**Winthrop University**

**College of Visual and Performing Arts**

**Department of Fine Arts**

**COURSE SYLLABUS**

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| --- | --- | --- | --- | --- | --- |
| DATE | 1/9/18 | SEMESTER | Spring | YEAR | 2018 |
| COURSE NUMBER | ARTH 452 | SECTION NUMBER 001 | U  |
| TITLE OF COURSE | Women in Art | CREDIT HOURS | 03 |
| MEETING TIME | 3:30-4:45 | DAYS | TR | ROOM | 127 Rutledge |
| PROFESSOR | Karen Stock | OFFICE | 104 McLaurin | PHONE | 803-323-2659 |
| E-MAIL | stockk@winthrop.edu | TEXT | Differencing the Canon: Feminist Desire and the Writing of Art’s Histories |
| OFFICE HOURS | MW 3:30 – 5:00 (or by appointment) |

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| **UNIVERSITY LEVEL COMPETENCIES** | Competency 1: Winthrop graduates think critically and solve problems.Winthrop University graduates reason logically, evaluate and use evidence, and solve problems.  They seek out and assess relevant information from multiple viewpoints to form well-reasoned conclusions.  Winthrop graduates consider the full context and consequences of their decisions and continually reexamine their own critical thinking process, including the strengths and weaknesses of their arguments.Competency 3: Winthrop graduates understand the interconnected nature of the world and the time in which they live.Winthrop University graduates comprehend the historical, social, and global contexts of their disciplines and their lives. They also recognize how their chosen area of study is inextricably linked to other fields.  Winthrop graduates collaborate with members of diverse academic, professional, and cultural communities as informed and engaged citizens.Competency 4: Winthrop graduates communicate effectively.Winthrop University graduates communicate in a manner appropriate to the subject, occasion, and audience. They create texts - including but not limited to written, oral, and visual presentations - that convey content effectively. Mindful of their voice and the impact of their communication, Winthrop graduates successfully express and exchange ideas. |

**COURSE REQUIREMENTS**

**COURSE CATALOG DESCRIPTION**

Consideration of the images of women portrayed through art. The impact of feminism on art, and contributions of women artists, designers, and architects to the history of art.

**PREREQUISITES** ARTH 176 or WMST 300 or permission of instructor.

**COURSE GO*A*LS**

**Goal 1:**  To familiarize students with art made by women from 1600 - present.

**Goal 2:** To consider the relationships between art and life, and between art and the culture that produces it.

**Goal 3:** To learn about important artists and works of art and architecture.

**STUDENT LEARNING OUTCOMES** Upon completion of the course, students should be able to identify and discuss the compositional elements of individual images and to integrate relevant, contextual information and achieve comprehensive descriptions of visual forms in satisfactory written and oral formats.They should be conversant with the complexity inherent to the context underlying and interacting with the practice and criticism of art created by women.

**Global Learning Initiative**: This course participates in the Global Learning Initiative by its very nature.

**COURSE REQUIREMENTS**

**Your grade is composed of four parts:**

**Class Participation (25%):** Your participation in discussions is a key aspect of the course. We will be covering a lot of material with a breadth and depth that exceed the treatment the art receives in survey texts and will be delving together into complex readings. If you are consistently unprepared to contribute to discussion then this portion of your grade will suffer.

**Reading Summary/ Précis (25%)** You are responsible for writing a ½ to one page summary of the key points of the article for each day of discussion. These should be composed of complete sentences and paraphrase the most essential aspects of the article. These are graded on a pass/fail basis. A passing summary will receive ten points and these will be added up at the end of the semester to compose that part of your grade.

You have the option to rewrite any summary for which you receive a zero. However, you must attach the original graded version to the rewrite.

**Leading Discussion (25%)**  You and a teammate are responsible for leading discussion and bringing in images for one day of discussion. It is up to you how you divide the work. However, both of you will receive the same grade so work with your partner. Compose a powerpoint and be prepared to give a 10 to 15 minute summary of article and then lead discussion for that class period. You are also required to turn in a 3 -5 page summary of the article and not the short reading summary.

**Female Artist (25%)**  This is an opportunity to investigate the work of any female artist from 1500 until today. The paper is between 8 - 10 pages. You are required to present the paper in class, with a polished powerpoint. You will read directly from the paper. This is the way professionals present papers at conferences.

**COURSE CALENDAR**

**Provisional Schedule of lectures and readings: *(subject to change)***

**January 19** Introduction/Course Requirements;

**January 11: Lecture (come to class prepared to discuss reading)**

Linda Nochlin, “Why have there been no great women artists?” (1970) 145-178.

**January 16:** **Lecture (come to class prepared to discuss reading)**

 “Critical Stereotypes: The Essential Feminine or How Essential is Femininity,” in *Old Mistresses: Women, Art and Ideology*. eds. Parker, Rozsika and Griselda Pollock. pay special attention to pages 1- 14; 44- 49.

**European Female Artists of the Past**

**January 18:** **Discussion of reading (summary required; individual sections will be assigned)**

Griselda Pollock, “The Female Hero and the Making of a Feminist Canon” in *Differencing the Canon: Feminist Desire and the Writing of Art’s Histories*. New York: Routledge, 1999. 97-127.

**January 23: Discussion of reading (summary required)** James M Saslow, “Construction and Constriction of the Lesbian Body in Rosa Bonheur’s Horse Fair,” in The Expanding Discourse: Feminism and Art History, eds. Norma Broude and Mary Garrard, 1992.

**January 25: Discussion of reading (summary required; individual sections will be assigned)**

Griselda Pollock, **“**Modernity and the Spaces of Femininity”, in *Vision and Difference: Femininity, feminism and histories of art*. 50 – 90.

**January 30:** **Discussion of reading (summary required)** Linda Nochlin, “Morisot’s Wet Nurse: The Construction of Work and Leisure in Impressionist Painting,” in *The Expanding Discourse*, 231 – 241.

**February 1:** **Discussion of reading (summary required)** Carol Armstrong, “Cupid’s Pencil of Light: Julia Margaret Cameron and the Materialization of Photography” *October*, vol. 76 (Spring, 1996) pp. 114-41.

**February 6:** **Discussion of reading (summary required)** Whitney Chadwick, *An Infinite Play of Empty Mirrors: Women, Surrealism and Self-Representation* pp. 3 – 35.

**February 8:** **Discussion of reading (summary required)** Maud Lavin, Intro and “Portraits, Dancers and Coquettes: The Modern Woman in Höch’s Photomontages, 1923-5” in *Cut with the Kitchen Knife*. pp. 1-12; 123-154.

**February 13:** **Discussion of reading** **(summary required; pick one)**

Rozsika Parker, “Back to the Twentieth Century: Femininity and Feminism,” in *Old Mistresses: Women, art and Ideology*. 134-168.

Arlene Raven, “Feminist Art Criticism: Its Demise and Resurrection” Art Journal, vol 50, no. 2 (Summer 1991) 6-10.

**February 15:** **Discussion of reading** **(summary required; pick one)**

Arlene Raven, “Woman House” in *The Power of Feminist Art*, pp. 48 – 64 ;

Stephanie Genz, "'I am not a Housewife, but. . . ' Postfeminism and the Revival of Domesticity" in  *Feminism, Domesticity and Popular Culture*, eds. Stacy Gillis and Joanne Hollows. 2010.

**February 20: Discussion of reading (summary required)** Mary Kelly, Imaging Desire. London: MIT Press, 1998. "Preface and Footnotes to the Post-Partum Document," pp. 40-57.

TOPIC IDEAS AND BIBLIOGRAPHY DUE - if this is not turned in then 5 points will be deducted from the final paper grade

**February 22: Discussion of reading (summary required)** Laura Mulvey, “Visual Pleasure and Narrative Cinema”, 1975. 361-373

**March 1: (No summary required; just be prepared to discuss)** Rosalind Krauss, “The Film Stills”, chapter one in *Cindy Sherman*, 1993. (read the first twelve scanned pages; the page numbers are almost impossible to read in PDF document)

**March 6:** Michelle Meagher, “Jenny Saville and a Feminist Aesthetics of Disgust,” *Hypatia*, vol. 18, no. 4 (Fall 2003). 23 – 39.

**March 8: Discussion of thesis for long paper**

**March 12 - 16 Spring Break** (start reading Virginia Woolf’s “A Room of One’s Own”)

<https://ebooks.adelaide.edu.au/w/woolf/virginia/w91r/>

**March 20: No summary;** bring in your favorite quotes from Virginia Woolf’s “A Room of One’s Own”

**March 22 : Discussion of reading (summary required)** Midori Yoshimoto, “The Message is the Medium: The Communication Art of Yoko Ono” in *Into Performance: Japanese Women Artists in New York*. Rutgers University Press, 2005. 79-114

**March 27: Discussion of reading (summary required)** Laura Hoptman, “Yayoi Kusama: A Reconing” from *Yayoi Kusama.* Phaidon Press Limited, London, 2000. 34-80 (Many photos!)

**March 29: Discussion of reading (summary required; pick one)** Valerie Smith, “Abundant Evidence: Black Women Artists of the 1960s and 1970s” in *Entering the Picture: Judy Chicago, The Fresno Feminist Art Program, and the Collective Visions of Women Artists*. Ed. Jill Fields, (2012). pp. 119 - 31.

Fisher Sterling, “Photographs and Text in the Work of Carrie Mae Weems” Carrie Mae Weems. National Museum of Women in the Arts, Washington, D.C., 1993. 19-33

**April 3:** Student Presentations (3)

**April 5:** Student Presentations (3)

**April 10:** Student Presentations (3)

**April 12**: Student Presentations (3)

**April 17**: Student Presentations (3)

**April 19:** Student Presentations (3)

FINAL EXAM MEETING 3:00 p.m. Friday April 27th, Student Presentations (3)

**GRADING POLICY**

Grading is based on the quality of the work produced and on the quality of the working process the student has undertaken to produce the sculpture. The work process will affect grades; a good studio practice demands regular work habits, i.e., not consistently last minute work. Each project will carry equal weight in the overall semester average.

 A= SUPERIOR WORK. An A indicates that all the work was completed on time, that it was consistently of excellent quality and that the student participated at a high level in the critical discussions of art works and responded well to criticism. A level work demonstrates an excellent understanding of the technical and formal aspects of the project and a response to the project that is outstandingly imaginative and ambitious. Work accompanied with drawings and evidence of research.

B= GOOD WORK. High-level work that demonstrates a strong grasp of the technical and artistic elements of the assignments. Actively participated in critiques and discussions and creates quality work.

C= AVERAGE. Work only demonstrates an understanding of the technical and artistic issues of the assignments. Work is competent but unimaginative and shows a reduced level of attention to the craft of the sculpture.

D=POOR. Work is weak in both technical and creative aspects. Demonstrates an inability to handle the material in a controlled and thoughtful way and produces clichéd solutions to the assignments.

F=FAIL. Very weak work that demonstrates no understanding of the technical or artistic aspects of the project.

Plus Minus Grading System

A Excellent, achievement of distinction (4 quality points per semester hour).A- (3.67 quality points per semester hour)B+ (3.33 quality points per semester hour)B Good, achievement above that required for graduation (3 quality points per semester hour).B- (2.67 quality points per semester hour)C+ (2.33 quality points per semester hour)C Fair, minimum achievement required for graduation (2 quality points per semester hour).C- (1.67 quality points per semester hour)D+ (1.33 quality points per semester hour)D Poor, achievement at a level below that required for graduation (1 quality point per semester hour).D- (.67 quality points per semester hour)F Failure, unsatisfactory achievement (no quality points).

94%-100% = A 74%-76% = C

90%-93% = A- 70%-73% = C -

87%-89% = B+ 67%-69% = D+

84%-86% = B 64%-66% = D

80%-83% = B- 60%-63% = D-

77%-79% = C+ 59% or less = F

**ASSESSMENT RUBRIC**

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| --- | --- | --- | --- | --- | --- |
|   | Level 5 ~ Exceptional  | Level 4 ~ Superior  | Level 3 ~ Commendable  | Level 2 ~ Rudimentary  | Level 1 ~ Minimal  |
| Assignment 90-100 80-89 70-79 60-69 0-59 |
|   | Substantially exceeds requirements  | Exceeds requirements  | Meets requirements  | Partially meets requirements  | Does not meet requirements  |
| Content  |
| Audience/ Purpose (5) | Addressed in manner appropriate to purpose. Stance is that of an expert who consistently and skillfully anticipates reader’s needs. (5) | Addressed in a manner appropriate to purpose. Stance is somewhat tentative and meets readers’ needs with some skill but is not as consistently successful. (4) | Addressed in a manner that shows some awareness of purpose. Stance is that of a novice attempting to please an expert. (3) | Addressed in a manner that demonstrates little awareness of purpose. Stance is mostly egocentric with little awareness of reader’s needs. (2)  | Little or no awareness of audience or form’s requirements. Egocentric. A written form of speech for one’s self. (1) |
| Thesis (20) | Insightful, logically and fully supported. (20) | Clear, somewhat original, but not fully supported.(15)  | Predictable and/or general. Unevenly supported. (10) | Vague or implied. (5) | Either not apparent or contradictory. (0) |
| Ideas (10) | Innovative, cogent, completely developed. (10) | Specific, solid, less original. Less carefully developed. (8)  | Appropriate but lacking in complexity and/or specificity (6) | Vague, obvious, underdeveloped, or too broad. (4) | Simplistic, underdeveloped, or cryptic. Topic not thought through. (2) |
| Details (10)(supporting material) | Relevant, original. Convincing and related to thesis. Meets all requirements. (10) | Relevant and appropriately utilized. (8) | Not thoroughly interpreted or not clearly related to thesis. Does not meet all requirements. (5) | Too general, not interpreted, irrelevant to thesis, or inappropriately repetitive or few included. (3) | Absent or inappropriate and/or off-topic generalizations, faulty assumptions, and errors of fact. (1) |
| Organization (20) | Carefully planned. Sections clearly relate to and support thesis. (20) | Correct and appropriate with some weaknesses in strategy or its execution. (15) | Present but unevenly developed and lacking transitions. (10) | Inappropriate hard to follow (5) | Inconsistent and/or absent. (0) |
| Documentation (10)  | Correct & appropriate. (10) | May have minor errors. (7) | Major errors (3) | Inappropriate (1) | Absent. (0) |
| Style  |
| Sentences (5) | Varied, controlled, and employed for effect. (5) | Some variety and complexity. Wordy. (4) | Little variety, simplistic, overuse of unnecessary words. One major error. (3) | Little variety. Used forbidden words in structure. Two major errors (2) | Superficial and stereotypical language. Three or more major errors.(0) |
| Diction/ Syntax /voc (5) | Precise, appropriate, advanced vocabulary. (5) | Accurate, used class vocabulary, less advanced. (4) | Somewhat immature; relies on clichés. Few vocabulary terms (3) | Immature. No vocabulary terms.(2) | Oral rather than written language patterns predominate. (1) |
| Tone/Voice (5) | Mature, consistent, suitable for topic (5) | Usually appropriate. (usually active voice) (4) | May have some inconsistencies in tense and person (3) | Inconsistencies are numerous. (2) | Written with many errors in tense, voice, etc. (1) |
| Mechanics (10)--Grammar --Spelling/Usage --Punctuation  | Error free. Carefully edited. (10)  | Very few errors. Shows evidence of some editing. (8) | Errors do not interfere with readability. Editing is not evident (5) | Patterns of error interfere with readability and indicate unfamiliarity with some aspects of Standard Written English. (3) | Mechanically incompetent. Numerous errors may interfere with reader com- prehension, and indicate basic literacy problems. (0) |

**ATTENDANCE POLICY**

3 missed classes will result in a half grade deduction to your grade. 5 missed classes will result in an F grade. Attendance will be taken and repeated tardiness or early departure will result in a half grade reduction.

**STUDENT CONDUCT**

Responsibility for good conduct rests with students as adult individuals. The policy on student academic misconduct is outlined in the “Student Conduct Code Academic Misconduct Policy” in the online Student Handbook (<http://www2.winthrop.edu/studentaffairs/handbook/StudentHandbook.pdf>).

Plagiarism is the use of someone else’s words, ideas or lines of argument without appropriate documentation. All ideas as well as quotes must be properly cited in the body of your paper either with author & page number, endnote or footnote. Students should consult and print “The Correct Use of Borrowed Information” ([www.winthrop.edu/English/plagiarism.htm](http://www.winthrop.edu/English/plagiarism.htm)) before beginning any writing assignment. Ignorance or failure to consult this material is no excuse.

**STUDENTS WITH DISABILITIES OR CHRONIC MEDICAL ILLNESS**

Winthrop University is dedicated to providing access to education.  If you have a disability—including (but not limited to) a learning disability, ADHD, a visual impairment, a hearing impairment, a mobility impairment, or a chronic medical illness, and need accommodations, please contact the Coordinator of Services for Students with Disabilities, at 323-3290, as soon as possible.  Once you have your professor notification, please tell me so that I am aware of your accommodations well before the first graded assignment is due.

**SAFE ZONE STATEMENT**

The professor considers this classroom to be a place where you will be treated with respect as a human being – regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Additionally, diversity of thought is appreciated and encouraged provided all can agree to disagree. It is the professor’s expectation that all students consider the classroom a safe environment.

**SYLLABUS CHANGE POLICY**

The syllabus can be changed by the professor throughout the semester. Students will be notified of changes to the calendar and any other changes.

**WINTHROP’S ACADEMIC SUCCESS CENTER**

The Academic Success Center (ASC) offers free resources for all undergraduate students seeking to perform their best academically. The ASC offers a variety of personalized and structured resources that help students achieve academic excellence, such as tutoring, academic skill development (test taking strategies, time management counseling, and study techniques), and group/individual study spaces. The ASC is located on the first floor of Dinkins, Suite 106. **Tutoring for this specific course is offered through the ASC.** Please contact the ASC at (803)323-3929 or email success@winthrop.edu if you have specific questions or to set up a tutoring session. For more information on ASC services, please visit [www.winthrop.edu/success](http://www.winthrop.edu/success).