

Art 305 Women in Art/ WGS 488 Senior Sem. Covid

Dr. Christine Filippone

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(Please do not reply to emails I send you through D2L. I may not receive them.)

T/Th. 2:25-3:40, W. 12:55-3:00 and 4:15-4:40

Advising link: <https://millersville.zoom.us/j/3146969526>

Link to Register for the course to receive your Zoom meeting link:

Lectures: T/Th 305.01: 1:10-2:25: Zoom:

https://millersville.zoom.us/meeting/register/tJcvcOmvrT8vH9KvqTrT6RT1_fnZM8d-M2w1

Lectures: T/Th 305.02: 3:40-4:55 p.m. Zoom:

<https://millersville.zoom.us/meeting/register/tJlucuugpjstE9Ttjfu2ujfGpJYL6lr6rSAk>

Lecture Power Points are available on Desire2Learn. The syllabus, detailed description of the paper, and readings are also posted to Desire2Learn.

*Every class is recorded

Course Description

This course will address the relationships between gender and the visual arts, with an emphasis on art and culture since World War II. This class explores the role of the visual in constructing ideas of “woman” and how women artists have addressed these constructions in their works and in their lives. Students will critically examine the ways Western culture has defined art and artists in gendered terms and will extend this study to contemporary art practice with attention to intersectionality and difference. Through weekly readings, class discussions, written assignments, and oral presentations, students will consider how gender is relevant to the creation and study of art and culture. Important to this course are the relationships between art and critical/literary theory, including feminism (obviously), Marxism, psychoanalysis, post-modernism, and theories of race and gender, all of which radically altered the perception as well as practice of art over the past century and a half. Readings for this course will generally be conceived in three senses: as historical or art historical accounts that describe a historical period, art historical movement, or specific artist; as theories that may be applied to art historical problems; and as primary, original sources: texts that emerged out of particular historical contexts, often written by the artists themselves, that may be contemplated as historical evidence.

Learning Outcomes

- ❖ Critically analyze multiple aspects of gender, race & class across historical and cultural boundaries
- ❖ Explore a range of theories of gender with relation to art
- ❖ Develop critical thinking, oral & written communication skills
- ❖ Apply critical, theoretical analysis to works of art orally and in writing
- ❖ Become acquainted with the various media and techniques used to create visual images.
- ❖ Develop a basic vocabulary and intellectual framework for analyzing and appreciating visual images.
- ❖ Identify individual works of art and connect these works to their historical, cultural and social context.

Class Participation

This class will be mostly synchronous. After the first few weeks, we will meet weekly (mostly Thursdays) as designated in the course schedule below. On the other day, I will post a recorded lecture, which you must watch prior to the next class synchronous meeting. **Take handwritten notes on the recorded lectures and on class discussion! Your notes will help you with your assignments.** Taking good notes not only helps retain more material, it also helps develop higher order thinking skills. Taking notes forces you to arrange concepts in terms of priority, relevance and interconnectedness. Your *voluntary* intelligent and enthusiastic participation in general class discussion **and** following student

presentations of assigned articles is expected. **You are required to read the assigned articles prior to the class for which they are assigned and be prepared to discuss them.** Participation in class will be evaluated on the frequency and quality of your references to the texts assigned for class, your ability to support your observations with evidence from texts or works of art, and the questions you ask that stimulate class discussion. Questions will be directed to you whether or not you volunteer, but voluntary participation is the standard. **Attendance:** One unexcused absence is allowed, after which each further unexcused missed class will result in a lowering of your final grade by one half letter grade. Coming in late will count as an absence. Official documentation includes a signed and dated note from a doctor or counselor, with their phone number should I wish to verify, explaining the extended illness or extreme/unusual personal crisis. You are responsible for any missed material. Class participation is worth 15% of your final grade.

Recorded Lectures on D2L

Course lectures will be posted to D2L under Content/Recorded Lectures prior to the class time listed on the syllabus. **You are expected to view them on that date.** Take careful notes as you watch them. In these lectures I will model the process of description of works of art and visual analysis of the works of art, which is required for your paper. Required readings for a given day are closely related to the recorded Powerpoint lecture for that day. The readings will help you understand the Powerpoint lecture and vice versa. I recommend you do the readings before viewing the Powerpoint lecture. **The readings and PP lectures must be completed before we meet to discuss them, according to the course schedule below.** Take careful notes on each Powerpoint lecture so you will be prepared to discuss the content and ask questions. **If you do not view these PowerPoints, points will be deducted from your overall attendance and participation grade for the semester.**

Article presentation

Article presentation: a. Article Summary, b. Discussion Questions, and c. Synthesis

You will be required to present 1 short article in class, which will be assigned within the first two weeks.

These articles/ essays will be posted to D2L under Content/ Resources/ Articles.

For this three-part assignment you will write:

- * a one paragraph summary of *your assigned* article(s);
- * 3 discussion questions that center on the most important points in that article; and
- * a two paragraph **synthesis of all of the articles assigned that day as listed on the syllabus.**

Note, a synthesis is not a summary. By definition, a synthesis *combines* separate elements or substances. Your **synthesis** should be a careful analysis of **all of the common themes** addressed in each article (at least 3 themes total). Begin by identifying the main themes in each individual article. Write them down as you read. Once you finish reading all of the assigned articles, identify the themes common to each article. How does each author approach that theme? Do the authors agree or disagree? How? Do the authors approach the theme in similar or different ways? Do the authors discuss different aspects of that theme? How do these themes relate to the theme for the class? Your synthesis should clarify each author's view of that theme and how it is similar to or different from how the other authors approach that theme. Cite quotations and examples from the text to clarify, analyze these quotes in detail, and consider different interpretations. *Always* follow a quote with a clear explanation in your own words.

A Word copy of this assignment (in Word, not pdf) must be submitted to D2L by 5pm the day you are scheduled to present. Some of these readings may be difficult. Be sure to allow plenty of time for these assignments. You will orally present your summary, plus your discussion questions. Your questions should help to spark interest and discussion among your classmates. If your summary or synthesis includes a quote from the article, you must use quotation marks and **cite the article, including the page number where the quote was found.** (Please see citation instructions on Desire2Learn). Article presentations are worth 15% of your final grade. This assignment is revisable for those submitted in full and on time. If you choose to revise for a different grade, your first draft will be worth 5% and your second worth 10%. You must include your marked-up copy (with my comments) with your revision due April 29.

Research Paper: You will write a six-page, revisable visual and textual analysis paper. You may write on any topic you like as long as it is consistent with the time period and subject range covered in the course—you do not have to write about a work discussed in class or the course readings, although you are welcome to do so. In order to select a topic, look backward and forward over class topics and readings on the syllabus. I recommend that you write about one or two works by a single artist, although you may find it analytically useful to make ancillary comparisons to other works. Keep in mind that the paper should be tight and focused. The paper is worth 20% of your final grade.

In conducting your research you should draw on **at least 5 scholarly sources (books or journal articles only)**. These may be primary documents such as artist's statements, and secondary sources such as art historical articles or general histories, as well as theoretical writings, whether discussed in class, referenced in readings, or others of your choosing.

The paper will ask that you consider the artwork both formally and socially. Some, though perhaps not all, of the following questions may be helpful to consider in developing your paper. In what way can the work be said to function as a motor to change perceptions of gender and/or sexuality? Who is the presumed audience for the work? How does the work relate to historically specific issues of a given national, racial, religious, or ethnic group? In what ways is the work about personal identity or public community building? Does the work seek to be affirmative, antagonistic, both? What is the role of pleasure? How does it deal with problems regarding visual representations of the body? Does the work operate on any unexamined presumptions regarding gender, sexuality, race, class, ability? Does it make strategic use of positions that could be interpreted as essentialist? What were the conditions of display, and how was the work received? To what art historical precedents does the work respond? Upon which does it depend? Your paper will be submitted to D2L. **No late papers will be accepted** without a medical excuse, and in no case will papers later than one week be accepted. You will write an 5-page draft of the paper that is worth 20% of your final grade, which you will revise after receiving my comments. You will then submit a final paper **(in Word) to D2L** worth 25% of your final grade. (More information on the paper will be posted on Desire2Learn)

Research Paper Topic Proposal and Annotated Bibliography: Your Paper Topic Proposal should carefully describe your paper topic in one paragraph and include (fully identified) works of art you plan to discuss. Your annotated bibliography includes a one-paragraph summary of each of your five scholarly sources (a 3-5 sentence summary per source) along with your rationale for choosing each source. Your Paper Topic Proposal is worth 10% of your final grade.

Quizzes

Quizzes for each day of assigned readings will be available online (D2L) about three days prior to the date. You will have a reading quiz almost every Tuesday *and* Thursday of class this semester. Due dates for the reading quizzes are highlighted on the syllabus below. **Quizzes will be available on D2L up until 1:00 pm on the day of the class** for which they are assigned. You will have only one opportunity to take the quiz. **Do NOT take the quiz until you have completed the reading.** Quizzes are worth 15% of your final grade.

Readings: All readings will be posted to Desire2Learn at least one week prior to class. All readings must be completed **prior to** the class for which they are assigned.

No electronic devices are permitted in class. I look forward to interacting with and talking with you, rather than with the back of your computer screen, and to working with you to create a positive and active learning environment.

This university has no standardized **grading scale**. Therefore, I have determined that the grading scale for this course is as follows: A 100-94; A- 93-90, B+ 89-87; B 86-84; B- 83-80; C+ 79-77; C 76-74; C- 73-70; D+ 69-67; D 66-60; F 59-0

Extra Credit You may attend one or more event listed below or posted to D2L and prepare a long paragraph summary of the event and your long paragraph response (one page total, typed, 12 pt. font, 1.5” margin).

Academic Honesty Policy- Students of the University are expected to be honest and forthright in their academic endeavors. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an examination, to allow another person to commit, or assist another in committing an act of academic dishonesty, corrupts the essential process by which knowledge is advanced. **Actions that Violate the Academic Honesty Policy include plagiarism, which is defined on the university website and on the course syllabus posted to D2L.**

Title IX

Millersville University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment, comply with Title IX of the Education Amendments of 1972, 20 U.S.C. §1681, et seq., and act in accordance with guidance from the Office for Civil Rights, the University requires faculty members to report to the University’s Title IX Coordinator incidents of sexual violence shared by students. The only exceptions to the faculty member’s reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report to the person designated in the University Protection of Minors policy incidents of sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred. Information regarding the reporting of sexual violence, and the resources that are available to victims of sexual violence, is available at <http://www.millersville.edu/sexualviolence/index.php>.

Course Schedule

Jan. 21 Introduction Synchronous

Jan. 26 Feminist Theories Synchronous

Required Reading:

Levitt and Verchick, Ch. 1 “Feminist Legal Theories” (D2L)

Assignment: Briefly summarize each type of feminism discussed in this chapter in two – three sentences. Then, in one paragraph, discuss the similarities and differences between any **three feminist theories**.

Jan. 28 Women Artists and the Academy Synchronous

Assignment: Typed: Identify **3 common themes** found in the three essays below. What themes does each author address? Next write a **2 paragraph synthesis (see above for definition of ‘synthesis’)** of the **three required readings below**. See the sample synthesis posted to D2L. **In addition**, identify with which feminist theory each author is most closely aligned? Have this document open on your computer for peer review when class begins.

Linda Nochlin, “Why Have There Been No Great Women Artists?”, 1971

Mary D. Garrard. "Artemisia's Trial by Cinema," *Art in America*. October, 1998: 65-69.

Griselda Pollock, Review of Mary Garrard’s *Artemisia Gentileschi*, 1990

Film (optional): *Artemesia*, 1997 (DVD On library reserve)

Feb. 2 Women Artists and the Academy II; W.A.R. Synchronous

Watch Film: !Women Art, Revolution (W.A.R.), 2010, directed by Lynn Hershman Leeson on

Kanopy: <https://millersville.kanopy.com/video/women-art-revolution>

Review Guiding Questions on D2L before watching film.

D2L Quiz on film

Feb. 4 Library Day Synchronous

Assignment: Print and review Research Paper Requirements (D2L). Research and select three artists for your paper (See D2L for list of artists to start your search).

Feb. 9 Critique Description & Visual Analysis II Synchronous

Watch the Khan Academy demonstration of a visual analysis and record your own:

<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/v/visual-analysis>

Assignment Post by 1:00pm on D2L: Record in Zoom your own 5 minute visual analysis of any painting in the course PowerPoints (posted to D2L under content). Post the link to your Zoom visual analysis to Discussions.

Feb. 11 No class; I will be at a conference. Instead, you are required to attend the closing reception

Artist Talk *In the Weeds*, Susan White 7:pm Mon. Feb. 22. Register for the Zoom link:

https://millersville.zoom.us/webinar/register/WN_8WpXXYfIRPO6myws696ieQ#Register%20for%20the%20Webinar%20Here An alternative event you may attend is this one: Carter G. Woodson Lecture:

Deborah Gray White, *The Expendables: Black People and Disease* 7pm Thurs. Feb. 25. Register for this event:

https://millersville.zoom.us/meeting/register/tJcvc-GsqjktEtZlsg4Ep_5nEzlkBreZm4pL

Also, watch the **Ted Talk on Gender Identity** and be prepared to discuss in class:

<https://www.youtube.com/watch?v=NRcPXtdKjE&feature=youtu.be>

Assignment Post on D2L: Watch and post constructive criticism of your own visual analysis video.

Watch at least two visual analysis videos by your classmates and post constructive criticism using at least three sentences each.

Feb. 16 Women Artists in the 19th C. (Asynchronous. View recorded lecture and take notes)

Required Reading

D2L Quiz due by 1:00pm on Required reading

Various Artists, “Women’s Petition to the Royal Academy”, 1859

Truth, Sojourner, “Ain’t I a Woman?”, 1851

Marx & Engels, “Alienation”, 1884

Marx & Engels, “The Bourgeoisie”, 1848

Feb. 18 Women Artists in the 19th C. II Synchronous

Required Reading: Griselda Pollock, “Modernity and the Spaces of Femininity”

Reminder Required: Artist Talk *In the Weeds*, Susan White 7:pm Mon. Feb. 22. Register for the Zoom link:https://millersville.zoom.us/webinar/register/WN_8WpXXYfIRPO6myws696ieQ#Register%20for%20the%20Webinar%20Here

Feb. 23: *Masculinity and Artistic Invention: Late 19th and Early 20th C. American Art*

D2L Quiz due by 1:00pm Required Reading:

Anonymous, “Woman and Her Chance as an Artist”, 1888

Anna Chave, “Georgia O’Keeffe and the Masculine Gaze”, 1990

Jill Lepore, “The Last Amazon: Wonder Woman Returns”, 2014

Feb. 25 *Modernism & The New Woman (Dada and Surrealism)* Synchronous

D2L Quiz due by 1:00pm

Maud Lavin, “Introduction, Cut with the Kitchen Knife”, 1993

A Stein Reader, Introduction (pp. 1-4)

Gertrude Stein, “Idem the Same”

Paper Topic Proposal Due by 5:00pm

Required/ Extra Credit: Carter G. Woodson Lecture: **Deborah Gray White, *The Expendables: Black People and Disease*** 7pm Thurs. Feb. 25. Register for this event:

https://millersville.zoom.us/meeting/register/tJcvc-GsqjktEtZlsg4Ep_5nEzlkBreZm4pL

March 2

March 4 *Dada and Surrealism II* **Synchronous**

D2L Quiz due by 1:00pm on Required reading

Freud, "Fetishism"

Tirza True Latimer, "Acting Out: Claude Cahun and Marcel Moore", 2006

Frida Kahlo, "Letters"

March 9 *The Women Artists of Abstract Expressionism*

D2L Quiz due by 1:00pm: Ellen Landau, "Biographies and Bodies: Self and Other in Portraits by Elaine and Bill de Kooning", 2016

Joan Marter, excerpt from *The Women of Abstract Expressionism*, 2016

Extra Credit: March 8th is International Women's Day! Earn extra credit for special scheduled activities on March 9th 6-9pm SMC Film *Reversing Roe*; also March 9th, 6-9pm *Theodora Talks*, Ware Center

March 11 *Pop's Ladies and Bad Girls and Minimalism* **Synchronous**

D2L Quiz: Kalliope Minoudaki, *Pop's Ladies and Bad Girls*", 2007

Valerie Solonas, "SCUM Manifesto", 1967

March 16 *Pop's Ladies and Bad Girls and Minimalism II*

D2L Quiz: Anna Chave, "Minimalism and the Rhetoric of Power", 1990

Jonathan Katz, "Agnes Martin and the Sexuality of Abstraction", 2011

March 18 *Freudo-Marxism and the Rise of Second Wave Feminism I* **Synchronous**

D2L Quiz: Simone De Beauvoir, "The Second Sex", 1959

Carolee Schneemann, "Letters"

Foucault, "We 'Other Victorians'" from *The History of Sexuality* (pp. 6-17)

Extra Credit: 5:30pm March 17. *Bedlam* Film and discussion with writer director Dr. Julia Leshar McGee. A psychiatrist makes rounds in ERs, jails, and home-less camps to tell the intimate stories behind one of the greatest social crises of our time. Register in advance at:

<https://millersville.zoom.us/j/8492888888>

March 23 *Freudo-Marxism and the Rise of Second Wave Feminism II*

D2L Quiz: Marshall McLuhan, excerpt from *The Mechanical Bride*

Marcuse, "Intro. & Ch. 1" from *Eros and Civilization*

Amelia Jones, "Yayoi Kusama"

March 25 *The Feminist Art Movement* **Synchronous**

D2L Quiz: Betty Freidan, "The Problem that has No Name" (abridged), 1963

John Berger, from *Ways of Seeing*

Miriam Schapiro, "Project Womanhouse", 1973

Paper Due

March 30 *The Feminist Art Movement II*

D2L Quiz: Judy Chicago, "Woman as Artist", 1972

Merle Laderman Ukeles, "Manifesto for Maintenance Art", 1969

Sonia Correa and Rosalind Pechsky, "Reproductive and Sexual Rights: A Feminist Perspective", 2003

April 1 No class; Spring break #3

April 5: Last day to withdraw from a course and receive a W grade

April 6 *The Difference Question:*

D2L Quiz: Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House”, 1979

Charlotte Bunch, “Lesbians in Revolt”, 2003

Monique Whittig, “One is Not Born a Woman”, 2003

April 10: Last day to withdraw from a course and receive a W grade

April 8 *Feminism and Postmodernism Synchronous*

D2L Quiz: Judith Butler, “Sex and Gender in Simone de Beauvoir’s Second Sex”, pp. 1-4 and

Judith Butler, “Gender Trouble”, preface pp. vii-ix

Mary Kelly, “Notes on Reading the Post-Partum Document”

April 13 Presentations Synchronous

April 15 Presentations Synchronous

April 20 Race and Gender

D2L Quiz: bell hooks, “Ain’t I a Woman? Black Women and Feminism”, 1982

Adrian Piper, “The Triple Negation of Colored Women Artists”

April 22 Race and Gender Synchronous

Required Reading: Angela Davis, “Outcast Mothers and Surrogates: Racism and Reproductive Politics in the Nineties”, 1991

D2L Quiz on Film: Cheryl Dunye, *The Watermelon Woman* available instant stream on Kanopy, McNairy Library’s site (<http://library.millersville.edu/video>). Please read the Guiding Questions on the film posted to D2L before watching the film.

April 27 *Queering the Canon*

D2L Quiz: Jacqueline Rose, “Sexuality in the Field of Vision”, 1985

Annemarie Jagose, “Introduction” *Queer Theory*, 1996

Eve Kosofsky Sedgwick, “Queer and Now”, 1991

April 29 *Queering the Canon II Synchronous*

D2L Quiz: Ann Cvetkovich, “AIDS Activism and Public Feelings: Documenting Act Up’s Lesbians”

Harmony Hammond, “The Lesbian Artist”

May 4 *Ecofeminism*

D2L Quiz: Karen Warren, excerpt from *Ecofeminism: Women, Culture, Nature*, 1997

Suzann Boettger, “Excavating Land Art by Women in the 1970s”, 2008

Revised Paper Due: Synchronous

Art 305.01/WSTU 488 (1:10): 12:30-2:30pm, Tues. May 4

Art 305.02/WSTU 488 (3:40): 12:30pm-2:30pm, Fri. May 7