

AH 194: Special Topics: History of Women Artists



Syllabus

Professor Anna Novakov, Ph.D.

Class Times and Location:
MWF
Brother Cornelius Art Center 004

Contact Information:

Office: Brother Cornelius Art Center 2B.

Office Hours: MWF 11:30am -12:30pm

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Course Description:

This course will focus on women both as the subjects and the creators of art. It will be organized chronologically and thematically. This will involve a historical survey of women artists and their artistic contributions, as well as an examination of the religious, mythological and secular images of women in art. Extensive attention will be given to the

creation, modification and persistence of these images throughout history, due to various social, economical, psychological and intellectual conditions. This course will teach students how to write and do research in the history of art, continuing the work begun in English 5 and building upon the skills learned there. This course will develop students' thinking skills in the history of art and improve their ability to communicate within the discipline.

Learning Objectives:

This course asks students to

1. *examine* works of art by women artists from the Middle Ages to the middle of the 20th century from a social, cultural and historic perspective.
2. *identify* key works of art produced in Europe and the United States by women artists.
3. *understand* and *utilize* key art historical terminology as it relates to the works of art produced in Europe and the United States by women artists.
4. *employ* art historical methodology to collect evidence of human artistic production across time and across cultures.
5. *synthesize* the relationship between specific works art and their social, cultural and historic context.
6. *Recognize and compose* readable (and disciplinary specific) prose, as characterized by clear and careful organization, coherent paragraphs and well-constructed sentences that employ the conventions of Standard Written English and appropriate diction (according to the style used in the History of Art).

Instructional Methods:

The class will include slide-illustrated lectures, weekly readings, weekly blogs, short-essay exams, film screenings and a five-step research paper. All aspects of the course are intended to work together to create a conversation about artistic production and the role that this activity has played in the secular and sacred life of women throughout history.

Required Textbook:

Whitney Chadwick, *Women, Art and Society*. Thames and Hudson.

This is a general textbook, which will give you an introduction to the history of art by women artists from the Middle Ages to the present. You need to bring this book with you to all classes. You are also required to complete all of the chapter readings before each Monday class session.

Hubbuck, *Writing Research Paper Across the Curriculum* and Aaron, *The Little, Brown Compact Handbook*. (These books, which you used in English 5, are the basis for your writing within the discipline in this course.)

Suggested Readings:

- E.H. Fine, "Women and Art." New York: Allanheld & Schram Publishers, 1995.
- Charlotte S. Rubinstein, "American Women Artists." Boston: G.K. Hall, Publishers, 2000.
- Norma Broude and Mary D. Garrard, "The Expanding Discourse: Feminism and Art History." New York: Harper & Row Publishers, 1992.

- Norma Broude and Mary D. Garrard, "Feminism and Art History." New York: Harper & Row Publishers, 1982
- Linda Nochlin, "Women, Art, and Power and Other Essays." New York: Harper & Row Publishers, 1988
- Linda Nochlin, "The Politics of Vision." New York: Harper & Row Publishers, 1988
- J.A. Phillips, "Eve: The History of an Idea." New York: Harper & Row Publishers, 1984
- T.B. Hess and E.C. Baker, "Art and Sexual Politics." New York: Collier Books, 1975
- Wendy Lesser, "His Other Half: Men Looking at Women Through Art." Cambridge, USA: Harvard University Press, 1991.
- R. Parker, "Old Mistresses." New York: Pantheon Books, 1981.
- Germaine Greer, "The Obstacle Race." New York: Farrar, Straus, Giroux, 1979
- A.S. Harris and L. Nochlin, "Women Artists: 1550-1900." New York: Alfred Knopf, 1976.
- Wendy Slatkin, "The Voice of Women Artists" (Englewood Cliffs, NJ: Prentice Hall, 2000)
- Wendy Slatkin, "Women Artists" (Englewood Cliffs, NJ: Prentice Hall 1995)
- E. Tufts, "Our Hidden Heritage: Five Centuries of Women Artists." New York: W.W. Norton, 1975.

E-Mail:

I will be contacting you regularly via e-mail to offer suggestions and comments about your progress in class. Please check your SMC e-mail account regularly. If you prefer to use another e-mail account, make sure that your SMC e-mail has been forwarded. This can be done easily by contacting the ITS helpdesk located on the first floor of the library.

Library Resources

SMC Subject Librarian
 Elise (Yi-Ling) Wong
yw3@stmarys-ca.edu

Albert

This is the SMC library catalogue. You should always check this source before ordering books through Link +. The web address is: <http://library.stmarys-ca.edu/#>

Link +

Link + is a wonderful inter-library borrowing service. It is available to you on-line and free of charge.

JStor

JStor is a database of academic journal articles. You will need to have at least two sources from here for each of your research papers. The web address is: <http://www.jstor.org/action/showAdvancedSearch>

Chicago Manual of Style

Art History papers should be written using the Chicago Manual of Style. This is especially important when it comes to citations and specific endnote formatting. The web address is: <http://www.chicagomanualofstyle.org/home.html>

Exams:

There will be three in-class essay exams. These essay exams will ask you to compare and contrast works of art (from a menu of choices) while placing them in a historical, social, cultural, and stylistic context. You will also be expected to use terminology and methodologies that are specific to the field of art history and to the topic that you are discussing. You will need blue books for all exams.

Research Paper:

This course will teach the process of writing and rewriting – drafting editing and revision – to help students mature as disciplinary thinker/ writers and to continually improve the relationship between content and clarity.

There will be one 8-10 page research paper. The paper will focus on the work of a specific woman artist. The paper will need to identify a specific art historical methodology as well as standard discipline-based terminology. The course will scaffold writing assignments, helping students evolve step-by-step. This is a five-step writing assignment that will include:

- An Outline
- An Annotated Bibliography
- First Draft
- Second Draft
- Final Draft

Weekly Blogs:

You will be asked to analyze two works of art each week. The works of art are illustrated in your textbook. Each analysis should be about 250 words and should follow a specific methodological approach (such as feminism, psychoanalysis, Marxism or formalism). You will be using WordPress for your blogs. You can find easy-to-follow directions on <http://wordpress.com> for setting up your site.

Moodle and Turnitin:

The first, second and final drafts of your research papers need to be submitted through Turnitin on the Moodle website. The course Moodle page will include specific files for each step of the assignment. Please make sure that you submit your assignments by the deadline to receive credit. You will also be able to view your corrected assignment through the same Moodle site.

Research Presentations:

There will be individual research and blog presentations. Individual presentations will focus on the research papers as well as weekly analyses that are posted on your blog. Presentations will require that individual students display a working knowledge of art historical methodologies as well as the ability to identify the key works of art produced by women in Europe and the United States.

Grading: 20% first essay exam, 20% second essay exam, 20% final essay exam, 20% research paper (this includes all five steps), 10% weekly blogs, 10% research presentations (individual).

Grading Scale:

100-90%	A
89-80%	B
79-70%	C
69-60%	D
below 59%	F

Extra Credit Opportunities:

Visit the San Francisco Museum of Modern Art, De Young Museum, The Oakland Museum, Legion of Honor or the University of California, Berkeley Museum. Write a 1-2 page critical analysis on an exhibition that is of interest to you. Maximum: 3 reviews. Each review is worth 2%.

Additional Extra Credit Opportunity:

You can also earn extra credit by attending a session at the Center for Writing Across the Disciplines. Write a 1-2 page reflection on what happened during the session and how your paper will be revised as a result of this contact with the CWAD. Students of all levels and disciplines are welcome to drop in or make appointments for one-on-one sessions with CWAC Writing Advisers. Students may request weekly or biweekly sessions with the same peer student Adviser. The Center, in Dante 202, is open 5-8 p.m. Sunday and 2-8 p.m. Monday through Thursday. The phone number is 925.631.4684. Through collaborative engagement, Advisers guide their peers toward expressing ideas clearly and revising their own papers with an eye toward audience and purpose. Writers should bring their assignments, texts, and related material. Writers visit the Center to brainstorm ideas, revise drafts, or work on specific aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods.

Academic Honesty:

In this course, as in all others at SMC, you will be expected to respect the Academic Honor Code (found in your student handbook). The code requires that you

- Do your own work at all times, without giving or receiving inappropriate aid.
- Avoid behaviors that unfairly impede the academic progress of other members of our community.

- Take reasonable and responsible action in order to uphold our community's academic integrity.

Services for Students with Disabilities

Services and reasonable accommodations are available to students with physical or mental impairments or conditions that qualify as a disability and which impede the equal opportunity to participate with other students at Saint Mary's College of California. Verification of a disability, its nature and the appropriateness of the requested accommodation in relation to the disability either through a personal physician, a licensed learning specialist, or a licensed and credentialed mental health professional must be submitted to Saint Mary's 504 Coordinator, located at Academic Advising and Achievement Services Office in De La Salle Hall."

Attendance and Class Participation:

Attendance and class participation are essential to a positive learning experience. Make sure that you arrive on time and ready to learn. Sign the attendance sheet. If you are going to miss a class, arrange to have another student take notes for you. You are responsible for all materials covered in class. Since our weekly class sessions cover such a wide array of materials it is essential to be punctual and make attendance a high priority.

Absence Policy:

Most SMC Professors allow one week of absences (3 for mwf, 2 for tth) without penalty. The exception to this is athletes, who are allowed one extra absence without penalty for a class missed due to a competition or game. A student missing more than three (four) classes will not receive higher than a C; a student missing more than four (five) classes will not receive higher than a D; a student missing more than five (six) classes will normally receive an F and be dropped from the class. The grades in () are for student athletes with excused absences.

Student Athlete Absence Policy

The policy regarding absences by student athletes in the Faculty Handbook is:

"Student-athletes, in the season in which their sport has schedules intercollegiate competitions, will not be penalized for missing class because of representing the College in those competitions – so long as the student's absence from the class for the purpose of intercollegiate athletic competition does not exceed:

4 classes on the MWF schedule (fall and spring terms)

3 classes on the T/Th schedule (fall and spring terms)

2 classes during a traditional January Term course

1 class per term (fall and spring) for labs and courses that meet once per week"

"Attendance is expected at all class meetings. Accordingly, there is no penalty for the first three absences (other than the possibility of missing a quiz and/or key information for an upcoming exam/course project). However, your grade will be affected significantly (10% penalty) by any absence *after the third absence*. If miss more than five classes you will

not receive higher than a C; if you miss more than seven classes you will receive a failing grade in the course.”

Schedule of Classes (This schedule includes the due dates for the completion of steps in the writing process, with due dates for bibliography, outline, drafts, etc.)

Week One: The Middle Ages and Renaissance Ideal
Course Introduction
Chadwick: Chapter 1-2
Weekly Blog (Analysis of two works in the textbook.)

Week Two: The Other Renaissance
Chadwick: Chapter 3
Weekly Blog (Analysis of two works in the textbook.)
Choose a Research Paper topic

Week Three: Domestic Genres
Chadwick: Chapter 4
Weekly Blog (Analysis of two works in the textbook.)

Week Four: Amateurs and Academics
Chadwick: Chapter 5
First Chapter Exam
Weekly Blog (Analysis of two works in the textbook.)

Week Five: Sex, Class and Power in Victorian England
Chadwick: Chapter 6
Weekly Blog (Analysis of two works in the textbook.)
Research Paper Outline

Week Six: Toward Utopia
Chadwick: Chapter 7
Weekly Blog (Analysis of two works in the textbook.)

Week Seven: Separate but Unequal
Chadwick: Chapter 8
Weekly Blog (Analysis of two works in the textbook.)
Annotated Bibliography for Research Paper Due

Week Eight: Modernism, Abstraction, and the New Woman
Chadwick: Chapter 9
Weekly Blog (Analysis of two works in the textbook.)

Week Nine: Modernist Representation: The Female Body
Chadwick: Chapter 10

Second Chapter Exam
Weekly Blog (Analysis of two works in the textbook.)
First Draft of Research Paper Due

Week Ten:
Chadwick: Chapter 11, Gender, Race, and Modernism after the Second World War
Weekly Blog (Analysis of two works in the textbook.)

Week Twelve: Feminist Art in North America and Great Britain
Chadwick: Chapter 12
Weekly Blog (Analysis of two works in the textbook.)
Second Draft of Research Paper Due

Week Thirteen: New Direction: A Partial Overview
Chadwick: Chapter 13
Weekly Blog (Analysis of two works in the textbook.)
Research Presentations

Week Fourteen: World Together, Worlds Apart and A Place to Grow
Chadwick: Chapter 14-15
Weekly Blog (Analysis of two works in the textbook.)
Research Presentations

Final Exam Week:
In-Class Final Exam, date to be announced
Final Draft of Research Paper due