

## Great Artists: Introduction to Art History through Biography

HIST E-1965

(last updated: January 4, 2016)

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**Introduction:** Studying the biographies of artists has been a fundamental approach toward art history since Giorgio Vasari (1511–1574) published his *Lives of the Most Excellent Artists, Sculptors, and Architects* in 1568. In this course we will examine the evidence for the lives of great artists from Michelangelo to Jackson Pollock and from Rembrandt to Frida Kahlo. In the process we will gain a better understanding of the historical development of art. In this course we will pay especial attention to women artists, who have been overlooked in the histories of art in great part because people don't know of them. My intent in offering this course is to introduce the methods and techniques of historical study. I also hope to provide a foundational basis for further post-course use of those methods and techniques in other contexts. In addition we will work on improving our critical thinking abilities and our powers of observation.

### *Required Texts:*

Note: I know of only three books (the first three listed below) that take a biographical approach to discussing art from the Renaissance to the present. The fourth book takes a more detailed look at biographies of women artists.

- Elizabeth Lunday, *Secret Lives of the Great Artists* (Philadelphia: Quirk, 2008).  
ISBN: 978-159474-257-6.  
–Humorous approach that one reviewer called a “hidden treasure”.
- Kathleen Krull and Kathryn Hewitt, *Lives of the Artists: Masterpieces, Messes (and What the Neighbors Thought)* (Harcourt Brace, 1995). ISBN: 978-159474-257-6.  
–Ostensibly intended for “young readers” but as the reviewers on Amazon.com write: “Not for children only”; “Too mature for young readers”; “An adult should read it first”; and “The gossip is on occasion adult in content”.
- Thomas Köster, *50 Artists You Should Know* (Prestel, 2006; reprint 2014).  
ISBN: 978-379133-716-6.  
–A newer edition of this book will become available in March 2016, too late for this course, but the older edition will work just fine.
- Jordi Vigué, *Great Women Masters of Art* (New York: Watson-Guipiti, 2003).  
ISBN: 978-082302-114-7.  
–Discusses 82 of the greatest women artists since the Middle Ages.

### Recommended viewing

- Vida Hull, “ARTH 4117 Introduction to Women Artists,” Eastern Tennessee State University  
<<https://www.youtube.com/watch?v=AaAZQNoRMJ0&index=1&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>
- A series of 81 lectures on women artists throughout history.

### *Undergraduate Grade calculation*

- 10% First response paper (1 page; 250–300 words) (due Friday January 9<sup>th</sup>)
- 10% Second response paper (1 page; 250–300 words) (due Friday January 16<sup>th</sup>)
- 10% Third response paper (1 page; 250–300 words) (due Saturday January 24<sup>th</sup>)
- 20% In-class report (15-minute report on one of the biographies listed below)
- 50% Analytical term paper (5–7 pages; 1250–2100 words) (due Monday January 26<sup>th</sup>)

*Graduate students* who are taking the course for ALM credit need to contact the instructor of the course immediately to set up a schedule of additional reading and to discuss preparations for doing a graduate-level research paper.

### *Lecture Schedule*

I plan to deal with a “topic” each class meeting, but that may change according to class interest. Also, I would like to see each student present a 15-minute in-class report on a recommended book. Note that you are not required to do the “viewing” of documentaries and films before class. Nor are you expected to read the biographies listed. We only expect that you will have done the “Reading” for that day. Those readings consist of pages from the required books for the course (listed above). We will be doing the “viewing” of some of documentaries and films during class time and discussing them. The listings under “biography” are meant to help you choose which book you would like to report on in class or if you would like to find out more information about a particular artist.

### *1st week*

#### **Monday, January 4:**

#### **Introduction to Medieval and Byzantine Art**

##### **Feofan Grek (ca. 1340–ca. 1410)**

Reading: Michael Flier, “Holy Images for the Tsar,” in *Portraits of Old Russia: Imagined Lives of Ordinary People, 1300*, ed. Donald Ostrowski and Marshall Poe (Armonk, NY: M. E. Sharpe, 2011), 129–138.

##### **Andrei Rublev (1360s–1427, 1428, or 1430)**

Film: *Andrei Rublev* (1967) (8.3)

##### **Giotto di Bondone (1266/7–1337)**

Documentary: *Giotto* (Great Artists Collection, no. 1) (2001)  
<<https://www.youtube.com/watch?v=4Uxk8TqLbBo>>

Documentary: Stephen Zucker and Beth Harris, *Giotto, Arena (Scrovegni) Chapel, Padua, c. 1305*,

1 of 4 <<https://www.youtube.com/watch?v=47QgqdeSi0U>>

2 of 4 <<https://www.youtube.com/watch?v=I3561V1v8Bc>>

3 of 4 <[https://www.youtube.com/watch?v=RbBQN0Wt\\_wY](https://www.youtube.com/watch?v=RbBQN0Wt_wY)>

4 of 4 <[https://www.youtube.com/watch?v=6z\\_Kjsn8VLI](https://www.youtube.com/watch?v=6z_Kjsn8VLI)>

### **Tuesday, January 5:**

#### **Leonardo da Vinci (1452–1519)**

Reading: *Secret Lives*, 22–30; *Lives of the Artists*, 10–15; *50 Artists*, 20–23.

Biography: Serge Bramley, *Leonardo: Discovering the Life of Leonardo da Vinci* (New York: HarperCollins, 1991).

Biography: Charles Nicholl, *Leonardo da Vinci: Flights of the Mind, a Biography* (New York: Penguin, 2004).

Film: *The Life of Leonardo da Vinci* (1971) Italian miniseries

Documentary: *Leonardo da Vinci*

<<https://www.youtube.com/watch?v=2r-LKEdR9zs>>

*Leonardo da Vinci: The Man Who Wanted to Know Everything*

#### **Michelangelo Buonarroti (1475–1564)**

Reading: *Secret Lives*, 38–45; *Lives of the Artists*, 16–19; *50 Artists*, 30–33.

Biography: Richard McLanathan, *Michelangelo* (New York: Abrams, 1993).

Novel: Irving Stone, *The Agony and the Ecstasy*

Film: *The Agony and the Ecstasy* (1965) (7.1)

Documentary: *Michelangelo: The Genius* (BBC) (8.4)

<<https://www.youtube.com/watch?v=NvcWue49cIg>>

### **Wednesday, January 6:**

#### **Raphael Sanzio (1483–1520)**

Reading: *Secret Lives*, 6; *50 Artists*, 38–41.

Biography: R. Duppa, *Life of Raphael*:

Documentary: *Raphael: The Prince of Painters*

pt. 1 <<https://www.youtube.com/watch?v=terY5bKSdc0>>

pt. 2 <<https://www.youtube.com/watch?v=XUzqELe8PxA>>

Documentary: *Raphael: A Mortal God* (BBC documentary) (2004) (8.4)

[https://www.youtube.com/watch?v=AMDJhhbtqJQ&list=](https://www.youtube.com/watch?v=AMDJhhbtqJQ&list=PLLUaXSRnKa3i3nijItUi0ifqGSS908qzA)

[PLLUaXSRnKa3i3nijItUi0ifqGSS908qzA](https://www.youtube.com/watch?v=AMDJhhbtqJQ&list=PLLUaXSRnKa3i3nijItUi0ifqGSS908qzA).

#### **Sofonisba Anguissola (1535/1536–1625)**

Reading: *Great Women Masters*, 39–44; *Lives of the Artists*, 24–27.

Lecture: Hull, “ARTH 4117”

<[https://www.youtube.com/watch?v=fDFN1ZteJ0k&list=](https://www.youtube.com/watch?v=fDFN1ZteJ0k&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=19)

[PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=19](https://www.youtube.com/watch?v=fDFN1ZteJ0k&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=19)>

<[https://www.youtube.com/watch?v=f3gdf7clQd8&index=20&list=](https://www.youtube.com/watch?v=f3gdf7clQd8&index=20&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI)

[PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI](https://www.youtube.com/watch?v=f3gdf7clQd8&index=20&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI)>

<<https://www.youtube.com/watch?v=ZAixJOW7O94&index=21&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>.

Biography: Ilya Sandra Perlingieri, *Sofonisba Anguissola: The First Great Woman Artist of the Renaissance* (New York: Rizzola, 1992).

### **Artemesia Gentileschi (1593–1653)**

Reading: *Great Women Masters*, 65–70.

Lecture: Hull, “ARTH 4117”

<<https://www.youtube.com/watch?v=KldzQxoS5-U&index=28&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>

<<https://www.youtube.com/watch?v=eE449QPNDMc&index=29&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>

Film: *Artemisia* (1997) (6.8)

## **Thursday, January 7:**

### **Diego Velázquez (1599–1660)**

Reading: *50 Artists*, 58–59.

Biography: Dawson Carr, *Diego Velazquez*

Documentary: *Velázquez: The Painter's Painter*

<<https://www.youtube.com/watch?v=HgRWMSYBgbE&index=5&list=PLLUaXSRnKa3i3nijItUi0ifqGSS908qzA>>

### **Caravaggio (1571–1610)**

Reading: *50 Artists*, 50–53.

Biography: Desmond Steward, *Caravaggio: A Passionate Life* (New York: William Morrow, 1998).

Film: *Caravaggio* (1986) (6.7)

*Caravaggio* (2007) (6.9)

Documentary: *Caravaggio* (1976) by Robert Hughes, part 1 of 7 parts

<<https://www.youtube.com/watch?v=rv6LAYWQZj4>>

## *2nd week*

## **Monday, January 11:**

### **Rembrandt van Rijn (1606–1669)**

Reading: *Secret Lives*, 55–61; *Lives of the Artists*, 28–31; *50 Artists*, 60–63.

Biography: Charles L. Mee, Jr., *Rembrandt's Portrait: A Biography* (New York: Simon and Schuster, 1988).

Film: *Rembrandt* (1936) (7.1)

Documentary: *Nightwatching* (2007) (6.5)

Documentary: *The Complete Life of the Painter Rembrandt van Rijn*

<<https://www.youtube.com/watch?v=2r-LKEdR9zs>>

### **Johannes Vermeer (1632–1675)**

Reading: *Secret Lives*, 62–68; *50 Artists*, 64–67.  
Biography: Anthony Bailey, *Vermeer: A View of Delft* (New York: Henry Holt, 2001).  
Film: *Girl with a Pearl Earring* (2003) –(7.0)  
Documentary: *The Madness of Vermeer – Secret Lives of the Artists* (BBC)  
<<https://www.youtube.com/watch?v=YPQb59l8d10>>  
Documentary: *The Master of Light: Johannes Vermeer* (National Gallery of Art)  
Narrator: Meryl Streep. (7.1)  
<<https://www.youtube.com/watch?v=FTQ2W-cb-C8>>

**Tuesday, January 12:**

**Peter Paul Rubens (1577–1640)**

Reading: *50 Artists*, 54–57.  
Biography: Paul Oppenheimer, *Rubens: A Portrait*  
Film: *A Dog of Flanders* (1959) (7.3)  
Film: *A Dog of Flanders* (1999) (6.3)  
Documentary: Gallery of the Masters – Peter Paul Rubens  
<<https://www.youtube.com/watch?v=3isUwJWxx5E>>

**Kitagawa Utamaro (1753–1806)**

Biography: Tadashi Kobayashi, *Portraits from the Floating World*  
Film: *Utamaro and His Five Women* (1946) (7.3)  
Documentary: *Utamaro Revealed*:  
<<https://www.youtube.com/watch?v=Zh23D72v0dl>>

**Francisco de Goya (1746–1828)**

Reading: *50 Artists*, 74–77.  
Biography: Robert Hughes, *Goya* (New York: Knopf, 2006).  
Biography: Janis Tomlinson, *Francisco Goya: Order and Disorder* (Boston: MFA, 2014).  
Film: *Goya in Bordeaux* (1999) – Francisco Goya (6.7)  
Film: *Goya – oder Der arge Weg der Erkenntniss* (1971) (7.1)

**Wednesday, January 13:**

**J. M. W. Turner (1775–1851)**

Reading: *50 Artists*, 84–87.  
Biography: Peter Akroyd, *J.M.W. Turner* (London: Chatto & Windus, 2005).  
Film: *Mr. Turner* (2014) (7.0)  
Documentary: *The Great Artists – The English Masters– Turner*  
<<https://www.youtube.com/watch?v=aRBhNeX6apY>>

**Vincent Van Gogh (1853–1890)**

Reading: *Secret Lives*, 147–154; *Lives of the Artists*, 40–45; *50 Artists*, 102–105.  
Biography: David Sweetman, *Van Gogh: His Life and His Art* (New York: Simon

and Schuster, 1990).  
Biography: Judy Sund, *Van Gogh* (London: Phaidon, 2002).  
Film: *Lust for Life* (1956) (7.4) – Vincent Van Gogh and Paul Gauguin  
*Van Gogh* (1991) (7.3)  
*Vincent and Theo* (1990) (7.2)  
Documentaries: *Vincent Van Gogh: The Story*  
<<https://www.youtube.com/watch?v=FvWHOj79vrw>>

**Thursday, January 14:**

**Konstantin Makovsky (1839–1915)**

Guest lecturer: Russell E. Martin

Biography: Wendy Salmond, Russell E. Martin, and Wilfred Zeisler, *Konstantin Makovsky: The Tsar's Painter in America and Paris* (Washington, DC: Hillwood, 2015).

**Vasilii Surikov (1848–1916) and Ilya Repin (1844–1930)**

Biography: TBA

Film: *Vasilii Surikov* (1959) (6.8)

*3rd week*

**Tuesday, January 19:**

**The Impressionists**

Biography: Susan Roe, *The Private Lives of the Impressionists* (New York: Harper and Row, 2006). ISBN: 978-006054-558-6.

Documentary: *The Impressionists* (2006) – Claude Monet, Auguste Renoir, Frederic Bazille (8.1)

**Claude Monet (1840–1926)**

Documentary: *The Impressionists – Monet*

<[https://www.youtube.com/watch?v=\\_7NB6ePQbd4](https://www.youtube.com/watch?v=_7NB6ePQbd4)>

**Pierre-Auguste Renoir (1841–1919)**

Biography: Jean Renoir, *Renoir: My Father*

Biography: Anne Distel, *Renoir: A Sensuous Vision* (New York: H. N. Abrams, 1995)

Film: *Renoir* – (6.5)

**Wednesday, January 20:**

**Non-Impressionists**

Film: *A Sunday in the Country* (1984) (7.5) – based on Pierre Bost, *Monsieur L'admiral va bientôt mourir* (Paris: Gallimard, 1945).

**Mary Cassatt (1844–1926)**

Reading: *Great Women Masters*, 251–256; *Lives of the Artists*, 36–39.

Lecture: Hull, “ARTH 4117”

<<https://www.youtube.com/watch?v=HYTQIJR1rGA&index=61&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>

<<https://www.youtube.com/watch?v=fp4nIQHvkfc&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=62>>

<<https://www.youtube.com/watch?v=ZSsHZtE63qg&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=63>>

<<https://www.youtube.com/watch?v=1F3MnkOtko0&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=64>>

Biography: Nancy Hale, *Mary Cassatt* (Reading, MA: Addison-Wesley, 1987).

Biography: Nancy Mowle Mathews, *Mary Cassatt: A Life*:

Film: TBA

Documentary: TBA

**Thursday, January 21:**

**Beatrix Potter (1866–1943)**

Biography: Linda Lear, *Beatrix Potter: A Life in Nature* (New York: St. Martin’s Griffin, 2008).

Film: *Miss Potter* (2007) (7.0)

Documentary: *The Tale of Beatrix Potter* (BBC, 1982),

part 1: <<https://www.youtube.com/watch?v=U-X9F-m2VII>>

part 2: <<https://www.youtube.com/watch?v=IvT1jjkhFrY>>

part 3: <<https://www.youtube.com/watch?v=kjfVZrFXSog>>

part 4: <<https://www.youtube.com/watch?v=nRZcs9U626c>>

**Amedeo Modigliani (1884–1920)**

Biography: Meryle Seacrust, *Modigliani: A Life*:

Film: *Modigliani* (2004) (7.4)

Film: *Modigliani of Montparnasse* (1958) (7.5)

Documentary: TBA

**Pablo Picasso (1881–1973)**

Reading: *Secret Lives*, 189–197; *Lives of the Artists*, 54–59; *50 Artists*, 122–125.

Biography: John Richardson, *A Life of Picasso*, 3 vols. (New York, 1991–2007)

Film: *Surviving Picasso* (1996) (6.3)

Documentary: *The Adventures of Picasso* (1978) (7.6)

Documentary: *Picasso: Love, Sex and Art* (BBC, 2015)

<<https://www.youtube.com/watch?v=vejdITV6tPI>>

**Natalia Goncharova (1881–1962)**

Reading: *Great Women Masters*, 369–374.

Lecture: Hull, “ARTH 4117”

<[https://www.youtube.com/watch?v=lx\\_JVZGW\\_yI](https://www.youtube.com/watch?v=lx_JVZGW_yI)>.

**Georgia O’Keeffe (1887–1986)**

Reading: *Great Women Masters*, 387–392; *Secret Lives*, 230–236;  
*Lives of the Artists*, 68–71.

Lecture: Hull, “ARTH 4117”

<<https://www.youtube.com/watch?v=5YRH8vhYwo4&index=71&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>.

Biography: Laura Lisle, *Portrait of an Artist: A Biography of Georgia O’Keeffe* (New York: Washington Square Press, 1986).

Biography: Jeffrey Hogrefe, *O’Keeffe: The Life of an American Legend* (New York: Bantam Books, 1992).

**Friday, January 22:**

**Frida Kahlo (1907–1954)**

Reading: *Great Women Masters*, 411–416; *Secret Lives*, 258–265;  
*Lives of the Artists*, 84–89; *50 Artists*, 148–151.

Lecture: Hull, “ARTH 4117”

<<https://www.youtube.com/watch?v=B-t4V5YXk-g&index=72&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI>>

Biography: Hayden Herrera, *Frida: A Biography of Frida Kahlo* (Harper & Row, 1983).

Film: *Frida* (2001) (7.4)

Documentary: *The Life and Times of Frida Kahlo* (documentary)

<<https://www.youtube.com/watch?v=kiwIxW5jb38>>

**Diego Rivera (1886–1957)**

Reading: *Lives of the Artists*, 84–89.

Biography: Bertram D. Wolfe, *The Fabulous Life of Diego Rivera* (Lanham, MD: Scarborough House, 1990).

Biography: Patrick Marnham, *Dreaming with His Eyes Open: A Life of Diego Rivera* (New York: Knopf, 1999).

Biography: Gerry Souter, *Diego Rivera: His Art and His Passions* (New York: Parkstone Press, 2014).

**Käthe Kollwitz (1867–1945)**

Reading: *Great Women Masters*, 335–340.

Lecture: Hull, “ARTH 4117”

<[https://www.youtube.com/watch?v=-Q4HG8eCY\\_U&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=67](https://www.youtube.com/watch?v=-Q4HG8eCY_U&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=67)>

<<https://www.youtube.com/watch?v=nBGlzO225h0&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=68>>

<<https://www.youtube.com/watch?v=9N68t189Row&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=69>>



Biography: Martha Kearns, *Käthe Kollwitz: Woman and Artist* (New York: Feminist Press, 1976).

**Jackson Pollock (1912–1956)**

Reading: *Secret Lives*, 267–274; *50 Artists*, 152–153.

Biography: Steven Naifeh and Gregory White Smith, *Jackson Pollock: An American Saga* (New York: Harper Perennial, 1989).

Film: *Pollock* (2000) (7.0)

Documentary: TBA

**Lee Krasner (1908–1984)**

Reading: *Great Women Masters*, 417–420.

Lecture: Hull, “ARTH 4117”

<<https://www.youtube.com/watch?v=8vL17FMVziw&list=PLAjrsWY6TkLDG8UbfjCTSRhar745jgWCI&index=74>>

**Andy Warhol (1928–1987)**

Reading: *Secret Lives*, 275–282; *Lives of the Artists*, 90–93; *50 Artists*, 156–159.

Biography: Victor Bockris, *The Life and Death of Andy Warhol* (New York: Bantam Books, 1989).

Film: *Basquiat* (1996) – Basquiat and Andy Warhol (6.9)

Documentary: TBA

**Supplemental:**

**Séraphine Louis (de Senlis) (1864–1942)**

Film: *Séraphine* (2008) (7.4)

**Edvard Munch (1863–1944)**

Biography: Sue Prideaux, *Edvard Munch: Behind the Scream* (New Haven: Yale University Press, 2005).

Film: *Edvard Munch* (1974) – (8.5) YouTube

**Paul Cezanne (1839–1906)**

Film: *The Life of Emile Zola* (1937)

Biography: John Rewald, *Cezanne: A Biography*:

Documentary: “Life and Art of Cezanne”

**Additional Supplemental:**

**Camille Pissarro**

**Jacob Lawrence**

**Romere Bearden**

**Gustav Klimt**

**Definition of “Historical Study”:** I am using the phrase “historical study” in the broadest possible sense to include what some scholars call the “auxiliary [or ancillary] historical disciplines” (although there is nothing auxiliary or ancillary about them) and what other scholars may say is not “history”. In debating issues of research, historians feel free to move beyond the area of past politics and wars that many people assign to them as their proper area of study into areas that include anthropology, archaeology, demography, economics, epistemology, literary studies, paleography, paleontology, philology, philosophy, religion, sociology, textual criticism, and so forth. If these are not part of historical study, then one may ask how one decides what is. The realm of study of the historian, in my view, is unlimited.

**Focus on Methodology:** In this course, we will focus on the methodological issues of historical study of artistic painting and of the lives of the artists. In particular, we will be looking at three criteria for judging historical studies: correspondence to the source testimony; coherence of the logical arguments; and conceptual elegance of the interpretations. In this way, I hope we will be able to gain a better understanding of the study of artistic works and the lives of the artists who made them discussed as well as learn more about how the study of history is done.

In presenting controversies for use in the classroom, I am placing myself firmly on the side of those who find discussing the parameters of scholarly debate a remarkably effective method for involving students in the material. I know instructors who say that they cannot even get their students to understand one point of view, let alone two or three on a particular topic. “It would just confuse them further,” they say. The fault, however, is not with their students. Merely presenting one point of view is a sure way to dampen whatever interest students may have for the subject. There is no way for them to get involved with the material when they have only one interpretation to contend with, that of the teacher or the textbook. With two or more viewpoints, students can then test one against the other(s). They can get triangulate on and thereby gain some leverage on the material, which in turn leads to critical thinking and that in turn teaches them to be better citizens. They learn to decide between different arguments whether among candidates for office in a political campaign or among lawyers and “expert” witnesses in a jury trial. Trying to teach students only one “correct” opinion does none of these things.

“Normal science,” the term used by Thomas Kuhn to designate when a particular paradigm prevails, occurs either when the preponderance of evidence and analysis leads to one overriding interpretation or when a scholar or group of scholars exercise such authority in their field that few dare challenge them and their views. When such challenges occur, the usual response is to attempt to marginalize the challengers and their ideas. Sometimes these challenges become the next paradigm; more often they do not because they are not as good at explaining the evidence as the old paradigm or because the “authorities” in the field manage to suppress any alternative, at least for a time. Part of doing research is consulting with experts, but that does not mean we should suspend our critical thinking skills. Accepting what an “authority” said merely because an authority said it is a historical fallacy. Often enough one can find two authorities who disagree.

### **Writing Assignments:**

*Response Papers:* We expect each student to write 3 one-page (250–300 words) response papers. A response paper is due at the end of each week’s lectures. The idea of the response paper is to respond in a thoughtful and analytical way to something that was covered in the lectures or

readings during that week. For example, for the first week, which introduced the methods that will be covered in the course, your response paper might focus on one particular method you think you will find most useful and why. For the second week, in which reports on books are given, you might focus on which book you found most significant and explain why. For the third week, in which we finish up the reports and discuss other issues, you might focus on which method of historical criticism you have found most useful for this course and explain why. The response paper should not require any outside research (although we do encourage you to look things up, such as dates and spelling of names). In the response paper, you should demonstrate your critical thinking ability. Although some summary may be necessary, the response paper should not be entirely a summary. Nor should it be an opinion piece or a statement of belief, but, instead, it should be a structured discussion that reaches a conclusion based on evidence and logic (see “Three Criteria of Historical Study”).

*Analytical Term Paper:* Students will be required to write one longer analytical paper on a particular topic of their choice. The topic you choose to write about is not limited to those presented in the course, but the subject of the paper must be approved by the instructor or course assistant on the basis of a proposal handed in the second week of class. The proposal should contain a brief description of the controversy, a list of sources or studies to be examined, a working hypothesis, and an indication of the significance of the controversy in its historical context. For undergraduates the analytical paper should be between 5 pages and 7 pages (1250–2100 words) in length; for graduate students the analytical paper should be around 12 pages (3000–3600 words) in length. The paper will be due on Monday, January 26.

### *Reports*

Each student will be expected to make one 15-minute report to the class on a biography of the student’s choice. I would like the reports to focus on methods of historical criticism and on the biographies indicated in the syllabus. If you wish to make a report on a biography that is not on the syllabus, then you will need the instructor’s approval.

Tell us what the book says. Then provide a brief analysis of it. Think in terms of what you would think other people in the class would like to know about the book.

I have not ordered any of these books through the Coop, but they are readily available either as trade books for purchase online or at libraries.