

SCHOOL OF DIVINITY, HISTORY, PHILOSOPHY
AND ART HISTORY

DEPARTMENT OF ART HISTORY

ACADEMIC SESSION 2023-2024

AH2001 / ME33WA: WHAT IS ART?

30 credits, 13 weeks



Images: Master of the Legend of St Ursula, Veil of Veronica, c. 1480; Illustration from: Carl Einstein, *Negerplastik*, 1915; Marcel Duchamp, *Fountain*, 1917.

PLEASE NOTE CAREFULLY:

The full set of school regulations and procedures is contained in the **Undergraduate Student Handbook** which is available online at your [MyAberdeen](#) page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any school regulation or procedure.

You must familiarise yourself with this important information at the earliest opportunity.

COURSE CO-ORDINATOR

Dr Hans C. Hönes

50-52 College Bounds, Room 204

Office Hours: Thursday 1-3pm, or by prior arrangement:

hans.hones@abdn.ac.uk

COURSE TEAM

Hans C. Hönes (HH): hans.hones@abdn.ac.uk

Catriona McAra (CMA): catriona.mcara@abdn.ac.uk

Karl Kinsella (KK): karl.kinsella@abdn.ac.uk

Helen Pierce (HP): h.pierce@abdn.ac.uk

Joanne Anderson (JA): joanne.anderson@abdn.ac.uk

Discipline Administration:

Mrs Kathleen Brebner

50-52 College Bounds

Room CB103

art-history@abdn.ac.uk

Students are asked to make themselves familiar with the information on key educational policies which are available at the link below: [Key Education Policies for Students | StaffNet | The University of Aberdeen \(abdn.ac.uk\)](#).

These policies are relevant to all students and will be useful to you throughout your studies. They contain important information and address issues such as what to do if you are absent, how to raise an appeal or a complaint and how seriously the University takes your feedback.

These institutional policies should be read in conjunction with the course guide, in which School specific policies are detailed. Further information can be found on the [University's Infohub webpage](#) or by visiting the Infohub.

Small group teaching is compulsory. If you fail to fulfil any of the course requirements (including attendance, engagement or submission of all course assessments by the stated deadline or agreed extension period) you will be contacted and may not be able to continue with the course.

A C7 will not normally be removed if:

- attendance is less than 60% of all compulsory teaching sessions;
- if you fail to submit summative work by the stated deadline or agreed extension period.

Change to Late Submission Rule

There is now a university wide policy regarding unauthorised late submission of work. This policy is to be applied for all undergraduate and postgraduate taught students from Academic Year 2021-2022 onwards.

In summary, the penalty for unauthorised late submission of work will be as follows:

- Up to 24 hours late, the grade will be deducted by 2 CGS points; For the purposes of this policy weekends are treated the same as weekdays
- For each subsequent day, up to a maximum of seven days total, the grade will be deducted by a further CGS point for each day, or part of a day, up to a maximum of seven days late
- Over seven days late, a grade of G3 will be awarded

For work that is up to seven days late, if the assignment was graded above a passing grade but the penalty awarded takes the grade below the pass mark, the student will be awarded the minimum passing grade, ie D3

TIMETABLE

Lectures: A one-hour lecture is delivered each week. These lectures are essential preparation for each weekly tutorial.

Tutorials: From Week 1 of teaching, the class divides up into tutorial groups, each of which meets once a week, for a two-hour class.

Students can view their university timetable at

<http://www.abdn.ac.uk/infohub/study/timetables-550.php>

COURSE DESCRIPTION

'Art' is a controversial category. In museums, you might see urinals and cardboard boxes exhibited – but what earns them this accolade? Is it about skill? Creativity? Beauty? Who decides what counts as 'good' art? And why are museums full of stuff made by white men? This course discusses these and related questions. It will introduce you to a wide range of historical definitions of art, and discuss key works, from antiquity to Instagram - many of which challenged the boundaries of 'art'.

Through analysis of texts and artworks, we explore the historically contingent nature of what counts as 'art'. We will also address the ethical implications of the term, e.g. its Eurocentrism. The course also serves as an introduction to some of the key methodologies and critical debates that inform art-historical interpretation.

INTENDED aims and LEARNING OUTCOMES

1. Demonstrate an understanding of the historically contingent nature of the category 'art'.
2. Demonstrate an awareness of the intersections of artistic productions and art writing, developed through class discussion and measured through written assessments.
3. Develop ability to search for and critically appraise relevant primary and secondary sources

LECTURE/TUTORIAL PROGRAMME

LECTURES:

Lectures are held weekly in the Regent's Lecture Theatre on Tuesday.

TUTORIALS

Tutorials are held weekly, beginning in the first week of the semester.

Attendance at the tutorials is **compulsory**. Please ensure that you are signed up for a time when you will **always** be able to attend.

Week 1: What is Art? An Introduction (HH)

Lecture: What is Art?

Tutorial: meet-and-greet / Defining Art: why bother?

PART 1: CATEGORIES OF ART

Week 2: Has Art got Meaning? (KK)

Lecture: Has Art got Meaning?

Tutorial: Has Art got Meaning?

Week 3: Has Art got a Place (JA)

Lecture: Has Art got a Place?

Tutorial: Has Art got a Place?

Week 4: Has Art got a History? (HH)

Lecture: Has Art got a History?

Tutorial: Has Art got a History?

Week 5: What is *good* Art? (HP)

Lecture: What is *good* Art?

Tutorial: What is *good* Art?

DEADLINE: SOURCE ANALYSIS

PART 2: INSTITUTIONS AND INDIVIDUALS

Week 6: Have there been no great women artists? (CMA)

Lecture: Have there been no great women artists?

Tutorial: Have there been no great women artists?

Week 7: What is an Artist? (JA)

Lecture: What is an Artist?

Tutorial: What is an Artist? / Essay writing guidance

Week 8: ESSAY WRITING WEEK / MEDICAL HUMANITIES SEMINAR

AH2001: No classes, enjoy some reading, writing, and thinking time!

ME33WA: No *lecture*. We meet during your usual tutorial time for a seminar.

Week 9: Why do we make Art? (HH)

Lecture: Why do we make Art?

Tutorial: Why do we make Art?

Week 10: The Artworld (CMA)

Lecture: The Artworld

Tutorial: The Artworld

Week 11: A House or a Home? (KK)

Lecture: A House or a Home?

Tutorial: A House or a Home? / Revision

Week 12/13: Exam

COURSE READING

CORE READINGS

The three books listed below are useful reference texts. There's no need to read them in their entirety, but they provide relevant material that you might want to consult throughout the course. They are available either online, or in hard copy (more than one) in the Sir Duncan Rice Library.

Cynthia Freeland, *But is it Art? An Introduction to Art Theory*, 2001. [available via Primo]

Charlotte Klonk and Michael Hatt, *Art History. An Introduction to its Methods*, 2007. [Sir Duncan Rice Library, Floor 4 700.1 Hat – multiple copies]

Larry Shiner, *The Invention of Art*, 2001. [Sir Duncan Rice Library, Floor 4 700.1 Shi – multiple copies]

THE SIR DUNCAN RICE LIBRARY RESOURCES

Link to Library, Special Collections and Museums:

<http://www.abdn.ac.uk/library/>

Quick Guide to History of Art Resources:

<https://www.abdn.ac.uk/library/documents/guides/arts/qgarts001.pdf>

WEEKLY READING

The texts given here expand upon the content of your weekly lectures. **The ‘required readings’ will be foundational for our tutorial discussions.** All ‘Essential reading’ is available online, either via Primo, through Leganto, or as PDFs on the course page. For some suggestions on how to tackle scholarly texts, see the “Required Reading Worksheet” at the end of this course guide.

Suggestions for further reading, to help to develop your knowledge of a particular topic, are also provided; these may be books available in the Sir Duncan Rice Library or online as eBooks via the Library Catalogue (Primo), journal articles available via Primo, or online resources for which a link is provided.

Suggestions for further reading, to help to develop your knowledge of a particular topic, are also provided; these may be books available in the Sir Duncan Rice Library or online as eBooks via the Library Catalogue (Primo), journal articles available via Primo, or online resources for which a link is provided.

Week 1: What is Art? An Introduction

Required Reading:

- *none*

Further Reading:

- Freeland, *But is it Art?*, Introduction.
- Hatt/Klonk, *Art History. An Introduction to its Methods*, chapter 2 “A variety of interpretations: a preview”.
- Margaret Iversen and Stephen Melville, *Writing Art History: Disciplinary Departures* (Chicago/London: Univ. of Chicago Press, 2010), ch. 1 “What’s the Matter with Methodology?”, pp. 1-14.

PART 1: CATEGORIES OF ART

Week 2: Has Art got Meaning?

Required Reading:

- Alex Potts, 'Sign', in *Critical Terms for Art History*, ed. by Robert Nelson and Richard Shiff (Chicago/London: Univ. of Chicago Press, 1996).

Further Reading:

- Richard Krautheimer, 'Introduction to an "Iconography of Architecture"', *Journal of the Warburg and Courtauld Institutes* 5 (1942), 1-33. Only focus on the Holy Sepulchre parts.
- Erwin Panofsky, 'Iconography and iconology: an introduction to the study of Renaissance art' (1939), reprinted in Donald Preziosi, *The Art of Art History: A Critical Anthology* (Oxford: Oxford Univ. Press, 2009), pp. 220-235.
- Hatt/Klonk, *Art History. An Introduction to its Methods*, chapter 6 "Iconography-Iconology: Erwin Panofsky" and chapter 10 "Semiotics".

Week 3: Has Art got a Place?

Required Reading:

- Claire Farago, 'On the peripatetic life of objects in the era of globalisation,' in *Cultural Contact and the Making of European Art since the age of exploration*, ed. Mary D. Sheriff (Chapel Hill: Univ. of North Carolina Press, 2010), pp. 17-41.

Further Reading:

- Thomas DaCosta Kaufmann, *Toward a Geography of Art* (Chicago/London: Chicago Univ. Press, 2004), ch. 4, pp. 107-135.
- *Artistic Exchange and Cultural Translation in the Italian Renaissance City*, ed. Stephen J. Campbell and Stephen J. Milner (Cambridge/New York: Cambridge Univ. Press, 2004).
- Peter Stewart, 'Geographies of Provincialism in Roman Sculpture', *RIHA Journal* 0005 (27 July 2010), <http://www.riha-journal.org/articles/2010/stewart-geographies-of-provincialism> (accessed 18 August 2020). Open access - use your search engine
- Joanne W. Anderson, 'Next to Chur we are still poor. Art and the Relationality of Poverty in the Rhaetian Alps,' in *The Art of the Poor. The Aesthetic Material Culture of the Lower Social Classes 1300-1600*, ed. Rembrandt Duits (New York: Bloomsbury, 2020), ch. 5, pp. 65-76. [please [email](#) Joanne for PDF]

Week 4: Has Art got a History?

Required Reading:

- Susan Vogel, 'Art/Artifact: African Art in Anthropological Collections', in *The Anthropology of Art. A Reader*, ed. Howard Morphy (Malden/MA: Blackwell, 2006), pp. 209-218.
- Nkiru Nzegwu, 'African Art in Deep Time: De-race-ing Aesthetics and De-racializing Visual Art', in *The Journal of Aesthetics and Art Criticism* 77.4 (2019): 367-378.

Further Reading:

- George Kubler, *The Shape of Time. Remarks on the History of Things* (New Haven/London: Yale Univ. Press, 1962), esp. pp. 31-62 (ch. 2 "The Classing of Things").
- Keith Moxey, *Visual Time: The Image in History* (Duke Univ. Press, 2013).
- Heinrich Wölfflin, *Principles of Art History. The Problem of the Development of Style in Early Modern Art* [1915] (New York: Dover, 1950).
- Frank Ugiomoh, 'Nigerian Art History and the "Hegelian Unconscious"', *Third Text* 19.4 (2005): 329-338.

Week 5: What is *good* Art?

Required Reading:

- Allan Ramsay, 'Dialogue on Taste' in *Art in Theory 1648-1815: An Anthology of Changing Ideas*, ed. Charles Harrison, Paul Wood and Jason Gaiger (Oxford: Blackwell, 2000), pp. 501-506.
- Linda Walsh, *A Guide to Eighteenth-Century Art* (Oxford: Blackwell, 2007), chapter "Taste, Criticism and Journalism", pp. 189-201.

Further Reading:

- Duncan MacMillan, *Painting in Scotland: The Golden Age* (Oxford: Phaidon Press, 1986), chapter 2.
- Alastair Smart, *Allan Ramsay: Painter, Essayist and Man of the Enlightenment* (New Haven and London: Yale University Press, 1992), chapter 6.
- Larry Shiner, *The Invention of Art* (Chicago: University of Chicago Press, 2001), chapter 7.

PART 2: INSTITUTIONS AND INDIVIDUALS

Week 6: Have there been no great women artists?

Required Reading:

- Linda Nochlin, 'Why have there been no great women artists [1971], in *Women Art and Power, and other essays* (Boulder/CO: Westview Press, 1988).

Further Reading:

- Anna Chave, 'Minimalism and Biography', *Art Bulletin* 82.1 (March 2000): 149-63.
- Whitney Chadwick, *Women Artists and the Surrealist Movement* (London: Thames and Hudson, 1985).
- Mary Gabriel, *Ninth Street Women* (New York: Little Brown, 2018).
- Heidi Sopinka, *Utopia* (London: Scribe, 2022).

Week 7: What is an Artist?

Required Reading:

- Patricia Lee Rubin, *Giorgio Vasari: Art and History* (Yale, 1995), ch. 1.
- Roland Barthes, 'The Death of the Author' (First English publication in *Aspen* 5-6 (1967), also in R. Barthes and S. Heath, *Image, Music, Text* (London: Fontana, 1977), pp. 142-148.
<http://sites.tufts.edu/english292b/files/2012/01/Barthes-The-Death-of-the-Author.pdf>

Further Reading:

- Colin Eisler, 'Every Artist Paints Himself: Art History as Biography and Autobiography', *Social Research* 54.1 (1987): 73-99.
- Michel Foucault, 'What is an Author?', *Partisan Review* 42. (1975): 603-617 [in reply to Barthes]
- Mary Garrard, 'Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist', *Renaissance Quarterly* 47.3 (1994): 556-662.
- Fredrika Jacobs, *Defining the Renaissance Virtuosa: Women Artists and the Language of Art History and Criticism* (Cambridge: Cambridge University Press, 1997).

- Gayatri Spivak, 'Can the Subaltern Speak?', in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (Basingstoke: Macmillan, 1988), pp. 271–313.

Week 8: ESSAY WRITING WEEK

Week 9: Why do we make Art?

Required Reading:

- David Freedberg and Vittorio Gallese, 'Motion, Emotion and Empathy in Aesthetic Experience', *Trends in Cognitive Sciences*, 11 (2007), 197-203.
- Robin Curtis, 'An Introduction to "Einfühlung"', *Art in Translation* 6.4 (2014): 353-376.

Further Reading:

- Denis Dutton, 'A Darwinian Theory of Beauty', TED Talk, 2010 [https://www.ted.com/talks/denis_dutton_a_darwinian_theory_of_beauty]
- Shafe, Laurence, 'Why is the Peacock's Tail so Beautiful', in *Darwin and Theories of Aesthetics and Cultural History*, ed. Barbara Larson and Sabine Flach (London: Routledge, 2013), pp. 37-52
- Christopher Henshilwood and Francesco d'Errico, *Homo Symbolicus. The Dawn of Language, Imagination and Spirituality* (Amsterdam/Philadelphia: John Benjamins, 2011).
- John Onians, 'Art, the visual imagination and neuroscience: the Chauvet Cave, Mona Lisa's smile and Michelangelo's terribilità', *Cortex* 105 (2018): 182-188.
- Ellen Dissanayake, *What is Art for?* (Seattle/London: Univ. of Washington Press, 2002), ch. 4, esp. pp. 92-106.

Week 10: The Artworld

Required Reading:

- Arthur C. Danto, *Andy Warhol* (London and New Haven: Yale University Press, 2009), chapter 3 "The Brillo Box", pp. 47-71.

Further Reading:

- Arthur C. Danto, 'The Artworld', *The Journal of Philosophy* 61.19 (October 1964): 571-584.
- Bradley Bailey, 'Before, During, and Beyond the Brillo Box: The Impact of Pop on the 1964 Edition of Duchamp's Readymades', *Visual Resources*, 34.3-4 (2018): 347-363.

- Scott Reyburn, 'Speculators Win Big With Bets on Young Artists', New YorkTimes (28 February 2022)
<https://www.nytimes.com/2022/02/28/arts/design/flora-yukhnovich-art-market.html>
- Judith Williamson, 'A Piece of the Action: Images of "Woman" in the Photography of Cindy Sherman', in *Cindy Sherman*, ed. Johanna Burton (Cambridge, Mass.: MIT Press, 2006), pp. 39-52.

Week 11: A House or a Home?

Required Reading:

- Gaston Bachelard, *The Poetics of Space* (New York: Penguin Books, 2014), pp. 25-57.

Further Reading:

- As an introduction to Bachelard, <https://aeon.co/essays/how-gaston-bachelard-gave-the-emotions-of-home-a-philosophy>
- Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 19-33.
- Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* (London; New York: Verso, 1995).

AH2001 ASSESSMENT

Assessment is by course work and exam:

- One source analysis (1000 words), weighted 20%
- One course essay (1500 words), weighted 30%
- One exam (2 hours), weighted 50%

Students who are retaking the entire course must submit new essays for their course work. It is not permitted to resubmit previous essays.

To view the CGS Descriptors please go to [MyAberdeen](#) - **Organisations-Divinity, History, & Philosophy Student Information for Undergraduates**. The link to the CGS Descriptors is on the left-hand menu.

ASSESSMENT DEADLINES

Source Analysis: 18 October, 3pm (Week 5)

Course Essay: 8 November, 3pm (Week 8)

Exam: Between 4-15 December (Week 12/13)

AH2001: SOURCE ANALYSIS

Write a source analysis of about 1,000 words on a quotation chosen from a selection of four. Each passage relates to one of the sessions and themes of the first half of the semester. The aim is to tease out how the respective author defines 'art', what importance they attribute to this category – and to discuss which advantages or problems their position might entail for art historical practice. We shall discuss with you in class how you should/could approach this task.

The purpose of this task is a close reading and your own interpretation of the respective quotation. It might be helpful to contextualize the section by making reference to the larger text of which it is part, and to discuss the author and their background. But the focus should be the quotation: what does it tell us about the author's understanding of what art is? And how does this affect art historical interpretation?

Please substantiate your argument by quoting from other texts, including the secondary literature (and in this case use footnotes), but this should not be excessive. Please include a short bibliography of reference works used (unlike footnotes, this is not part of the word count). See the essay checklist below for

further guidance. Please note, for the source analysis, quoting 2-3 secondary sources will suffice. Please also see the “required reading worksheet”, below. The assignment will be released on Aberdeen at the end of the first week of teaching.

AH2001: COURSE ESSAY

Write an essay of 1,500 words, including footnotes, (with 10% +/- margin allowed) on a defined question. The essay questions will allow you to read, think, and research across the different themes covered in this course. For your bibliography, you are encouraged to draw on material from different weeks where productive.

The essay questions will be released on [MyAberdeen](#) after the submission deadline for the Source Analysis.

Essay checklist:

- Check that the **length** of your essay is **1,500 words** approx. (+/- 10%) – including footnotes, excluding bibliography
- Be sure to run your work through a **spell and grammar check**
- Use **double-spacing**
- Do not put a heading at the beginning of a paragraph
- Use a **footnote reference** to acknowledge a paraphrase of, or quotation from, someone else’s work. Give author/title/page no.
- Please use **academic sources**: books, chapters, and journal articles that you find through Primo are normally reliable sources. Please **don’t** quote Wikipedia, Khan Academy, Smarthistory, or any other popular educational website. They’re great sources for learning, but don’t qualify as academics texts that you should cite.
- This is a Level 2 essay. We expect you to cite **at least 5 academic texts**. Essays with less than five references are unlikely to score higher than the D banding. The suggestions for further reading are an excellent starting point for bibliographic research – *make use of them, and cite them in your essay!*
- At the end of the essay add a **bibliography** (this does not count for the word count!). We strongly recommend the [MHRA Style](#) for citations.

There is also advice and guidance on essay writing on the [ACHIEVE](#) site in [MyAberdeen](#)

If you submit your work on time, you can expect that feedback will **normally be provided within three working weeks** (excluding vacation periods) of the submission deadline.

SUBMISSION ARRANGEMENTS

When uploading assignments, please do the following:

Please submit your assignment as a word doc or docx file. Please **do not** submit a link as this cannot be marked.

If using a library computer, please save your assignment in OneDrive and then submit the file.

Submit by the due date, no hard copy will be required unless directly requested by the Course Coordinator through [MyAberdeen](#)

In advance of uploading, please save the assignment with your student ID number listed in the filename, i.e., 59999999 AH2001 Essay.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e., AH2001 Essay.

If you have been granted an extension, please upload the completed Extension Form (signed by yourself and course co-ordinator) along with your submission.

When you submit your work, please also tick the 'Mark Reviewed' Box.

Once you are satisfied with your entry, click **Save**.

Please note: Failure to submit by the due date (unless a prior arrangement has been made) will result in a deduction of marks. Where no submission is received, this will result in a CGS grade of G3 (zero).

Please note: *SafeAssign* text matching software will be used; however, the School of Divinity, History, Philosophy and Art History reserves the right to also submit material to *TurnitinUK* when deemed necessary.

AH2001 EXAM

The exam will take place in Week 12 or 13, exact date TBC. The exam paper consists of:

Part 1: Source Analysis

Students will select and respond to one quotation selected from a list of choices. The aim is to demonstrate skills in close reading and analysing an unknown excerpt (though you can expect to be familiar with the author), and to situate it within the wider frameworks discussed in the course.

Part 2: Essay

Students will select two questions from a list of choices. The questions will relate to the material addressed in the lectures and seminars and will encourage you to think across the different sessions.

Guidance and advice will be given on the format of the exam throughout the course, and in particular in the last tutorial session.

Past exam papers can be viewed at [Exam Papers | Library, Special Collections and Museums | The University of Aberdeen \(abdn.ac.uk\)](#)

Please note: For this course, candidates for whom English is not their first language may refer to English/native tongue dictionaries. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination, to check that there is no extra written material present.

ME33WA ASSESSMENT

Tutorial engagement contributes 10% of the overall mark for the course.

Course Essay:

ME33WA students formulate an essay question of interest to them, but only after consultation with the course co-ordinator. The essay must be 2500 words (+/- 10%) and is worth 90% of the overall mark for the course. The course co-ordinator may be able to help with bibliographical research. The submission deadline is listed below.

Essay checklist:

- Check that the **length** of your essay is **2,500 words** approx. (+/- 10%) – including footnotes, excluding bibliography

- Be sure to run your work through a **spell and grammar check**
- Use **double-spacing**
- Do not put a heading at the beginning of a paragraph
- Use a **footnote reference** to acknowledge a paraphrase of, or quotation from, someone else's work. Give author/title/page no.
- Please use **academic sources**: books, chapters, and journal articles that you find through Primo are normally reliable sources. Please **don't** quote Wikipedia, Khan Academy, Smarthistory, or any other popular educational website. They're great sources for learning, but don't qualify as academics texts that you should cite.
- This is a Level 2 essay. We expect you to cite **at least 5 academic texts**. Essays with less than five references are unlikely to score higher than the D banding. The suggestions for further reading are an excellent starting point for bibliographic research – *make use of them, and cite them in your essay!*
- At the end of the essay add a **bibliography** (this does not count for the word count!). We strongly recommend the [MHRA Style](#) for citations.

ASSESSMENT DEADLINE: Friday 1 December, 3pm.

RESIT AH2001

3,500-word essay (100%)

RESIT ME33WA

2,500-word essay (100%)

Resit Eligibility: Students are eligible to take the resit if they have their class certificate.

Required Reading Worksheet: Some strategies and suggestions

It is imperative that you read the set texts for the seminars in their entirety. The seminars are entirely discussion-based, and are only productive if you are familiar with the material. This worksheet offers a few suggestions for how best to tackle the readings for this course.

Throughout the course, it might be useful to keep a **journal** where you note down summaries, excerpts, and observations/questions related to your readings. This can serve an informal record of your own thought processes, and you might want to experiment with different techniques of note taking such as bullet-points, mind maps, etc.

For each reading, it is useful to keep in mind some key questions that can help structure your engagement with the text. A useful exercise is to focus on **the three I's**: for each reading, note down what you found **interesting, irritating, and important** about it.

This will allow you to address key questions, such as:

- What are the main arguments of the text?
- How does the author's argument impact on our definition of 'Art'?
- Can you see any problems with the points the author makes?

It's also useful to think about the following five points:

1. It will be helpful to know **the dates and places the readings were first published**, and the kind of publications they are: an article in a journal, an introduction to or chapter of a book, an excerpt from a longer piece? Check out the table of contents of the book or issue of the journal. What kinds of work are the authors known for? Are they art historians or not?
2. In reading these texts, notice the **key terms and concepts**. Did you understand them straight off, or did you need to look them up? Have you come across them in other literature you have read?
3. Using the information that you have gathered in response to (1.) and (2.), and the awareness of different approaches that you have gained on your

degree programme so far, **try to situate the readings within the debates covered in this course**, and place them within or in relation to the range of methodologies used by art historians.

4. Are there ideas or implications in the readings themselves that could have been expanded further? Are there **weaknesses or limitations** in the arguments?
5. Think about the relationship between the content of the readings and the ways in which they are written. **What rhetorical strategies are used and why?**