencing waves of marginalization and dislocations. This course will focus on the ways in which artists and architects have represented the unevenness of modernity, using their work to critically comment upon these transformations. We will look at a range of art and architectural practices, from painting and photography to film, sculptural installations and architectural interventions. We will anchor our studies through two 'capitals of modernity': Paris and New York City. We will probe experiences and representations of urban modernity outward from those cities as well, to diverse locations such as Cape Town and Houston. The course will not serve as a geographical survey, but rather as a loose chronology of themes that have marked the unevenness of life in cities. We will work from the mid-nineteenth century through to the contemporary moment, looking at artistic roles in and responses to a range of spaces and practices including eviction, urban renewal and marginality. We will particularly pay attention to how such practices have worked through the categories of class, race and gender.

There are three intertwining goals of this course:

- First, to develop critical reading and writing skills. This includes understanding and making arguments, developing your own voice, writing with clarity and precision, and cementing your mastery of the mechanics of writing.
- Second, to develop the skill of visual analysis, or the art of 'reading' an image. We will work with a wide range of images and objects, and exercise the skill of visual analysis through discussions, spoken presentations and in writing. We will also work on research techniques, which are necessary for good analysis – of visual subjects and other types of objects you will study throughout your academic career.
- Third, to develop historical understanding of the modern urban experience, its history of inequality, and histories of representation. It is intended that this historical knowledge informs the way you understand the world around you going forward.

The course will be structured through readings and a variety of in-class exercises and assignments. In class we will discuss readings and conduct visual analysis as a group, in small groups/pairs and individually. You will be asked to make presentations, do in-class writing exercises, peer-review your classmates' work and write regular reading responses. There are additionally three major writing assignments: at the beginning of the semester you will do a short analysis of an assigned work of art, as a diagnostic essay. Part way through the semester you will do a longer, researched comparison of an assigned pair of images. The second half of the semester will be structured around a longer research paper, which will require substantial library research, incremental assignments – such as a

paper proposal and annotated bibliography – and drafts and revisions. For this last assignment, you will develop your own topic and choose subjects (images, sculptures, works of architecture) to analyze.

## REQUIRED TEXTS

All course readings except for one (see comments in the Course Schedule) are available electronically on BCourses and in the course reader, which can be purchased at ZeeZee Copy, located at 2431-C Durant Ave (in the alley connecting Durant and Telegraph) (phone: 510.705.8411).

## COURSE REQUIREMENTS AND EVALUATION

### *Attendance*

**You are allowed 1 unexcused absence; each unexcused absence thereafter will result in a reduction in your final grade (ex. from B+ to B).** Three instances of arriving more than 10 minutes late to class without prior permission will be considered equal to one unexcused absence. Excused absences should be requested as soon as possible prior to the missed class.

### *Preparation and In-Class Participation (20%)*

Arriving promptly and prepared for active participation is essential to doing well in this class. Being prepared means that you have completed the assigned material for that week and arrive to class with paper (ideally in the form of a writing journal) and writing utensil, your (hard) copy of the assigned texts, and any writing assignments due on that day. Active participation entails in-class writing exercises, contributing constructively to discussion and workshops, and completing all assigned readings in time for class. You will be asked to volunteer to lead the discussion of at least one session's readings. **Always bring assigned texts and your writing journal to class.**

### *Reading Responses (10%)*

You are required to write a one-page response to each session's readings as noted on the syllabus. The purpose of the reading responses is to regularly write, and to prepare for participating in class discussions. When more than one reading is assigned per session, your response **must** speak to all readings. You should use the response to reflect critically on an issue in the reading(s). The responses should not be partial summaries of the material. You may, for example, cite a quotation from the reading, and respond to it briefly with remarks or questions, or use it to make connections with other aspects of the course material. You may also analyze a thread that you identify connects the session's readings or other readings we have done in the class.

### *Diagnostic Essay (5%)*

- 3 pages, due Thursday, **January 28<sup>th</sup>**

### *Comparative Essay (15%)*

- 5-6 pages, due Thursday, **February 25<sup>th</sup>**

### *Research Paper (50%)*

- Paper topic proposal (2 page) due **March 10<sup>th</sup>** and **15<sup>th</sup>** in individual meetings
- Revised proposal (2 pages) due Tuesday, **March 29<sup>th</sup>** (5%)
- Annotated bibliography (5+ sources) due Tuesday, **April 5<sup>th</sup>**

- Revised annotated bibliography (7+ sources) due Thursday, **April 14<sup>th</sup>** (5%)
- Annotated outline (3-5 pages) due Thursday, **April 14<sup>th</sup>** (5%)
- First rough draft (6 pages) due Tuesday, **April 26<sup>th</sup>**
- Final paper (10-12 pages) and research reflection (2 pages) due Wednesday, **May 11<sup>th</sup>** (35%)

**NOTE:** Final grades for this course will be based in large part on evaluation of your overall progress as a writer, both in terms of individual assignments and the course as a whole. The relative weight of the papers in the final grade is designed to reward improvement throughout the term.

#### *Extensions and Late Work*

Unless you have a serious illness or family emergency, extensions will not be granted. I will grade late work, however, at a penalty of one-third letter grade per late day (ex. from B+ to B).

#### *Grade Options*

You must take this course for a grade, not Pass/No Pass. If you register for the course P/NP you will not receive R&C credit for the course and will have to retake another R1B.

### **WRITING FORMAT & SUBMISSIONS**

All papers and weekly writing assignments must be typed, double-spaced, and use 12-point Times New Roman (or comparable font). Margins must be one-inch on all sides. Page numbers must be provided. **All papers, drafts and assignments must be printed and STAPLED, and turned in at the beginning of class on the due date. Electronic copies of all submissions must ALSO be submitted on BCourses.**

### **COURSE POLICIES**

#### *Class Conduct*

Computers and mobile phones are **not allowed** during class. Bring your writing journal and pen or pencil to every class, as well as the reader or printed copy of the day's readings.

#### *Accommodation*

All reasonable efforts will be made to accommodate students with disabilities in accordance with university policy. Students who need academic accommodations should request them from the Disabled Students' Program, 260 César Chávez Center, 642-0518 (voice or TTY). DSP is the campus office responsible for verifying disability-related need for academic accommodations, assessing that need, and for planning accommodations in cooperation with students and advisors as needed and consistent with course requirements. Information about the UC Berkeley Disabled Students' Program resources may be found online at <http://dsp.berkeley.edu/dspServices.html>.

#### *Plagiarism*

Any test, paper or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor. Plagiarism is a form of academic dishonesty, violating the [Berkeley Campus Code of Student Conduct](#). The campus issues a guide to understanding plagiarism, which states:

*Plagiarism means using another's work without giving credit. You must put others' words in quotation marks*

*and cite your source(s). Citation must also be given when using others' ideas, even when those ideas are paraphrased into your own words.*

Plagiarism is a serious violation of academic and student conduct rules and is punishable with a failing grade and possibly more severe action. For more information, consult the following UC Berkeley websites: [Berkeley Campus Code of Student Conduct](http://students.berkeley.edu/uga/conduct.pdf): <http://students.berkeley.edu/uga/conduct.pdf>

### *Scheduling Conflicts*

Please notify the instructor by the second week of the term about any known or potential extracurricular conflicts (such as religious observances, team activities, pregnancy or parenting). I will try to help you with making accommodations, but cannot promise them in all cases.

### **STUDENT LEARNING CENTER**

The Student Learning Center provides a variety of services for students in R&C course, including individual tutoring, paper feedback workshops. More information may be found online at <http://slc.berkeley.edu> or by calling 510-642-7332.

### **COURSE SCHEDULE**

(Readings must be completed and assignments submitted as hard copies on the days indicated.)

**Syllabus and schedule subject to change.**

#### **WEEK 1**

#### **INTRODUCTION**

TUE JAN 19

Introduction to Urban Modernity and Visual Analysis

THUR JAN 21

Henry M. Sayre. 2006. *Writing About Art*. Ch 2. Using Visual Information: What to Look For and How to Describe What you See, pp33-67.  
Sylvan Barnet. 2003. *A Short Guide to Writing about Art*. Ch 3. Writing a Comparison, pp115-129.

#### **WEEK 2**

#### **MODERNITY AND ITS REPRESENTATIONS**

TUE JAN 26

Marshall Berman. 1982. *All That is Solid Melts into Air*. Introduction, pp15-36; Ch 2. All That Is Solid Melts Into Air: Marx, Modernism and Modernization, pp87-129.  
*Reading Response Due; Group 1 leads discussion.*

THUR JAN 28

Diagnostic Essay due (3 pages, hard copy)  
Berman and modernity discussion, continued.

#### **WEEK 3**

#### **PARIS: MEANINGS AND MAKINGS OF MODERNITY**

TUE FEB 2

David Harvey. 2006. *Paris, Capital of Modernity*. Introduction, pp1-20.  
*Reading Response Due; Group 2 leads discussion.*

THUR FEB 4

TJ Clark. 1984. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Chapter 1: The View from Notre-Dame, pp23-78.  
*Reading Response Due; Group 3 leads discussion.*

**Week 4** **PARIS: REPRESENTATIONS OF EARLY URBAN MODERNITY**

TUE FEB 9 Walter Benjamin. 1935. Paris, Capital of the Nineteenth Century.

THUR FEB 11 Charles Baudelaire. *Paris Spleen*. The Crowd, pp22-23. The Eyes of the Poor, pp51-52. Lost Halo, p88. Knock Down the Poor!, pp94-95.  
Marshall Berman. 1982. *All That is Solid Melts into Air*. Chapter 3 Baudelaire: Modernism in the Streets, pp148-171  
*Reading Response Due; Group 4 leads discussion.*

**Week 5** **NEW YORK: RENDERING URBAN INEQUALITY**

TUE FEB 16 Jacob Riis. 1890. *How the Other Half Lives*. Genesis of the Tenement, pp7-14. The Mixed Crowd, pp21-27. The Cheap Lodginghouses, pp82-91. The Street Arab, pp196-209. The Working Girls of New York, pp234-242. The Wrecks and the Wastes, pp255-262.  
*Reading Response Due; Group 5 leads discussion.*

THUR FEB 18 David Rosenwasser and Jill Stephen. 2009. *Writing Analytically*. Ch.7 What Evidence Is and How It Works, pp109-122; Ch.8 Using Evidence to Build a Paper, pp123-138; Ch. 9 Making a Thesis Evolve, pp139-158.

**Week 6** **PHOTOGRAPHY AND ACTIVIST REPRESENTATIONS**

TUE FEB 23 Picturing New York

THUR FEB 25 Comparative Essay due (5-6 pages, hard copy)

**Week 7** **CAPE TOWN: RACIALIZED INEQUALITY**

TUE MAR 1 Richard Rive. 1986. 'Buckingham Palace', *District Six*. Part One: Morning 1955, pp1-7. Part Two: Afternoon 1960, pp72-125.  
*Group 6 leads discussion.*

THUR MAR 3 Richard Rive. 1986. 'Buckingham Palace', *District Six*. Part Three: Night 1970, pp126-198.  
*Reading Response Due.*

\*\*Note: this book is NOT included in the Reader. You can view an electronic version of the full text via Oskicat. However, I recommend you purchase your own copy – and that you make time to read all of Part One. You can easily find a used copy for under \$5 through websites such as BookFinder.com, but need to order it well in advance as discounted sites often have slow shipping.\*\*

**Week 8** **RESEARCHING AND WRITING ABOUT URBAN MODERNITY**

TUE MAR 8 Writing Workshop

THUR MAR 10 Individual Meetings \*\*Research paper proposal due (2 pages, bring hard copy to meeting)\*\*

<b>Week 9</b>	<b>INDIVIDUAL MEETINGS</b>
TUE MAR 15	Individual Meetings <b>**Research paper proposal due (2 pages, bring hard copy to meeting)**</b>
THUR MAR 17	Library Session
<b>Week 10</b>	<b>SPRING BREAK! NO CLASS!</b>
<b>Week 11</b>	<b>GENTRIFICATION AND (CREATIVE) RESISTANCE</b>
TUE MAR 29	Rosalyn Deutsche. 1986. Krzysztof Wodiczko's <i>Homeless Projection</i> and the Site of Urban 'Revitalization', pp63-98. <i>Group 7 leads discussion.</i> <u>Revised research paper proposal due (2 pages)</u>
THUR MAR 31	Rosalyn Deutsche. 1988. Uneven Development: Public Art in New York City, pp3-52. <i>Reading Response due for both Deutsche chapters; Group 8 leads discussion.</i>
<b>Week 12</b>	<b>SUBJECTIVITY AND URBAN EXCLUSIONS</b>
TUE APR 5	Grant Kester. 2011. <i>The One and the Many: Contemporary Collaborative Art in a Global Context</i> . Ch. 3 Eminent Domain: Art and Urban Space, pp. 154-171, 211-227. <i>Reading Response Due; Group 9 leads discussion.</i> <u>Annotated bibliography due (minimum 5 sources)</u>
THUR APR 7	Film: <i>La Haine</i>
<b>Week 13</b>	<b>SUBJECTIVITY AND URBAN EXCLUSIONS</b>
TUE APR 12	Film: <i>La Haine</i>
THUR APR 14	<u>Research paper annotated outline due (3-5 pages, bring 4 hard copies)</u> <u>Revised annotated bibliography due (7+ sources)</u>
<b>Week 14</b>	<b>GENTRIFICATION AND DISLOCATION: RACE, CLASS AND ETHNICITY</b>
TUE APR 19	Mpho Matsipa. 2011. Urban Mythologies, pp61-69. <i>Reading Response Due; Group 10 leads discussion.</i>
THUR APR 21	Research paper presentations
<b>Week 15</b>	<b>GENTRIFICATION AND DISLOCATION: RACE, CLASS AND ETHNICITY</b>
TUE APR 26	<u>Research paper, first draft due (6 pages, minimum 6 sources used)</u>
THUR APR 28	FINAL CLASS: REFLECTION AND WRAP UP

**FINAL EXAM WEEK**

**WED MAY 11 Research Paper Due**

Final paper (10-12 pages)

Research reflection (2 pages)

Also attach: Revised research proposal, with comments

Original annotated outline, with comments

Annotated bibliography, with comments

Original first draft, with comments

\*\* There is no final exam for this course. \*\*

You have completed your work for this course when you submit the final draft of the paper.