

California University of Pennsylvania
New Course Proposal
University Course Syllabus
Approved: 8/20/12
Department of Art and Design

A. Protocol

Course Name: Women in Art

Course Number: ART 323

Credits: 3

Prerequisites: None

Maximum Class Size (face to face): 40 students

Maximum Class Size (online): N/A

B. Objectives of the Course:

1. Students will be able to identify and discuss the art of women artists and women as subject matter, primarily but not exclusively, in the 19th and 20th centuries.
2. Students will examine the development of and debates within feminist art history.
3. Students will acquire knowledge through the reading of scholarly articles as well as through participation in class activities and discussion.
4. Students will critique and evaluate arguments regarding both the art of women artists and art with women as subject matter.

C. Catalog Description:

This course focuses on women both as the subject and the creators of art with a particular emphasis on the 19th and 20th centuries. The course is thematically organized while at the same time retaining a sense of chronology. Among those artists that we will consider are: Artemisia Gentileschi, Berthe Morisot, Mary Cassatt, Alice Neel, Lee Krasner, Judy Chicago, and Shirin Neshat. In addition to women in art, the course also explores the development of and debates amongst feminist approaches to art history.

D. Outline of the Course:

1. Introduction to Women in Art
 - a. Images of Women in Art: Prehistory to the Renaissance
2. The Art Historical Canon and Women
 - a. Art History and the Beginnings of a Feminist Art History
3. Out of the Shadows – 16th and 17th centuries
 - a. Women Artists in the 16th and 17th centuries
 - b. Trends in Feminist Art History dealing with 16th and 17th century artists
 - c. The Gaze
4. Out of the Shadows – Patronage and the Academy
 - a. Women Artists in the 18th and 19th centuries
5. Mother and Child
 - a. Images of Mother and Child from the Renaissance to the 20th century
 - b. Motherhood
6. Women and the Social Conditions of Modernity
 - a. Women and Modern Paris
 - b. Mary Cassatt and Edgar Degas

7. Women and the Nude
 - a. The Female Nude and Men Artists
 - b. The Male and Female Nude and Women Artists
8. The Artist and the Model
 - a. Artist and the Model in the Art of Early 20th century Modernists
9. Gender Identity and Artistic Identity – Who am I?
 - a. Women Artists in the 20th century
 - b. Self-Portraiture
 - c. Abstract Expressionism
- 10 First Generation Feminism and Beyond
 - a. The 1970s
 - b. The 1980s
11. Concerning Race and Gender
 - a. Gender, Race and Cubism
 - b. African-American Women Artists
 - c. Faith Ringold and Kara Walker
12. Transnational Feminism(s)
 - a. The exhibition *Global Feminisms*
 - b. Hung Liu and Shirin Neshat

E. Teaching Methodology:

Traditional Classroom Methodology:

This course will be taught as an upper-level course in a format that combines both lecture and discussion. Critical thinking and formal analysis skills will be developed through active participation in class discussions. Course content will be presented visually and audibly using a variety of media in order to allow students to experience the works discussed best. A museum trip will be incorporated into the class

Online Methodology:

This course will not be offered online.

F. Text

Most readings for the course are found in:

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

Additional readings for the course will be taken from:

Broude, Norma, and Mary D. Garrard. *The Expanding Discourse: Feminism and Art History*. New York, NY: IconEditions, 1992.

Broude, Norma, and Mary D. Garrard. *Feminism and Art History: Questioning the Litany*. New York: Harper & Row, 1982.

Nochlin, Linda. *Women, Art, and Power: And Other Essays*. Icon Editions. 1st ed. New York: Harper Row, 1988.

Pollock, Griselda. *Vision and Difference: Feminism, Femininity and the Histories of Art*. Routledge Classics. London; New York: Routledge, 2003.

Reilly, Maura, Linda Nochlin, Brooklyn Museum., and Davis Museum and Cultural Center. *Global Feminisms : New Directions in Contemporary Art*. London; New York; Brooklyn, NY: Merrell; Brooklyn Museum, 2007.

G. Assessment Activities:

Students will be evaluated by:

Two essay exams, a midterm and a final exam.

Participation in in-class and online group and individual activities.

H. Accommodations for Students with Disabilities:

Accommodations for Students with Disabilities

Students with disabilities:

- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) each semester to receive accommodations.
- Might be required to communicate with faculty for accommodations which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with

Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval

notice and provided to the student. Students are expected to adhere to OSD procedures for self-identifying,

providing documentation and requesting accommodations in a timely manner.

Contact Information:

- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@cup.edu

Web Site: [http:// www.calu.edu/current-students/student-services/disability/index.htm](http://www.calu.edu/current-students/student-services/disability/index.htm)

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

Manderino Library's holdings are strong in the area of women and art and will adequately support this course. Holdings include canonical texts as well as more recent explorations of the topic, including, but not limited to:

Harness, Kelley Ann. *Echoes of Women's Voices : Music, Art, and Female Patronage in Early Modern Florence*. Chicago: University of Chicago Press, 2006.

Kasson, Joy S. *Marble Queens and Captives : Women in Nineteenth-Century American Sculpture*. New Haven: Yale University Press, 1990.

Knafo, Danielle. *In Her Own Image : Women's Self-Representation in Twentieth-Century Art*. Madison N.J.: Fairleigh Dickinson University Press, 2009.

Nochlin, Linda. *Representing Women*. Interplay : Arts, History, Theory. New York: Thames and Hudson, 1999.

Parker, Rozsika, and Griselda Pollock. *Old Mistresses : Women, Art, and Ideology*. 1st American ed. New York: Pantheon Books, 1981.

Pollock, Griselda, and Richard Kendall. *Dealing with Degas : Representations of Women and the Politics of Vision*. London: Pandora Press (HarperCollins), 1991.

Pollock, Griselda. *Differencing the Canon : Feminist Desire and the Writing of Art's Histories*. Re Visions. London; New York: Routledge, 1999.

Rosen, Randy, Catherine Coleman Brawer, and Cincinnati Art Museum. *Making Their Mark: Women Artists Move into the Mainstream, 1970-85*. 1st ed. New York: Abbeville Press, 1989.

Web resources include, but are not limited to:

Brooklyn Museum: Elizabeth A. Sackler Center for Feminist Art

http://www.brooklynmuseum.org/eascfa/dinner_party/reclamation.php

National Museum of Women in the Arts <http://www.nmwa.org/>

New Hall Art Collection <http://www-art.newhall.cam.ac.uk/>

Women's Artist's Resource Center <http://www.warc.net/>

Womanmade Gallery <http://www.womanmade.org/index.html>

Women and their Work <http://www.womenandtheirwork.org/>

Womenhouse

http://www.cmp.ucr.edu/education/programs/digitalstudio/studio_projects/webworks/womenhouse/default2.html

Additional Information for Course Proposals

J. Proposed Instructors:

Qualified art history instructors/professors

K. Rationale for the Course:

The history of women in art – both how they have been represented and the work that they have produced – provides those engaged with image consumption and production with a lens for understanding the role that gender has played and continues to play in the art world. As producers and consumers of art, this sensitivity to the role of gender allows for a more diverse perspective of artistic production. This course replaces ART 323 Women Artists. It broadens the

material covered to include not just art produced by women, but also art that depicts women.

L. Specialized Equipment or Supplies Needed:

None. Course needs to be taught in a smart classroom.

M. Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain) No, it does not. It can be taught by faculty currently employed by the university.

2. Does the course require additional physical resources? (Please explain) No, it does not. It requires the use of a smart classroom.

3. Does the course change the requirements in any particular major? (Please explain)
No, it does not change the requirements. It is an elective for the new BA in Art with a focus in Art History.

4. Is the course replacing an existing course? (If so, list the course) Yes, it does. It replaces ART 323 Women Artists.

5. How often will the course be taught? It will be taught at least once every three years

6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name) No, it does not.

7. What is the recommended maximum class size for this course? 40 students

N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline. No it does not.

O. Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Yes, we would like to have the course considered as a Fine Arts menu course for General Education.

In Fine Arts courses: “Students will have an ‘appreciation of and experience with ... the arts’ (PASSHE BOG Policy 1993 - 01). Fine arts courses are those that present organized values, beliefs, or emotions using the senses and physical expression as the creative vehicle, and include courses in art, dance, music, and theatre.”

P. Provide Approval Form (electronically).

Additional Guidelines

The following are additional guidelines that you must follow which will expedite your course

proposal. Failure to follow these guidelines will result in the return of the proposal to the department.

1. Be sure that your proposal is in the correct format (Guidelines for New Course Proposals) and that all questions have been completely answered.
2. Be sure that you have completed and attached the Application to Establish a New Course form and/or the Advisement Sheet Revision form and that the **appropriate signatures** have been affixed. Please send through the process electronically (the preferred method) or by paper. No items will be placed on the agenda until the Chair of the UCC is in possession of these forms.
3. Be sure that you include an updated advisement sheet for any course that is being required by the department or is classified as a restricted elective. In addition, you must include an electronic copy (MS Word or PDF) of the current advisement sheet(s) with your proposal. Be certain that all advisement sheets affected by the proposed course change be included with your proposal.
4. When submitting materials for consideration by the Curriculum Committee, you must provide an electronic copy of each item to be reviewed to the Chairperson.
5. All completed items must be in the hands of the Chairperson of the Curriculum Committee a minimum of one week prior to the next regularly scheduled meeting.
6. Any department requesting a course name change, number change, prefix changes, credit changes, etc. must submit this request on the Application to Establish a New Course Form and submit electronically.
7. New advisement sheets, major proposals, minors, or changes to advisement sheets will become effective the fall semester following committee approval. **The advisement sheets must also include the committee approval date and the effective date on the advisement page.** Submit this request on the Advisement and /or Program Changes form.
8. New courses will become effective the semester following committee approval.
9. Any references listed must be in the appropriate bibliographic format for the discipline.
10. Online courses must follow the Quality Matters™ rubric and is posted on the UCC website. Be sure that you include the online teaching methodology statement (refer E.2 above) that refers to the Quality Matters™ rubric.
11. All course objectives must follow Bloom's Taxonomy learning domains located on the UCC website.