ARTS 3810: Gender and the Visual Arts (3 credit hours)
Instructor, Office and Office Hours, Emails will be answered within 2 business days.

Bulletin Description:
ARTS 3--- Gender and the Visual Arts (3) LEC. Pr. Sophomore standing and ARTS 1720 and ARTS 1730, or departmental approval.
An introduction to gender issues in the visual arts in historical and contemporary contexts. Examines the cultural notions of both masculine and feminine gender roles at play in works of art and explores key issues that have affected women's production of works of art in the past and present.

Course Description:
Prerequisites: Sophomore standing and Arts 1720 and Arts 1730, or department approval. This course is an introduction to gender issues in the visual arts in historical and contemporary contexts. It will examine the various cultural notions of masculine and feminine gender roles at play in works of art and explore the practices, such as artistic training, patronage systems, the art market, academies, etc., that have affected women's production of works of art. This course is not meant to be a comprehensive survey, nor is it exclusively focused on works by women artists. The goals of the course are broad: to figure historically what women’s contributions have been to artistic production; to become aware of how gender--femininities and masculinities—has been historically and visually constructed; and to add gender analysis to the history of art and to rethink the canonical narrative of art history.

Text & Course Materials:

Course Objectives:
Students are expected to recognize and identify major monuments of art history; to understand historical terms and concepts pertaining to art history; to discuss monuments of art history within their cultural contexts. Beyond this basic art historical apparatus, students are expected to gain an understanding of gender theory and of historical and visual constructions of gender.

Course Requirements:
1. Attendance is required. After three (3) unexcused absences, each successive unexcused absence will result in a 3-point deduction from your final average. For example, the fourth unexcused absence will result in a 90 average being dropped to an 87; the fifth absence drops the 87 to an 84, and so on. Three (3) instances of arriving late; leaving and returning to class for a brief period; or leaving early without an approved excuse will equal one absence.

2. Graded components and Assignments

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Participation &amp; discussion</td>
<td>50</td>
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<tr>
<td>Quizzes on readings</td>
<td>120</td>
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<td>Museum assignment</td>
<td>50</td>
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<tr>
<td>Gendered Analysis of a work of art (5-6 pages)</td>
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<td>Topic</td>
<td>20</td>
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<td>Outline of paper and annotated bibliography</td>
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<td>Peer Review of draft of fellow student’s paper</td>
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<td>Final paper</td>
<td>100</td>
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<tr>
<td>Exam 1</td>
<td>100</td>
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<tr>
<td>Exam 2 (scheduled according to the University-set dates and times for final exams)</td>
<td>100</td>
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<td>TOTAL</td>
<td>600</td>
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Your participation grade will reflect your level of active engagement in class discussions and material, and your attentiveness during class.

The reading quizzes will test your understanding of the basic information and arguments of the assigned articles.

The museum assignment will be assigned in the second week of class.

The gender analysis paper will be assigned in the third week of class. It has several components that will allow you to hone your research, writing, and analytical skills.

Exams will consist of mainly essays, which will test your understanding of information from lecture, the textbook, and the readings and also test your ability to organize that information discursively.

Students may withdraw from the class (with a W on their transcripts) until midsemester.

Make-ups for all missed and late work are allowed with proper University approved excuses within one week of the original due date.

Student emails will be answered within 48 hours of receipt.

The final exam will be given at the University set time and date.

All readings are to be completed before coming to class.

There are no unannounced quizzes.

Grading:  
Your final course average will be determined on a 100 % scale. Unexcused absences will be deducted from the final average, not the total points.
90-100% A (540-600 points); 80-89% B (480-539 points); 70-79% C (420-478 points); 60-69% D (360-419 points); 0-59% F (359 and below)

Behavior and Etiquette:  
When in lecture, please turn off all cell phones, pagers, digital watch alarms, and music players and refrain from behavior that may be distracting to your fellow students, including text messaging and playing computer or video games. I expect your full attention during lecture. I welcome questions at any time—just raise your hand.

Academic Ethics:  
Students are governed by the Student Academic Honesty Code, Title XII of the SGA Code of Laws, published in Tiger Cub Student Handbook. It is your responsibility to understand plagiarism, and to guard against it. The University clearly defines plagiarism (see SGA Constitution and Code of Laws, Title XII, Student Academic Honesty Code). Ignorance of the Honesty Code is not a defense. In brief, all work submitted must be your own. In academic writing, the sources of ideas and information that are not considered common knowledge must be cited. In using sources in academic writing, you must:
• Quote the source exactly, and include all data necessary to verify the accuracy of your quotation, or
• Refer specifically and precisely to the source, and include all necessary information to verify the accuracy of your citation, or
• Paraphrase the source completely, which means to express in your own words the thoughts and ideas of another, and include all data necessary to verify the adequacy of your paraphrase; this prohibits the incorporation of phrases, clauses, and sentences from the source.

Accommodation for Disabilities:  
Students who require such consideration should make an appointment with me by the end of the first full week of classes. Please bring your memo from the program for Students with Disabilities (PSD). If you
do not have a memo, you should make an appointment with a member of the professional staff in the PSD Office in 1244 Haley Center (844.2096).

**Course Schedule**
All readings should be completed **before** class the days they are assigned.

**Week 1**
Meeting 1: Introduction to course
Meeting 2: The feminist movement of the 1960s and its ramifications for art and art history
Reading: Chadwick, preface & Introduction, pp. 7-42;

**Week 2**
Meeting 1: From Feminist to Gender Analysis in Visual Culture
**Homework:** Take (or at least look at) the gender test: [http://community.sparknotes.com/gender/](http://community.sparknotes.com/gender/)
Meeting 2: Political and Religious role models, male and female
Reading: Chadwick, chapter 1, pp.43-65
**Reading and Quiz:** Charles Barber, "The imperial panels at San Vitale: a reconsideration" *Byzantine and Modern Greek Studies* 14 (1990): 19-42.

**Week 3**
Meeting 1: The Italian Renaissance household and its images and objects
Reading: Chadwick, Chapter 2, pp. 66-86
Meeting 2: Portraiture

**Week 4**
Meeting 1: Portraiture II; Discussion of Museum visit assignment
**Museum assignment due**
Meeting 2: Their Father’s Daughters: early examples of female artists

**Week 5**
Meeting 2: Images of Violence
**Submit topic for gender analysis project**

**Week 6**
Meeting 1: Images of Domesticity in the Netherlands
Meeting 2: Women’s involvement in the rise of scientific discovery and illustration
Reading: Chadwick, chapter 4, pp. 114-38

Week 7
Meeting 1: Exam 1

Meeting 2: Notions of femininity in 18th century art & architecture
Reading: Chadwick, Chapter 5, pp. 139-74

Week 8:
Meeting 1: Neoclassical Ideals

Meeting 2: Male and Female Spaces & the Gaze
Reading: Chadwick, chapter 8, pp. 228-251

Midsemester: Students may withdraw from class (with a W on their transcripts)

Week 9
Meeting 1: Victorian Domesticity

Meeting 2: Otherness: Orientalism, Exoticism, Primitivism

Week 10
Meeting 1: Research day: details TBA

Meeting 2: Modernism & the avant-garde
Reading: Chadwick, Chapter 9, pp. 252-78
**Outline of paper and annotated bibliography due**

Week 11
Meeting 1: Issues of identity in early 20th century art
Reading: Chadwick, Chapter 10, pp. 279-315

Meeting 2: Images of the modern artist: view excerpts from “Frida,” “Pollock”

Week 12
Meeting 1: Women as the Shapers of Modern Culture

Meeting 2: Mixed media: Feminist art of the 1970s
Reading: Chadwick, Chapter 11, pp. 316-54

Week 13
Meeting 1: Feminism and Postmodern in the 1980s
**Exchange drafts of paper for peer review**

Meeting 2: Visual Identities: Sexualities  
Reading: Chadwick, chapter 13, pp. 378-422

**Discussion of Peer review**

**Week 14**
Meeting 1: Images from Mass Culture  

**Final draft of Gender analysis paper due**

Meeting 2: Visual Identities: Multiculturalism & Ethnicities  

**Week 15**
Meeting 1: “Post-feminism”  
Reading: Chadwick, chapter 14, pp.423-66

Meeting 2: What’s next in gender and the visual arts?

*** Exam 2: Scheduled during the official University-set final exam period for this class***