

Art & Gender

AAD 252 CRN 10225

Tuesdays & Thursdays, 2: 3:50 pm, 221 McKenzie Hall

Instructor: David Turner, dturner@uoregon.edu

Office: 168 Lawrence Hall, Office Hours:

GTF: Jenny Gilmore, jgilmore2@uoregon.edu

Office: ___ Lawrence Hall, Office Hours:

Syllabus

Readings:

Texts for the class will be posted on the Blackboard site as links to websites or as PDF files you can download. You will find these links in each week's assignments on Blackboard.

Weekly Schedule

Week 1: ***Introduction: Identity & Gender & Art***
Sept 30

Assignment #1: Create a profile of yourself on the "Home Page" on the Blackboard site for this class.
Due Friday, October 3, 5:00 pm

Week 2: ***Gender-Based Art***
Oct 7

Week 3: ***Portrayal of Men and Women in Fine Arts***
Oct 14

Assignment #2: Read Linda Nochlin's article, "Why Have There Been No Great Women Artists," (to be posted on Blackboard site) and write a two page paper in response to the article. Also include in your paper two images, one by a female artist that should receive more attention and one by a male artist who should receive more attention.

Due Friday, October 17, 5:00 pm

Week 4: *Beauty: Who Defines it? How is it Defined?*
Oct 21

Week 5: *Family Values and Gender*
Oct 28

Quiz: Thursday, Oct 30
Study material will be posted by Tuesday, Oct. 21

Week 6: *Gender in Film and TV*
Nov 4

Assignment # 3: Read the article on the Guerilla Girls (posted on Blackboard site) and write a two page paper in response to it. Also include in your paper two images are are political in nature and deal with issues of gender in art.
Due Friday, November 7, 5:00 pm

Week 7: *Music and Gender, Race, Class*
Nov 11

Week 8: *Building Perceptions of Gender: Advertising & Fashion*
Nov 18

Assignment #4: Read the article "Whose Vision is it Anyway?" and write a one page paper in response to it. Also include in your paper two images, one depicting very characteristic masculine fashion and one characterizing feminine fashion
Due Friday, November 21, 5:00 pm

Week 9: *Living Spaces: Architecture and Neighborhoods*
Nov 25 (1 day)

Week 10: *Unpacking Art*
Dec 2

Monday, Dec 8, 1:00 pm Final Due

AAD 252: Art and Gender

Course Syllabus

Description:

This course addresses socio-cultural factors influencing roles of women and men in arts, culture, and society. We will examine underlying social structures that affect how we have defined and do define art and artists. We will consider how gender is relevant to the creation and appreciation of art. We will discuss gender as a vehicle for the understanding of visual culture and explore issues associated with art, gender, and society.

Instructor:

Elizabeth Hoffman, Ph.D.
ehoffman@uoregon.edu

Objectives:

Through readings, lectures, projects, writing, and discussion, students will:

- (a) consider perspectives to roles of men and women in art through a historical and cultural analysis based on education, social status, subject matter, criticism, and public perceptions;
- (b) explore select social, political, aesthetic, and economic factors that influence ways we define art and artist;
- (c) examine differences that have been articulated by critics and others regarding the values associated with art by men and women;
- (d) learn about artists and their work in the context of gender;
- (e) discover gendered components of one's visual culture;
- (f) adopt a critical perspective regarding art, gender, and culture.

Themes, Issues, and Discussion:

Since one of the objectives for this class is for students to develop their own critical perspective of art and gender, weekly themes will be presented that pose questions, issues, and controversy. Exploring these themes through reading, writing, and discussion is the goal, not evaluating them to find "correct" answers.

Week 1

Language, Image, and Context

Our understanding of art and gender is affected by language, image, and the context in which information is sent and received. Art and gender are cultural constructions that vary by audience, place, and time. Language and image can be used as tools in the service of power. This week we will be looking at various perspectives of art and gender, how they are used, and asking you to define these concepts for yourself.

Week 2

Accessibility, Marginalization, and Belonging

The information we have access to and the limitations we incur shape who we are as individuals. Throughout history, men and women have been

given different roles to play and expectations to achieve. These concepts are complicated. For example, the typical experience for women, historically, is having limited access to formal art training. This inhibited art production, but in some instances, created new genres and treatment of subject matter.

Week 3 Female, Feminine, Fertility

How women are perceived, portrayed, and posed by artists help shape our understanding of gender. Female archetypes and stereotypes give us a common language, but also may limit our understanding of the female experience. Is there a female sexual imagery and if so, how does it intersect with imagery defined by a “female sensibility”?

Week 4 Male, Masculine, Virility

How men have been perceived, portrayed, and posed also shape our understanding of gender. Male archetypes and stereotypes have dominated the art history canon not only in subject matter, but also in the understanding of what it is to be an artist in society. Alternative images may appear shocking at first, until society becomes more familiar with new ideas that challenge previous expectations.

Week 5 Significant Others and Art Partnerships

How the art process happens and how creative ideas come to fruition is an interesting study. Often, artists depend on the emotional and economic support of others. Relationships play an important role in making art happen. Mentor, muse, patron, collaborator, sponsor, and/or spouse are examples of relationships that create a community that supports art production.

Week 6 Customizing the Body and Constructing Gender

“Marking” of the human body is used for aesthetic expression as well as social identity. Body modification includes everything from tattooing to dieting, from plastic surgery to applying lipstick. Grooming involves rituals that shape gender. Beauty and physical attractiveness are social constructions that differ culturally, yet carry powerful messages in political, economic, social, religious, and psychological realms.

Week 7 Fashion and Gendered Appearance

The form and meaning of how we dress shape our understanding of gender. Though unisex clothing has been more popular in the United States and Western Europe recently; historically and cross-culturally, men and women have had different dress expectations. This topic ranges widely from how the *chador* may be perceived as limiting for Muslim women by non-Muslims yet enabling by Muslims to the art of cross-dressing for people interested in transgender study.

Week 8 The Gendered Landscape

The boundaries of our “natural” and “urban” environment are becoming less distinct. The relationship of humans to their environment has gender implications. The concept of the “green man” is countered with the “cyborg woman” and recent discussions of a transhuman, possible future.

Week 9 Erotic/Pornographic Images in Art and Culture

What is erotica? What is pornography? Who defines these terms? Can art be both art and pornography? Should federal tax dollars fund controversial art? Is there a special way to critique controversial art? How do legal, religious, academic, and civic interests collide on this subject?

Week 10 Reflections on Art & Gender Past, Present, and Future

This week we will be reflecting on the conclusions we can draw from our study this term of these broad, weekly, themes. Speculation on future trends and suggestions for further study of art and gender will be presented. Students will share with their classmates the particular themes and questions they have been working on through their final projects.

Readings and Resources:

Readings and resources (in the form of quotes, Word and PDF files, book reviews, citations, and Web links) are incorporated on the site. No text is required, though thoughtful responses to activities, the essay, and the final project require students to glean a variety of reference materials in their areas of interest.

Images posted on Blackboard are used for educational purpose only under the educational fair use policy. To protect images from copyright infringement, students should not download or alter images in any way.

Assignments and Criteria for Evaluation:

- (a) Weekly class activities: There will be one class activity each week (10 total) that are due on Fridays (by 10:00 PM). Each activity is worth 10 points. Assignments will NOT be accepted late. Activities are detailed in the Assignment area on Blackboard. They generally require a response through a discussion board posting often with image attachments.
- (b) Midterm Essay. Students will write a 3 to 5 page essay with a reference list responding to original art work at a local site, developing a personal perspective, and using the readings presented in class to support their discussion. This essay is worth 100 points.
- (c) Final Project. Students will research, design, and create a final project that reflects/enriches/counters one of the weekly themes presented in class. Students choose one of three options: 1) creation of an object; 2) creation of a performance; or 3) creation of a collection. This project is worth 100 points.

Evaluation is based on a point system. Three hundred points are possible. Final grades are determined by the percentage of points earned.

A	93-100%	278-300 pts.	C	73-76%	218-229 pts.
A-	90-92%	269-277	C-	70-72%	209-217
B+	87-89%	260-268	D+	67-69%	200-208
B	83-86%	248-259	D	63-66%	188-199
B-	80-82%	239-247	D-	60-62%	180-187
C+	77-79%	230-238	F	179	and below

Incompletes:

Incompletes are not given unless under grave circumstances and approved by the instructor. The student is responsible for requesting an Incomplete from the instructor. A contract (requested from the AAD Program office) is negotiated with the instructor, signed by both parties, and kept in the AAD office. Please note that if the student does not complete the outstanding coursework within a year, the grade will automatically revert to an "F."

Academic Honesty:

Current technologies in an age of appropriation make plagiarism (taking credit for work authored by someone else) tempting. The university considers plagiarism a serious offense with severe consequences. Student Conduct Code rules can be found at

People Experiencing Disabilities:

If you have a documented disability and anticipate needing accommodations, please inform me the first week of the term. Request that the Counselor for Students with Disabilities send me a letter verifying your disability. Contact information for Disability Services can be found at:

CAMPUS RESOURCES FOR STUDENTS

The UO is committed to providing a learning environment in which students can be successful. The following resources are available to support students in being successful.

ACADEMIC LEARNING SERVICES

(541)346-3226, 68 Prince Lucien Campbell Hall, als@uoregon.edu

BIAS RESPONSE TEAM

(541)346-1134 or (541)346-1139, 164 Oregon Hall, brt@uoregon.edu

CAREER CENTER

(541) 346-3235, 220 Hendricks Hall, career@uoregon.edu

AAD 252: Art & Gender (on-line)

Instructor: Julie Voelker-Morris

Email: jvoelker@uoregon.edu

Phone: 541-346-3639 (Main Arts & Administration phone line for messages)

Office: Cyberspace

Office Hours: Virtual office contact time occurs via email. Messages will receive a reply within 24 hours of receipt. I will announce any changes of my schedule or the course schedule to the class. Please note that all email correspondence must have "AAD 252" or "Art and Gender" in the subject listing and be signed with the name you used for registration. To communicate most effectively, please include specific questions you have about an assignment, course structure, or other topic you may want to address.

When you attach assignment documents, please include your name and the assignment name in the file name (ex: "voelker_week7.doc").

Classroom: <http://blackboard.uoregon.edu> - AAD 252 Art & Gender

If you are a registered UO student, you can view the Blackboard site for this course. Go to the Blackboard home page as listed above. Once you have selected the "User Login" button, enter your login and password information for your University email account. You can then visit the Blackboard site for AAD 252 Art and Gender. Remember to look for instructor J. Voelker-Morris. (For more information about this and other courses offered by the UO Continuation Center, go to <http://de.uoregon.edu>).

Blackboard help is available at: <http://libweb.uoregon.edu/cet/blackboard/help/>

COURSE DESCRIPTION:

This course draws upon gender in its several and varied permutations as a vehicle for discussing and understanding the arts, culture, and society. Students will consider how gender is relevant to the creation and study of arts and culture. Cultures normalize and legitimize, challenge and resist, understandings of gender through the arts. The Art and Gender course introduces socio-cultural factors influencing gender in

the arts. The course will consider approaches to gender in art through select historical and contemporary analyses of education, social status, subject matter, criticism, and public perceptions. Additionally, students will explore select social, political, aesthetic, and economic factors that influence ways cultures define art and artists in gendered terms. Specific artists and their works will be explored in a context of gender. Students will be encouraged to adopt a critical perspective regarding the arts, gender, and culture.

****Please note that you may view images or participate in discussions, lectures, or readings that may contain explicit or contentious material. These materials are deemed necessary to the development of course content.**

****Additionally, note that this course is highly interactive. Though many assignments are completed on an individual basis, students are expected to work collaboratively with peers on specific assignments throughout given weeks during the term.**

This course will satisfy your general education multicultural requirement in Group I: Arts and Letters, Category B: Identity, Pluralism, and Tolerance. The goal of multicultural study is for you "...to gain scholarly insight into the construction of collective identities, the emergence of representative voices from varying social and cultural standpoints, and the effects of prejudice, intolerance, and discrimination. The identities at issue may include ethnicities as well as classes, genders, religions, sexual orientations, or other groups whose experiences contribute to cultural pluralism. This category includes courses that analyze the general principles underlying tolerance, or the lack of it." (http://www.uoregon.edu/~uopubs/bulletin/registration_and_academi.shtml#Multicultural Requirement)

COURSE OBJECTIVES:

Through on-line lectures, asynchronous discussions, web explorations, readings, written assignments, art projects, and other activities, students will have the opportunity to:

1. consider some approaches to gender roles in art through select historical analyses in terms of education, social status, subject matter, criticism, and public perceptions;
2. explore select social, political, aesthetic, and economic factors that influence ways we define art and artists;
3. examine differences that have been articulated by critics and others regarding

values associated with art and artists;

4. learn about artists and their work in the context of gender; and

5. adopt a critical perspective regarding art, gender, and culture.

This course offers a mix of philosophy, analysis, cultural criticism, science, biography, and self-reflection to address fundamental human concerns of gender from academic and personal perspectives. Multiple interpretations from students and critical readings are encouraged and deemed important to our discussions and analysis.

Assumed in this course are an inclusiveness of conceptions of art and gender, a liberation of gender constraints, and suspicions toward hegemony. We will deconstruct and reconstruct readings of images in art and media. As Gablick (1999) noted, we will be attempting to "transition from...[a] dominator model of culture toward an aesthetic of interconnectedness, social responsibility, and ecological attunement" (p. 22).

COURSE STRUCTURE and MEETING TIMES:

Because this is an on-line class, we will not meet as a group, but rather as our geographical locations and personal daily schedules allow (asynchronous meeting). This gives you time to plan your weekly schedule as needed to prepare for and meet the weekly deadlines.

Please note that during some weeks, your schedule planning for this course should make room for participation in interactive graded discussions throughout that specific week.

Readings, assignments, and supplemental materials will be posted on a weekly basis under the course Blackboard navigation buttons titled, "Course Documents," "Assignments," "Discussion Board", and "External Links." Students are expected to complete assignments including on-line dialogue and individual activities for specified due dates. Review the Course Schedule under the "Start Here - Course Information" link for specific deadlines.

General Information about the course is listed under "Course Information" and "Staff Information." It is of particular importance to pay attention to the Course Schedule document included under "Course Information". This document outlines all course themes and assignments on a week-to-week basis.

Announcements will be posted via email and on the homepage of our course site; this is the main interface page for Course Information. Occasionally, events or articles of interest related to course themes will be forwarded via email. You will find additional tools and resources under "Student Tools" and "Resources."

The course is divided by sessions that will each have an arts, gender, and culture theme. Themes are chosen to provide various perspectives while navigating through information from this rich, controversial, and constantly changing area of study. Some themes discussed in the course may include: Language, Images, Contexts; Gender Portrayals; The Idea of the Gaze; Selling Gender, Race, and Class; Arts, Sports, and Gender; Accessibility, Marginalization, and Belonging; Erotica, Pornography, and Obscenity; Constructing Gender Through Fashion; Customizing the Body.

COURSE CONDUCT:

Material presented in this course can be controversial and involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes:

- a) the dignity and essential worth of all participants is respected.
- b) the privacy, property, and freedom of all participants will be respected.
- c) bigotry, discrimination, violence, and intimidation will not be tolerated.
- d) personal and academic integrity is expected.

SHARED RESPONSIBILITIES IN A LEARNING COMMUNITY

(adapted from J. Batterson, 2004)

Multiple interpretations and ideas from students and faculty in this course are welcome and encouraged. All members of the learning community (i.e., our class) willingly share the responsibilities of gathering, synthesizing, and building meaning from information.

As your instructor I am responsible for

- a) giving you as much control as possible over your own learning experience within the

- boundaries of the course purpose and expected outcomes
- b) clarifying expectations and helping you establish quality criteria for your work
- c) helping you believe you can achieve success in this course
- d) demonstrating the value of this course
- e) helping you access quality resources and clarifying concepts with you
- f) guiding you in the completion of tasks to demonstrate your achievement
- g) affirming your achievement with you

At the same time, I will expect you to take responsibility for your own learning by

- a) openly sharing your work and asking for feedback
- b) relating concepts and skills to your real world experiences
- c) gathering and synthesizing information from a variety of sources
- d) making us aware of your individual learning needs
- e) being prepared and on time for all of our sessions

COURSE REQUIREMENTS:

1. Weekly class participation. Attendance for the virtual class will be monitored through the weekly discussion and activity postings. For every three absences, the instructor reserves the right to lower your overall course grade by one letter grade.
2. Completion of weekly readings and assignments.
3. Completion of midterm essay.
4. Completion of the final project.

COURSE ASSIGNMENTS and CRITERIA FOR EVALUATION:

All course assignments are outlined on the course Blackboard site. To overview, the course is divided into three major areas of evaluation:

1. Virtual Activities/Participation – Participation and thoughtful responses to readings, activities, peer work, wikis, and discussions. – 100 points (10 pts. each week)
2. Midterm Essay – A gender critique of an artist's work through an academic essay. – 100 points
3. Final Project -- Hands-on art activity exploring one gender issue. -- 100 points

GENERAL EXPECTATIONS:

I anticipate that you will:

Visit the Blackboard site and participate in class discussions, assignments, etc. on a **REGULAR** basis.

Contribute your engaged and critical thoughts and perspectives on our weekly topics.

Spend 16-20 hours a week on readings, lectures, discussion board, and assignments, just as would be expected in a course meeting face-to-face.

Complete all assigned work. If you do not complete all assigned work, you will not be eligible for an "A" in this class (regardless of your point total).

Review the discussion/wiki and essay rubrics and suggestions under the "Assignments" section for more information about grading expectations.

Include your last name in submitted files (ex: "smith_final.pdf") as it makes it simpler for all of us to know who prepared the work we are reading.

COURSE TEXT:

Most course readings are available through the E-reserve program of the UO Libraries.

This required course "reader" is available in electronic format only through the University of Oregon Library. Go to the following link and follow the directions:

http://libweb.uoregon.edu/acq_svc/reserve-index.html. You will be asked to enter a user name and password. A term username and password will be listed on our Blackboard course site. Other materials are web accessible via our course Blackboard site.

Additionally, I highly recommend the following text as supplemental to our required course readings:

Leppert, R. (2007). *The Nude: The Cultural Rhetoric of the Body in the Art of Western Modernity*. Boulder Colorado: Westview Press.

A note on readings: The reading load in this course is fairly heavy. I believe this is essential and important for us to have a variety of resources and perspectives to draw from. I do not

expect that you will know the reading materials word-for-word. I do, however, expect that you understand the basic concepts and theories presented well enough to incorporate them effectively into assignments and course discussions.

THE DISCUSSION BOARD:

The Discussion Board is an integral part of the course design. Except for certain weeks, all assignments are submitted through the discussion board interface. Even more specifically, the discussion board is the center of our interactions with one another in the course.

As the most "live" portion of our class, the discussion boards and wikis are meant as a forum to share informed ideas and opinions about the readings and course content.

Therefore, students will earn the most points on the Discussion Board if they:

- a) actively participate, responding thoughtfully to the daily topic area and to peers' responses throughout a designated discussion period. Go beyond simple, "I agree with..." statements (see 'Academic Discourse' below for more on this).
- b) integrate specific elements of/direct references to the readings or lecture materials into their responses
- c) introduce new topic threads through questions, thoughts for further discussion, previously unmentioned thoughts about the readings or lecture materials and/or posted discussion questions;
- d) respond multiple times throughout a given discussion. Multiple postings late in the discussion period are not weighted as heavily as those posted throughout discussion as the means to develop ideas through dialogue; AND
- e) If you begin participation in discussion late in the discussion period, you will receive far fewer points than those students who actively participate throughout the designated time.

Some ways to go about posting could be:

1. Asking the group questions or posting comments you have about the readings
2. Reply directly to questions/comments presented by others in the class
3. Referring us to specific imagery, ideas, examples with comments/questions that build upon the topics for the week.
4. Share examples or ideas from your fields of interest and experience that may lead to additional lines of questioning and thinking for the week.
5. Reply to others' posts in a posting that may not directly be part of the original posts' thread. (this shows you are following the conversation and connecting it in a variety of ways)
6. Other ways that you can think of.

ACADEMIC DISCOURSE - What does it mean to post to a college course discussion board? (adapted from R. Voelker-Morris, 2008).

Many of us are familiar with posting on an Internet Discussion Board or comments to a blog or in a personal email or through Instant Messenger or texting to our friends, but it is very important to know that a class discussion is a different type of forum. As with any scholarly/academic discussion that happens within a classroom setting, there are certain ways of communicating amongst your peers. The forums in this class are set up to allow us as a larger Learning Community to explore the ideas presented each week, and for you to individually offer new insights into the topics. This means that there is to be a collegial and rigorous level of discourse occurring at all times.

For your interactions with other students, it is expected that there is to be a respect shown to various viewpoints and experiences. This does not mean we have to agree with each other; indeed my expectation is that we are challenging each other's and our own ideas, but that we are building upon disagreements and agreements to create a shared body of knowledge each week.

Additionally, as with any academic forum of research and discourse there are certain expectations for the ways in which a student approaches the course materials. This means that we are going beyond the personal and very informal discussion that is found in other venues and each student is able to incorporate at least some of the following:

- Frame a central question and/or argument that is then backed up with proper evidence of topic knowledge and also includes original thinking about possible

answers to the question/argument (even if this means you may later re-frame and change your first posed question/argument).

- Analyze all topics presented by the instructor and other students in a critical fashion, which goes beyond simple agreeing/disagreeing statements.
- Interpret connections between multiple topic areas and/or author arguments to form new insights into the materials covered.
- Research and use outside resources to back up arguments and statements, and research sources that demonstrate the student is well versed in the literature about the topic areas.
- Classify the topics and sources into easy to understand descriptions of the concepts presented each week.
- Articulate thoughts, arguments, topic connections, sources, and other statements into a cohesive and detailed writing in which proper grammar and writing structures allow for easy reader understanding of even the most complex of ideas.
- Pose questions to the learning community for further consideration and research.

What this really comes down to is Critical Thinking. If you feel that your thoughts are not being understood by me (as instructor) and/or your colleagues on the Discussion Board, I highly recommend reviewing the Critical Thinking Model ("Elements and Standards" Online Model at http://www.criticalthinking.org/courses/Elements_standards_model.cfm). Read through the descriptions and questions that raised through the categories listed and apply them to your critical thinking within your Discussion Board postings.

A well cultivated critical thinker:

- + raises vital questions and problems, formulating them clearly and precisely;
- + gathers and assesses relevant information, using abstract ideas to interpret it effectively comes to well-reasoned conclusions and solutions, testing them against relevant criteria and standards;
- + thinks open-mindedly within alternative systems of thought,
- + recognizing and assessing, as need be, their assumptions, implications, and practical consequences; and
- + communicates effectively with others in figuring out solutions to complex problems.

Critical thinking is, in short, self-directed, self-disciplined, self-monitored, and selfcorrective thinking. It presupposes assent to rigorous standards of excellence and mindful command of their use. It entails effective communication and problem solving abilities and a commitment to overcome our native egocentrism and sociocentrism. (Scriven, M., & Paul, P. Retrieved April 21, 2008, from <http://www.criticalthinking.org/aboutCT/definingCT.cfm>)

ACADEMIC HONESTY:

(adapted from J. Rutherford, 2005 and Southwestern College Integrative Studies Program, 1999)

Plagiarism is a serious offense. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated.

Plagiarism on any written assignment is unacceptable and may be grounds for automatic failure on a given assignment. Penalties may range from having to rewrite an assignment, to failing the assignment, to failing the course.

In a basic definition, plagiarism is borrowing others' words and ideas without proper acknowledgement. If one of your motivations for going to college is to get a good job, then you need to be able to research, think, and write on your own while giving credit to sources that inspire, inform, or otherwise provide you with statistics, ideas, etc. Gathering information and learning from others' knowledge means you have done your homework.

The perspectives of others should enhance and support your research, thinking, and writing. Others' opinions should not take the place of your opinion but emphasize its validity. Your synthesis or analysis of the topic will more likely be accepted as valid if the essay shows you have done your research. Practicing in the classroom will assist your skills in the work world.

References need to be cited whenever used within the body of the written assignment.

When using 3 or more words in a row from another author/source, they must be placed in quotation marks and cited – quote them exactly. You should also cite ideas (including summaries and paraphrases) you use found in the work of another author/source that are not your original work or which fall under the realm of common knowledge. Paraphrasing should be written in your own language and style. Also include a References/Works Cited page at the end of any written assignment so that references may be found by any reader for further information. If it is found that you have copied work from others, without credit, your work is more likely to be rejected.

If you have questions about citing sources, please contact me, consult the advisors at the Writing Center at Academic Learning Services, or use a writing guide from the library.

Citation styles include:

APA: <http://apastyle.apa.org/>

MLA: <http://www.mla.org/style>

Chicago: <http://www.chicagomanualofstyle.org/home.html>

You can also Google the different styles listed above for other online guides.

For further information regarding academic dishonesty, go to

<http://libweb.uoregon.edu/guides/plagiarism/students/>. Please know that if evidence of plagiarism, cheating, or other incidents of academic dishonesty are found, the offense will be dealt with as per the Student Conduct Code rules, available at <http://studentlife.uoregon.edu/judicial/conduct/code.htm>.

Why you should cite sources (list compiled by L. Ettinger, 2003):

1. To demonstrate your knowledge of the work of others;
2. To build upon the ideas of others, thus extending knowledge;
3. To allow others to analyze your work in relation to a larger body of material;
4. To document your theoretical and practical perspectives;
5. To define your context and terms;
6. To join a learning community;
7. I'm sure you and others can add to this list.

POSTING ASSIGNMENTS FOR INSTRUCTOR AND PEER REVIEW:

Please include your last name in submitted files as it makes it simpler for all of us to know who prepared the work we are reading. Example "voelker_morris_fashion.doc".

All assignments should be submitted in the designated discussion board. Please submit assignments in the following formats whenever possible:

"doc" (Word Document)

"rtf" (text file)

"txt" (text file)

"pdf" (portable document file)

"html" (hypertext)

"ppt" (PowerPoint file)

"jpg" (image file)

If your file is in another format, please let me know in advance so that I can make certain I have access to the software.

NOTES ON GRADING:

I do not usually offer extra credit assignments but do offer the opportunity to rewrite midterm papers. This allows the option of improving your writing skills as well as your grade.

Please complete all assigned work. If you do not complete all assigned work, you will not be eligible for an "A" in this class (regardless of your point total).

Late Assignments

Late assignments are negotiable with the instructor. It is the student's responsibility to contact me about the possibility of turning in an assignment for late credit. Late assignments will not be accepted without prior arrangement with the instructor.

Assignments will not be accepted after the last day of classes for the term.

Grading for late assignments is one letter grade lower for each week they are late.

Example: If you would have received a "B" on an assignment, but it was submitted a week late, it will be given a "C"; if turned in two weeks late, a "D" would be assigned.

Grade Disputes

Should you wish to dispute a grade received, please wait to respond to the grade for 24 hours. Then, please write and submit a detailed response outlining your dispute of the assigned grade. If we are unable to reach an agreement, the next step is for us to transfer to issue to administrative faculty with the Arts and Administration Program. The administrative faculty member will attempt to resolve the dispute but if no resolution is reached, will inform you of the next step in the university's appeals process for students in all courses.

Final course grades (out of a total 300 points) are calculated as follows. Pluses and minuses as per the University grading scale will be utilized. The A+ option is given only for extremely outstanding assignments and participation throughout the entire session.

A 270-300 pts.

B 240-269 pts.

C 210-239 pts.

D 180-209 pts.

F below 180

Requesting an Incomplete

An incomplete may be issued when the quality of work is satisfactory, but some minor yet essential requirement has not been completed, for reasons acceptable to the instructor. The student will be responsible for requesting an incomplete for a course and negotiating a contract with the faculty member to complete the course requirements. An incomplete is granted at the discretion of faculty and WILL NOT be granted without a signed contract. AAD has a form will that serve as the contract that outlines, in writing, the requirements for clearing the incomplete, including a deadline for completion. Both the student and the faculty member will receive a copy of this contract. The faculty will place her/his copy of the contract in the student's permanent file in the AAD Program Office. The student is responsible for meeting the terms of this contract by the agreed-upon deadline. The faculty member is responsible for ensuring that a grade is reported no later than three weeks after receipt from the student of all work identified as needed to fulfill this contract.

ABSENCES

If you have a planned absence (where you know you will not have internet access), please contact me in advance so that we can work together around the situation. For those of you in athletics, please check with your program and the athletic department about the option to check out a laptop to take with you. Also, you should check in advance about internet access at your hotel while absent. Most places you would be scheduled to stay should have regular access that should not interrupt your participation in this class.

USE OF IMAGES:

Images posted on this site are available for use in this format under an educational fair use policy. This policy requires that they be used for educational purposes only. Therefore, to protect images from copyright infringement, students should not download or alter images in any way.

ASSIGNMENT RETAINMENT POLICY:

Assignments for this course will not be kept longer than current university policy requires. Therefore, students should make it a practice to pick up their assignments once they have been graded. Policy requires that professors keep student work for only one quarter after the course has occurred. After that time, the professor will take any remaining papers/assignments to university shredding services or otherwise dispose of them at the instructor's discretion.

PARTICIPANTS WITH DISABILITIES:

The University of Oregon is working to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your participation, please notify me as soon as possible. You are also welcome to contact Disability Services in 164 Oregon Hall at 346-1155 or disabsrv@uoregon.edu. Disabilities

may include, but are not limited to, neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

ARTS AND ADMINISTRATION PROGRAM DESCRIPTION:

Arts management is a multidisciplinary field, focused on promoting the arts and culture for individuals and societies. Knowledge and expertise from the arts is combined with social, cultural, managerial, and educational perspectives for the purpose of creating, implementing, and administering cultural programs in non-profit, for-profit, and unincorporated organizations and institutions.

Constituents served by the Arts and Administration Program (AAD) include graduate students in arts management, undergraduate community arts minors, undergraduates fulfilling arts and letters and/or multicultural requirements, and arts professionals. Arts management at the UO is characterized by a commitment to a multicultural and sociopolitical orientation to art and culture; a strong belief in electronic communication and opportunities afforded by the Internet; a focus on contemporary and future trends; and a belief in the importance of research to the profession.

SCHOOL OF ARCHITECTURE AND ALLIED ARTS DESCRIPTION:

The School of Architecture and Allied Arts is dedicated to advancing the understanding, value, and quality of visual culture and the built, natural, and social environments through excellent and distinctive teaching, research, and creative endeavors. Grounded in a unique multi-disciplinary structure, AAA is a diverse, collegial learning community of faculty, students, and staff. We seek to enhance the lives of individuals and communities through endeavors that stem from intellectual curiosity, critical thinking, and broad inquiry, rooted in the inter-relatedness of theory, history, and practice. In support of this mission, AAA affirms the following values:

- a) Excellence -- supporting and celebrating a culture that promotes rigor, encourages risktaking, and challenges standards in creating, composing, and presenting ideas.
- b) Open discourse -- Fostering the open exchange and critique of ideas in an environment that welcomes a diversity of views.
- c) Inclusiveness -- Actively encouraging the presence and participation in the School of individuals with differing backgrounds, experience, and world-views.
- d) Cooperation -- Working together in shared efforts to teach, learn, understand, and create.
- e) Inter-disciplinary Experience -- Engaging multiple disciplines to expand our perspective and enrich our teaching, research, and creative practice.
- f) Responsibility -- Recognizing our accountability for the impact of our actions on environmental, social, and cultural systems.

UO AFFIRMATION OF COMMUNITY STANDARDS:

(<http://policies.uoregon.edu/ch1affirmation.html>)

The University of Oregon community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. The University of Oregon has a long and illustrious history in the area of academic freedom and freedom of speech. A culture of respect that honors the rights, safety, dignity and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

**ART AND GENDER – ONLINE
 SPRING 2009
 WEEKLY SCHEDULE**

Note on Assignments: All assignments are due by **9:00a.m.** on the date scheduled unless otherwise indicated. Please note that most assignments are due on Saturday mornings by 9:00a.m. with a few due on Monday mornings. Please read the schedule carefully.

All assignments should be posted in their designated Discussion Board. Please include your last name and the assignment name in attached files (ex: "vmorris_midterm.pdf").

<u>Topic</u>	<u>Readings</u>
Week 1 Introduction to Issues of Art & Gender March 30 – April 4	Horowitz, Chpts 1 & 2 Leppert, pp. 1-8(recommd.) Perry Bornstein
<p><u>Assignments - due throughout the discussion period and no later than Saturday, April 4, 9:00a.m.</u></p> <ol style="list-style-type: none"> 1) Readings (found at Library E-reserves), Lecture 1 (found under Course Documents) 2) Create your own Student Web Page under "Tools" so that we can learn more about each other. Please include an image (visual, performance, or other) that represents your gender in some way. Go to Assignments Day 1 under the Blackboard "Assignments" button for further details. (5 pts) 3) Participate in the Discussion Board to share and respond to definitions of a) art, b) gender, and c) ways in which these ideas connect. Participation is expected throughout the discussion period, not only on the last day. Please review the Discussion Board rubric under the Assignments link on the course site as well as the syllabus found under the Course Information link. (5 pts) 	
Week 2 April 6 - 11	Power of Gendered Language, Images, and Contexts: How do I Construct or Contextualize Gender? Green Horowitz, Chpt. 3 Leppert, pp.8-26(recommd.) Fernando
<p><u>Assignments – Due no later than Saturday, April 11, 9:00a.m.</u></p> <ol style="list-style-type: none"> 1) Readings (found at Library E-reserves), Lecture 2 (found under Course Documents) 2) Create and post your Personal Reflection and Gender Symbol as outlined in the last two slides of the lecture. Post these in the Discussion Board. (10pts) 	
Week 3 April 13 – 18	Accessibility, Marginalization, Belonging Ducille Duncan Smith
<p><u>Assignments. Due no later than Saturday, April 18, 9:00a.m.</u></p> <ol style="list-style-type: none"> 1) Readings—See E-reserves and lecture 2) Read External Links "Gender Bill of Rights" and "Tips for Writing...Transgender Issues" 3) Complete art assignment found under "Assignments" (10pts) 	

Week 4
April 20 -25

Idea of the Gaze

Belan
Berger
Hammond
Lee (recommended)

Assignments, due throughout the discussion period and no later than Saturday, April 25, 9:00a.m.

- 1) **Readings**—See E-reserves and lecture
 - 2) Participate in **Discussion Board**. Please review the Discussion Board rubric under the Assignments link on the course site. (10 pts)
-

Week 5
April 27 – May 2

Midterm Essay and Responses

No Readings

Assignment, Due Saturday, May 2 9:00a.m.

- 1) **Midterm Essays Due.** (100 pts)-- See Assignments, Midterm for details

Assignments Due Monday, May 4, 9:00am.

- 1) **Midterm Essay Responses** (10 pts) -- See Discussion Board posting for details
-

Week 6
May 4 – 9

Gender Portrayals in Art & Advertising

Barthel
Leppert, pp. 81-234(recom.)
Messaris
Stern

Assignments, Due throughout the discussion period and no later than Saturday, May 9, 9a.m.

- 1) **Readings** (found at Library E-reserves), **Lecture Notes** (found under Course Documents)
 - 2) Create and post your **Personal Reflection** and **Art/Ad Assignment** as outlined in the Assignments section of Blackboard. Post these in the Discussion Board. (10pts)
-

Week 7
May 11 – 16

Constructing Gender Through Fashion

Barnard
Blyth (recommended)
Paoletti

Assignments, Due Monday, Saturday, May 16, 9:00a.m.

- 1) **Readings**—See E-reserves and lecture
 - 2) **Store Analysis Assignment** (10 pts)
-

Week 8
May 18 – 23

Constructing Gender Through Body Customization

Luciano
Rose

Assignments, Due throughout the discussion period and no later than Saturday, May 23, 9a.m.

- 1) **Readings**—See E-reserves and lecture
 - 2) Participate in the **Discussion Board** (10 pts)
-

Week 9
May 25 -30

Erotica, Pornography, Obscenity

Barrett
Ewing
Ingrassia

Assignments, due throughout the discussion period and no later than Saturday, May 30, 9:00a.m.

- 1) **Readings** -- See e-reserves and lecture
- 2) **Personal Reflection and Article Research Assignments**(10 pts)

Week 10
June 1 - 6

Reflections on Gender Past, Present, and Future

No readings

(Final Projects Presented & Reviewed + Course Evaluation)

Assignment, due No later than Saturday, June 6, 9:00a.m.

- 1) **Final Project and Written Statement** - See "Final" under Assignments for details. (100 pts)

Assignment, due Monday, June 8, 9:00a.m.

- 1) **Final Projects Response** (responding to other students' final projects in the discussion board -- 10 pts). See discussion board posting for further details.

Assignment, due by June 13

- 1) **Course Evaluation.** Anonymous final survey. Use the direct link from the course home page on Blackboard.