



Mikalene Thomas, *Le déjeuner sur l'herbe: Les Trois Femmes Noires*, 2010.

Monday & Wednesday 11 to 12:15 PM
Moulton Center 213
Prerequisite: none
3 units

Instructor: Denise Johnson
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Office: Moulton Center 217 A
Office Hours by appointment:
Monday 2 to 2:30 PM
Tuesday 2:30 to 3:30 PM
Wednesday 10 to 11 AM & 1 to 2:30 PM
Thursday 10 to 11 AM

This course will explore the contributions of women artists to the western art tradition from prehistory to the present day focusing on the representation of sexuality and gender and the role of art in reflecting or constructing human identities. Visual language and art terminology will be used to examine a variety of artworks made by women from an assortment of historic, social, political and personal contexts. Because women have been traditionally underrepresented and generally discouraged from participating in the visual arts, students will develop a critical eye and learn to effectively utilize writing as they actively question the art historical tradition and thereby gain an advanced appreciation for the contributions of women artists in history.

Objectives & Outcomes

Course Learning Outcomes

Students who successfully complete the course will be able to:

1. Demonstrate a critical understanding of the contributions of women artists to the western art tradition;
2. Demonstrate an understanding of the historical context of women's contributions to art including the arguments against women's participation and the obstacles faced by women in overcoming traditional barriers;
3. Develop understanding of the ways that the intersecting dynamics of race, ethnicity, class, and gender produce dissimilar experiences for individuals and groups;
4. Describe, discuss, and interpret the formal, stylistic, material qualities of works of art produced by women artists from the prehistoric period to the present day utilizing appropriate art historical methodologies; and
5. Synthesize strategies in critical theory to write analyses of artworks made by women.

Program Learning Outcomes

Students who successfully complete the course will:

1. Develop the writing competencies used in the discipline of art history;
2. Locate works of art and visual culture within the context of world art history and articulate the relationship between intended meaning/function and audience response in specific cultural and historical contexts;
3. Conduct advanced art historical research using the full range of scholarly resources;
4. Recognize the theoretical concerns of art history and its allied disciplines, and discuss and apply specific theoretical perspectives to a given art historical context and to their own research projects.

General Education Learning Outcomes

7AI Artistic Inquiry: students compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

7SI Social Inquiry: employs theories of how people frame and analyze social and/or historical phenomena.

7GC Global Citizen: allows students to explore the diversity inherent in our social and natural environments, including human diversity and world cultures.



Hannah Hoch, *On the Way to Seventh Heaven*, 1934.

Instructional Strategies

Students will work toward course objectives through: lectures; student reports on readings, active participation in class discussions; in class partner exercises; reading assignments; writing assignments; exams; viewing images, videos, and audio representations of art from the Renaissance to the beginning of the modern era; and viewing of an off-campus exhibition that will require a commute, and may entail a parking fee, and/or entrance fee.

Materials

Instructional Websites

This class will be taught from the instructional website The Slide Projector at, www.theslideprojector.com. Lecture presentations, assignments, and other course materials will be available for you at this site and you will need to access it regularly.

Additional essays will be posted to the Art 464 Assignments page at www.theslideprojector.com and exams will be taken outside of class on Blackboard at blackboard.chapman.edu.

Required Textbook

Chadwick, Whitney. *Women, Art, and Society*. Fifth edition. New York: Thames & Hudson Ltd., 2007. ISBN 9780500204054

Recommended Texts

Broude, Norma and Marry Garrard. *Reclaiming Female Agency: Feminist Art History After Postmodernism*. Berkeley: University of California Press, 2005. ISBN 9780520242524

Guerrilla Girls, The. *The Guerrilla Girls' Bedside Companion to the History of Western Art*. New York: Penguin Books, 1998. ISBN 9780140259971

Major Study Units

- Evidence of early women artists
- Suspicious magic
- Guilds and convents
 - Distinction between craft and fine art
- Renaissance Conventions
 - Linear perspective & the male gaze
 - Golden nugget of genius
- Bologna as case in contrast
- The Virtuosa
- Freedoms in the North
 - Protestant Revolution
 - Still-Life & Miniature portraits
- Academic Rejection
 - Hierarchy of genre and gender
- French Revolution
 - Rococo vs. Neoclassicism
 - Marie Antoinette as case study
 - Rousseau's Good Mother
- The Cult of True Womanhood
 - White Marmorean Flock
 - Women's Suffrage Movement
- Avant-Garde, Modernity & New Woman
- WWII
 - Women photographers
 - Rosie the Riveter
- Abstraction and Inequality
- Seductive Subversion and Pop Art
- The Feminist Movement
 - Equal Rights Amendment
 - Wave Theory
- Reclaiming the Gaze
 - Mulvey's *Visual Pleasure*
- Backlash
 - Anita Hill
 - Riot Grrrl & zines
- Intersectional Feminisms

Methods of Evaluation

Students will be evaluated on the presentation of evidence that they have achieved the course objectives; on the frequency and quality of their contributions to in-class discussion; on their ability to make oral and written critical observations about the artists, movements, and concepts presented in the course; on the quality of the writing they present for homework assignments; and on their ability to demonstrate growth in their understanding and application of the history and theory of women's contributions to the western art tradition.

There are 500 points possible, which will be earned through the following graded components:

Class Participation 15%

Students will earn up to 75 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 25 participation points;
- Report on at least five assigned readings through a post on the class blog that outlines three main points or "take aways" from the reading. Your challenge is to avoid repeating the comments made in previous posts. Each post may earn up to 5 participation points; and
- Attending one lecture in the Visual Thinker Lecture Series, the Art History Symposium, or the Bensussen Lecture, and submitting a VTLS Report on Blackboard within two weeks of the event may earn up to 25 participation points. Please be reminded that Art, Graphic Design and Art History majors and minors are required to attend all VTLS.

Assignments 40%

Students will develop descriptive and analytic skills through written assignments that are proposed and developed during the third week of class. Each student may propose a variety of assignments, or a single research project. All written assignments must utilize CMS (no Bibliography) footnote citations, and will be worth a total of 225 points.

Count Infographic 15%

Students are asked to conduct a count on the participation and inclusion of women's contributions to a grouping of your choice, and create an infographic offering details of the results that includes an analysis of equity issues demonstrated in the tally. For example, you might count the number of studies by scientists identifying as women referenced in your Biology textbook, or attend an exhibition and tally the number of artists included by their gender. The Count Infographic may earn up to 75 points.

Exams 30%

Students will demonstrate learning through two exams worth up to 50 points each, and taken outside of class on Blackboard page at <https://blackboard.chapman.edu>. Due to the nature of online testing, and the multi-day duration offered to submit, exams may not be made up. Please use the class schedule to plan accordingly.

A final examination in the form of a Socratic Circle will be worth 50 points and will be conducted in class during our scheduled final exam period.



Graciela Iturbide, *Mujer Ángel, Desierto de Sonora*, 1979.

Extra Credit

Students are limited to earning 25 points in extra credit during the semester. Any points earned above this cap will NOT be applied to the final grade.

Grading

Points will be earned on writing assignments through committed consideration of the material, demonstration of learned concepts and language, and evidence of critical thinking. In addition to the individual requirements, each writing assignment will earn points based on rigorous analysis through the skilled application of the art historical methodologies, as well as pointed and thoughtful responses to the questions proposed.

A	100 - 97%	500 - 483 points	Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with skill. Questions are answered thoroughly, and discussion is carried beyond prompt with sophistication. Credible scholarly sources are employed to support the author's position, and Chicago Manual of Style citation rules are carefully followed. The written assignment leaves little to no room for improvement, and demonstrates committed interest in the discipline.
A -	96 - 90%	482 - 448	
B +	89 - 87%	447 - 433	Writing demonstrates clear focus and an above average consideration of the subject matter. While all questions have been answered, there is room for improvement by carrying the analysis and discussion beyond a basic response to the essay prompt. Writing exhibits potential for excellence however, a clearer application and understanding of the art historical methodologies is needed. Author has met the requirements for research and citations with few errors. Thesis could be served by additional research.
B	86 - 84%	432 - 418	
B -	83 - 80%	417 - 398	
C +	79 - 77%	397 - 383	Most of the material is understood, but the focus is not entirely clear, and analysis is cursory. Question responses could be more fully realized, and the material, more thoroughly examined. Distracting citation issues are present, little research was executed in support of thesis, and/or sources are not credible or academic. There are issues with language that make the writing somewhat difficult to understand.
C	76 - 74%	382 - 368	
C -	73 - 70%	367 - 348	
D +	69 - 67%	347 - 333	Writing demonstrates little understanding or connection with the material and is flawed in content and form. Question responses do not provide evidence of critical thinking. Major citation issues are present, no research was executed in support of thesis, and/or sources are not credible or academic. Issues with language make the writing very difficult to understand.
D	66 - 64%	332 - 318	
D -	63 - 60%	317 - 298	
F	59% or less	297 - 0	Work fails to meet any requirements satisfactorily.
Resubmit			Assignment is incomplete but shows potential. Student is offered one additional class day to revise, add to, and resubmit the assignment.

Instructor Policies

Commitment to the Conversation

Conversation and debate will be central to the learning experience this semester. Art historians do not work in secluded spaces that are entirely disconnected from the world around them. Given the importance of engagement, students will be expected to fully commit to in-class dialogues and will agree to refrain from sleeping, texting, emailing, and completing out-of-class or other class assignments during Art 464 class meetings. Distracted students may be asked to leave class until their full attention can be directed to our course.

Respect is Key

We may consider provocative, challenging, even vulgar subject matter in this class. It is assumed that each of us undertakes this learning endeavor with honorable intent and a commitment to understanding diverse perspectives and histories. When this is difficult for us, we agree to keep an open mind and to respect all views and identities, even those with which we do not personally agree. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do so, fully committed to the principles of academic freedom outlined in the 2016 Chapman University Faculty Manual, holding “that the widest possible scope for freedom of expression is the foundation of an institution dedicated to vigorous inquiry, robust debate, and the continuous search for a proper balance between freedom and order,” “that censorship is always suspect, that intimidation is always repugnant, and that attempts to discourage constitutionally protected expression are antithetical to the central focus of the university's mission: education and discovery of new knowledge,” and that these principles are “accompanied by a corresponding principle of responsibility.”

Attendance

Regular attendance is mandatory. You are permitted two unexcused absence without damage to your grade. More than two missed classes will potentially lower your grade, and missing four or more classes will put you at risk of failing the class.

Please also be punctual! Students arriving 15 or more minutes after class begins should expect to be marked absent for the entire class.

Letting the instructor know that you will be absent by email is always appreciated! Please understand, due to the large number of emails received, the instructor may not be able to reply. The instructor will maintain a simple record of attendance that will not distinguish between excused and unexcused absences. If you are not present, you are not able to participate. The circumstances that prevented you from being able to attend class do not change this.

Timeliness

Please submit all coursework on Blackboard before class begins, on the day the assignment is due, whether you will be absent or in attendance. If you encounter a problem submitting on Blackboard, please notify the instructor via email as soon as possible and attach the completed assignment.

Late Assignments

You may submit one assignment, one class day late. The late assignment will not be marked down, however any assignments turned in more than one class late, or in addition to the one accepted assignment, will only receive credit at the discretion of the instructor.

Chapman University Policies

Academic Integrity Policy

Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and for submitting coursework completed this semester, for this class. Academic dishonesty of any kind will not be tolerated anywhere in the university. Academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at www.chapman.edu/academics/academic-integrity/index.aspx

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. Upon recommendation of the Center for Academic Success, adaptations of teaching methods, class materials, including text and reading materials or testing may be made as needed to provide for equitable participation.

Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: at <http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx>. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

Resources

Writing Center

All Chapman students are welcome to meet with Writing Center tutors, who can help you with any part of the writing process, from understanding the assignment and finding a significant topic to editing your final drafts. The Writing Center is located in DeMille Hall 130. To guarantee time with a tutor, call (714) 997-6828 or email tutor@chapman.edu to schedule an appointment.

Food Pantry

Students in need of access to the food pantry should contact Sherri Maeda-Akau in the Office of Residence Life and First Year Experience at maeda@chapman.edu.

Sexual Assault

If you have been sexually assaulted, make sure you are in a safe place. Call 911 in an emergency, Chapman University Public Safety at (714) 997-6721 and, Chapman University's Sexual Assault Information Line at (714) 744-7000. Contact Orange PD at (714) 744-7444.

Student Psychological Counseling

If you are in need of help or support immediately you can contact:

CU Student Psychological Counseling - (714) 997-6778

Suicide Prevention Hotline - (800) 273-8255

Drug and Alcohol Abuse Hotline - (800) 662-HELP

National AIDS/STD Info Hotline - (800) 458-5231

Prepared by Denise Johnson, Fall 2017

Class Schedule and Required Reading - This is a tentative schedule that may change. Assignment directions and due dates will be posted on The Slide Projector. Updates will be announced in class, on lecture presentations, and modified on the Syllabus page of The Slide Projector.		
Date	Discussion Topic & Activity	Assignment Due
January 29	Introduction	
January 31	Why Have There Been No Great Women Artists?	<i>Why Have There Been No Great Women Artists?</i> Chadwick: Preface & Introduction
February 5	Women, Venus and Magic	Broude & Garrard: Introduction
February 7	Mother Worship	Chadwick: Chapter 1
February 12	Man Becomes the Measure	
February 13	Andrea Medina Talk	
February 14	Love and Roses	Written Assignment Proposals Due
February 19	Golden Nuggets	Chadwick: Chapter 2
February 21	The Virtuosa	Broude & Garrard: <i>Here's Looking at Me</i>
February 26	Baroque Theatrics	Chadwick: Chapter 3
February 28	Arte Gentileschi	Broude & Garrard: <i>Learning to be Looked At & Artemisia's Hand</i>
March 5	Enlightened Ladies	Exam 1 Due
March 7	Protestants & Beer	Chadwick: Chapter 4 Broude & Garrard: <i>Depoliticizing Women</i>
	Claire Dederer 7 PM	<i>What do we do with the art of monstrous men?</i>
March 12	Art & Revolution	Chadwick: Chapter 5
March 14	The Good Mother	Broude & Garrard: <i>Portrait of the Queen</i>
March 19	Spring Break	
March 21		

Date	Discussion Topic & Activity	Assignment Due
March 26	Cult of True Womanhood	Broude & Garrard: <i>Mary Cassatt</i>
March 28	Sister Suffragette	Chadwick: Chapters 6 & 7
April 2	Strange Sisterhood	Count Infographic Due Chadwick: Chapter 8
April 4	Bros and Hos	Broude & Garrard: <i>The Gendering of Impressionism & Selling, Seduction, and Soliciting The Eye</i>
April 6	Art History Symposium, AF 209, 11 AM to 5:30 PM	
April 9	Avant-Garde Ladies	Chadwick: Chapter 9 Broude & Garrard: <i>New Encounters</i>
April 11	The New Woman	Broude & Garrard: <i>The New Woman in Hannah Hoch's Photomontages</i>
April 16	Representing the Woman's Body	Exam 2 Due Chadwick: Chapter 10
April 18	Healing the Madness	Broude & Garrard: <i>Claude Cahun, Marcel Moore, and the Collaborative Construction of a Lesbian Identity</i>
April 23	Everything's Rosie?	Chadwick: Chapter 11
April 25	Hitler's Bath & Other Triumphs	Broude & Garrard: <i>Reconsidering the Stain</i>
April 30	Seductive Subversion	Broude & Garrard: <i>Minimalism and Biography</i>
May 2	Personal Politics	Chadwick: Chapter 12 Broude & Garrard: <i>Sexual Politics of Dinner</i>
May 7	Reclaiming the Gaze	Chadwick: Chapter 13
May 9	Where Do We Go From Here?	Chadwick: Chapters 14, 15 & 16 <i>Who Are the Great Women Artists?</i>
May 14	Socratic Circle Final Exam 1:30 - 4 PM	