



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
CHRISTOPHER REED	CGR11	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Current Bulletin Listing

Abbreviation: ENGL

Number: 225

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

This proposal is for prerequisite enforcement.

Message for Reviewers:

Course Designation

(ENGL 225N) Sexuality and Modern Visual Culture

Course Information

Cross-Listed Courses:

ARTH 225N(AA) WMNST 225N(AA)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Sexuality and Art

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

- Common Course

GE Learning Objectives

- GenEd Learning Objective: Effective Communication
- GenEd Learning Objective: Creative Thinking
- GenEd Learning Objective: Crit & Analytical Think
- GenEd Learning Objective: Global Learning
- GenEd Learning Objective: Integrative Thinking
- GenEd Learning Objective: Key Literacies
- GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	English (UPLA_ENGL)
Effective Semester:	After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

Beginning with the emergence of modern gender and sexual identities in the late nineteenth century, the course traces their development through the twentieth and into the twenty-first century with an emphasis on critical and interpretive texts concerning their visual expression across a wide range of popular and Fine Art media.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

A listing of the major topics to be covered with an approximate length of time allotted for their discussion

Weeks 1-2. Victorian Feminism: the invention of modern forms of femininity and feminism as evidenced in paintings as well vernacular forms of visual culture such as quilts, albums, and embroideries. Readings will include Griselda Pollock and Tamar Garb (on art), Patricia Mainardi and Lucy Lippard (on quilts and other crafts), Lisa Tickner (on feminist banners).

Weeks 3-4. The Aesthetic Movement: an integrated movement of literature visual art that helped to define the avant- garde around ideas of sexual identity. Major author is Oscar Wilde, major artist is Aubrey Beardsley; American Aesthetes such Fred Holland Day will also be considered.

Weeks 5. The 1920s: a generation of the avant-garde structured around new ideas about sex (Freud) and androgyny ("flappers," "bright young things"). Emphasis here will be on intersections of art (including the Lancaster painter Charles Demuth) and fashion.

Weeks 6-8 Second-Wave Feminism: The shift in the 1960s-70s from isolated figures (Georgia O'Keeffe for example), who made careers based on their non-normativity, to a feminist movement in which visual culture was central; major authors include the art critic Lucy Lippard and the film theorist Laura Mulvey.

Weeks 9-10 Gay/lesbian Movements: The shift in the 1970s from isolated figures (Gore Vidal for example), who made careers based on their non-normativity, to gay and lesbian movements in which visual culture was central; major authors include the novelist and artist Kate Millet, the poet Adrienne Rich, and the novelist and critic Susan Sontag; topics will include feminist activist art and pioneering exhibitions on gay and lesbian themes.

Weeks 11-12 AIDS Activism: the radicalization of artists and academics in response to the epidemic; major authors include the Douglas Crimp and Simon Watney on the intersections of visual culture (posters, newspapers, television) and AIDS activism.

Weeks 13-15 Queer Identities: the multiplication of sexual identities in visual and critical practice; major authors include Eve Sedgwick and Michael Warner as theorists of "queer" critical practice; topics will include the "queering" of traditional Fine Art media into hybrid forms of installation art, film, etc.

Course Description:

ENGL (ART H/WMNST) 225 Sexuality and Modern Visual Culture (3) (GA;GH) An examination of the visual expression of gender and sexual identities in English-speaking cultures since the late nineteenth century. The terms "feminist" and "homosexual" were

invented by the Victorians and reflect profound shifts in conceptions of identity. Another invention of the nineteenth century was the idea of the literary and artistic "avant-garde" as a minority contingent with politically and/or aesthetically advanced views. These ideas of minority culture were deeply enmeshed with one another, and have exerted profound influence ever since. This course explores that history with the objectives of expanding students' knowledge of modern art and literature, and of fostering more sophisticated understandings of how evolving socio-political ideas affect our sense of who we are and how we relate to texts and images. The course is relevant to students of American and English studies, art, art history, and women's, gender and sexuality studies.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: CHRISTOPHER REED (CGR11)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

This course is designed to enable students to become more sophisticated readers of visual culture and of critical literatures concerning the visual in relation to sexuality and gender. The course challenges the widespread naturalization of modern identity categories -- often seen as timeless and inevitable -- by exploring the relatively recent history of their development. The goal is both to free students from the tyranny of received ideas and to empower them with the evidence of the power of new ideas to affect both interpretive practices and self-understanding.

The course will help students develop interpretive skills in relation to visual culture (formal analysis, awareness of symbolism, etc), and to textual approaches to the visual (critical reading, ekphrasis, etc.). The course thus complements other English Department courses dealing with the analysis of aesthetics and rhetoric. The course also complements Women's Studies courses in the history of gender roles, as well as Art History courses, which emphasize visual analysis. English 225 is designed to contribute to a new minor being put forth by the College of Liberal Arts in Sexuality Studies.

In order to emphasize the relevance of the issues raised by the course, elements of the syllabus will be adapted to make use of events or programs -- museum exhibitions, conferences, lecture series, etc. -- available during the semester the course is offered.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

In line with the objectives specified above, the course will stress active learning as demonstrated in four or five papers (together worth 80% of grade), an oral presentation (10%), and participation in class discussion (10%). The papers will emphasize mastery of course material from the historical periods covered, development of independent critical analysis, and effective written exposition. The oral components of the evaluation will emphasize constructive interaction with the group to impart knowledge or collectively develop ideas.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

The analysis of critical writing concerning visual culture in its historical and ideological context complements other courses in aesthetic and rhetorical analysis offered by the English Department. The course offers an ideal continuation for students who have taken WMNST 003 (Introduction to Women, the Humanities, and the Arts), although it is open to students without this prerequisite in order to encourage maximum diversity among the students. Central to the curriculum in Women's Studies and Sexuality Studies, it complements the many courses offered on the development of minority and/or activist identities in a range of humanities programs including literature and art. This course provides an ideal background for ART H475/ART 401 (Contemporary Women Artists).

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course will fulfill the Humanities GH requirement and the GA requirement.

The analysis of critical writing concerning visual culture in its historical and ideological context complements other courses in aesthetic and rhetorical analysis offered by the English Department. This course is also a central component of the new minor in Sexuality Studies and fits smoothly into the interdisciplinary Women's Studies major and minor. As art is central to the course's focus on visual culture, it should also contribute to majors and minors in Art and Art History.

A description of any special facilities:

The course requires a classroom with the capability to project images.

Frequency of Offering and Enrollment:

Every other year with a maximum enrollment of 35

Justification for Changing The Proposal:

Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.

Gen Ed Recertification and officially converting to an inter-domain integrative course. This course has always been cross listed with Art History, and always carried both the GH and the GA codes.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

EFFECTIVE COMMUNICATION: This course engages students all three modes of communication -- oral, written, and visual -- through the study and discussion of art and writings about art. Faculty work with students to hone skills in understanding and interpreting these forms of communication, and in expression their own reasoned assessments in ways that are informed, persuasive, and respectful of others' views.

CRITICAL AND ANALYTICAL THINKING: The course begins with conceptualization of key ideas, and these are then applied through a variety of historical contexts, always with an eye to their applicability to the beliefs and actions of people today. Critical and analytical thinking skills are the basis of all forms of participation in each class meeting and every assignment.

INTEGRATIVE THINKING: The central issues of this course require the complex synthesis of visual materials, writing about those visual materials, and the history of concepts of sexuality and gender.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING: The study of sexuality and gender directly engages complex social issues highly relevant to the lives of students today. Discussions and papers encourage students to assess a diversity of experiences and viewpoints about these topics, and to consider the ethical implications of those issues individually along with their overall relationship to creating a culture that operates with healthy, civil, and safe notions of diversity.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

EFFECTIVE COMMUNICATION Papers and oral presentations will be assessed for the degree to which they demonstrate accurate understanding of course readings and articulate an original perspective clearly, persuasively, and respectfully.

CRITICAL AND ANALYTICAL THINKING: Papers and oral presentations will be assessed for the degree to which they use knowledge (examples) and logical reasoning to arrive at conclusions.

INTEGRATIVE THINKING: Papers and oral presentations will be assessed for the degree to which they synthesize data (e.g. visual analysis and historical knowledge) to support a clear, original thesis.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING: Class discussions will model respectful engagement with a diversity of opinions concerning issues of sexuality and gender, thus making the class a microcosm for a larger society that addresses ethical

issues in thoughtful, mutually respectful ways.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

As a course specifically focused on the relationship of art -- and writing about art -- to the history of modern ideas of sexuality and gender, this class clearly integrates the study of art with inquiry in other areas and demonstrates an expanded knowledge and comprehension of the role of the arts in a wide range of human endeavors. Focus on analytical writings about art -- and the requirement that students write their own reasoned essays -- will develop skills in analysis, critical thinking, and interpretive reasoning through the exploration of visual art. The course's engagement with a wide variety of much discussed works of art will familiarize students the historic, social and cultural significance of these works of art, which they will be actively engaged in analyzing and interpreting.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities-- whether verbal, visual, or digital-- and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

This course's focus on writings about art and visual culture forthrightly engages the way humanistic forms of analysis and communication intersect with creating and seeing art. The emphasis on critical thinking and clear communication in responding to works of art is built into every assignment. The course's exploration of issues of sexuality and gender directly engages topics with moral and ethical dimensions related to important cultural currents, issues, and developments over 150 years of recent history. Topics of sexuality and gender, of great interest and relevance to students, are primed to engage their curiosity, while the diversity of views covered in the course will stretch their intellectual range. The course syllabus covers groups, individuals, ideas, and events that have generated the diversity of gender and sexual identities -- and values associated with those identities-- students encounter in the world today.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Expressly conceived to bring together the study of visual art with humanistic approaches to issues gender and sexual identity expressed through critical writing, this course integrates Knowledge Domains associated with the Arts and with the Humanities. Every class meeting will engage students in the history and critical response to works of art, as they hone their own skills in synthesizing visual and verbal understanding and expression.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

Every class meeting will engage the integration of the Arts and the Humanities, which, in this class's focus on the humanistic analysis of art, are inextricable. Students will prepare for each class meeting by reading scholarly materials that illustrate and analyze works of art in relation to issues of sexuality and history. Reading prompts guide students to conduct their own reflection on these topics before coming to class, where we will engage together in further humanistic analysis of visual art.

Paper topics require students to develop and demonstrate their skills in synthesizing visual and verbal understanding as they create their own analyses of how episodes in art and visual culture have contributed to the development of modern ideas of gender and sexuality.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

This course was developed by a faculty member with a PhD in Art History, who teaches in the departments of English and of Women's, Gender and Sexuality Studies. It has been taught on other campuses by other faculty with interdisciplinary training and interests in art, writing, and gender/sexuality studies -- a not uncommon combination. The enthusiasm for this course from faculty on a variety of campuses speaks to the vibrance of this kind of interdisciplinarity among scholars today, and is well suited to the aims of the Gen Ed program in encouraging students to think in synthetic ways about majors and courses of study.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Written work and oral presentations for this course, of necessity, integrate analysis of visual art with verbal expression of ideas related to the modern history of gender and sexuality. Class discussion, oral presentations, daily short writing assignments, and longer formal papers will allow students to demonstrate their abilities to integrate these domains.

Campuses That Have Offered (ENGL 225) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

ART H (ENGL/WMNST) 225 H: Sexuality and Modern Visual Culture
Spring 2018
TR 1:35-2:50, Gaige 120

Dr. Samantha Kavky, Associate Professor of Art History

bsk10@psu.edu

Office: 318 Gaige; (610) 396-6398

Offices hours: Tuesday, Thursday, 9:00-10:00 or by appointment

Official course description :

The terms "feminist" and "homosexual" were invented by the Victorians and reflect profound shifts in conceptions of identity. Another invention of the nineteenth century was the idea of the literary and artistic "avant-garde," a minority contingent with politically and/or aesthetically advanced views. These ideas of minority culture were deeply enmeshed with one another, and have exerted profound influence ever since. This course explores that history with the objective of developing a more sophisticated understanding of how the history of ideas affects our sense of who we are and how we read both texts and images. The course will be relevant to students of American and English studies, art, art history, and women's and sexuality studies. This course may satisfy General Education - Arts (GA) **OR** General Education - Humanities (GH).

Unofficial course description:

Professor Christopher Reed, the author of one of our text books, teaches this course at the University Park campus. As he wrote in his course syllabus, "This course is too much. ... It is about feminism and homosexuality, sex and gender, bodies and identities. As if all that weren't too much, it's about art, film, and spaces. And just to pile on the excess, it's not just about those things, but about *writing* about those things." In my own version of this course, I've tried to stay true to his syllabus, adding and editing to reflect some of my own scholarship and interests, while hopefully making the course interesting and accessible to students of different majors and academic backgrounds. But one thing that I have not edited is the sexually explicit language and images which come with the topic. I ask you to make sure you are prepared to handle potentially uncomfortable material in an academic setting before you decide to take this course.

Required Readings:

Alyce Mahon. *Eroticism and Art*. Oxford UP, 2007.

Christopher Reed. *Art and Homosexuality*. Oxford UP, 2011.

These texts are available at the book store. All other readings can be found on Canvas.

Students must bring all assigned texts to class on the day they are assigned, either in hard copy or on your computer. If you choose to bring a computer, it should go without saying that you absolutely must not use it during class in ways unrelated to class (for example to surf the net or read your email). If it comes to my attention that you have mentally absented yourself from class this way, that day will be considered as a physical absence as well.

Course Requirements

Participation	20%
Midterm Portfolio	25%
Final Portfolio	25%
Final Paper	20%
Presentation	10%

Class Attendance and Participation

Your participation grade is based on class attendance, informed contributions to discussion, and other class-related activities. For example, for each article assigned, selected students will play the role of discussion leader and will be responsible for opening the class discussion and posing some questions relevant to the reading. Class attendance is crucial to your success in the class. You are allowed two unexcused absences during the semester, anything beyond that will need a written excuse or it will affect your participation grade. Obviously physical presence alone is not enough. You must also be mentally present, which means active engagement in class discussion, note-taking, careful listening and thoughtful responses to the other students and the professor. Respectful interaction is important in all classes, but especially so in those that deal with controversial topics such as gender and sexuality. Respect does not mean that everyone has to agree or keep silent, but that your interactions manifest your interest in understanding materials unfamiliar to you and points of view other than your own. Also, please be aware that this course will include sexuality explicit language and imagery and please be prepared to deal with this material in a mature fashion.

Weekly Writings and Midterm Portfolio

Over the course of the semester, you will prepare a portfolio of critical reading responses. There will be weekly questions assigned in the syllabus or during class. Each reading response should be approximately two pages long, double-spaced, and it must include *at least* two quotations from the relevant reading(s) introduced with the name of the person you are quoting and followed by the page number of the source in ()s. Example: James Saslow says, “[quote here]” (215). These must be submitted via Canvas email *before the beginning of class*. Students must also have access to them for discussion (so bring a hard copy to class or a laptop with the paper on it). This assignment is designed to reinforce your comprehension and critical thinking, and contribute to class discussions on the day the assignment is due.

All writing assignments should be in 12-point Times New Roman font, black ink, and double spaced. Handwritten work will not be accepted. Late assignments will be marked down a grade for each *calendar* day that the assignment is late. If you know you will need an extension on an assignment, contact me in advance to work out an alternate deadline. If you need to miss class, submit materials through Canvas.

I will check that these reading responses are done; I will also spot check them for quality, in which case you will receive written comments and a provisional grade. Your midterm portfolio grade will be the average grade of all of your journal writings extrapolated over the number you turned in (with Fs for any that are missing – so keep up!). Before turning in your portfolio you may revise two of the writings.

Final Portfolio

At the end of the semester you will again turn in your portfolio of response papers, and again will be allowed to revise two of them.

Final Paper and Group Presentation

At the end of the semester you will produce a research paper on a historical or contemporary artist of your choice who engages with issues of gender and sexuality in their art. You may select a performance artist, photographer, video or digital media artist as well those who work in more traditional materials. In conjunction with this paper you will collaborate with a group of students working on compatible topics to prepare a fifteen-twenty minute class presentation. The group presentation will take the form of an imaginary museum exhibition including the artists each student has chosen to write about. Your group will have to develop a theme that ties the different artists together, and a thesis, or common message. You may return to any issues, questions, topics covered in class up to this point, or you may introduce a new topic. Your paper will explore the work of a particular artist in light of the common themes, issues, attitudes, presented in your group exhibition. I will ask you to present a proposal, a working bibliography and a draft before submitting the final paper. The final paper should be 4-5 pages, double-spaced, with a work cited list and relevant images.

Here are some standard criteria: papers *must* be organized around a clear thesis: this means 1) they must have an introduction stating your thesis, 2) each paragraph must have a topic sentence related back to your thesis, and 3) your conclusion must wrap up by asserting the significance of your thesis. Papers must analyze course material. The point of the papers is to demonstrate your mastery of course materials as well as your ability to apply the ideas in these readings to various visual works and examples. Follow all standard rules for grammar and citation (for example underlining or *italicizing* titles of works of art). Citations must be in a standard format (MLA, APA or "Chicago" style); there are lots of on-line sites with guidelines for these formats, one of the best is <http://owl.english.purdue.edu>. Papers will be marked down for incomplete or non-standard citations, as well as for errors of grammar and spelling.

Etiquette

Talking, texting, and web-surfing during class are disruptive to others. Turn off the ringer on your communication devices before you enter the classroom. Unless you have special permission from the instructor, you will be asked to leave class for the day if you are using a cell phone or text-messaging device, or using laptop for unrelated activities. Please notify the professor in advance if you will be absent, or if you need to arrive late or leave early.

Academic Integrity Statement

Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone **else's** work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.

"Verbal and written communications between students and faculty will be conducted observing the highest standard of respect, civility and professionalism. The use of inappropriate verbal or written language may constitute a violation of our code of conduct."

Note to students with disabilities :

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. Please contact Michelle Peasley, Disability Services Coordinator, at mns136@psu.edu or [610-396-6410](tel:610-396-6410). Her office is located in 169 Franco. For further information, please visit the Office for Disability Services Web site: <http://equity.psu.edu/ods>.

In order to receive consideration for reasonable accommodations, you must contact Michelle Peasley, participate in an intake interview, and provide documentation: <http://equity.psu.edu/ods/guidelines>. If the documentation supports your request for reasonable accommodations, the Disability Services Office at Penn State Berks will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

Instructors should be notified as early in the semester as possible regarding the need for reasonable academic adjustments.

The Writing Center is a free resource for members of the Penn State Berks community. At the Writing Center, a trained writing tutor will work with you at any point in the writing process from brainstorming ideas to polishing a final draft. To make an appointment, go to berks.mywconline.com. If you have questions or concerns, call the Writing Center at [610-396-6407](tel:610-396-6407) or email bk-writingcenter@psu.edu

Syllabus

Jan . 9: Introduction

Jan . 11: Sexuality in Art, the Artist, and the larger Culture

Mahon, Intro, 11-37

Journal 1: Write up a profile of yourself (year in college, major, interests) and tell me why you are interested in taking this class and what your expectations of it are.

Jan. 16: The Classical Nude

Reed, Chap. 3, "Inventing the Modern," 69-104

Jan. 18: The Classical Nude (cont.)

Mahon, Chap 1, "The Rhetoric of the Nude," 39-63

Joy S. Kasson, "Narratives of the Female Body: *The Greek Slave*," in Doezeema and Milroy, Eds., *Reading American Art*, (Yale UP, 1998), 163-189.

Journal 2: Based on the readings in the text books and the Kasson article, can you describe mid-to late 19th century (Victorian) attitudes towards sexuality? What were considered ideal of masculinity and femininity? Do you find anything paradoxical or disturbing about the reaction to Power's sculpture *The Greek Slave*?

Jan . 23: The Femme Fatale

Virginia M. Allen, "'One Strangling Golden Hair': Dante Gabriel Rossetti's *Lady Lilith*," *Art Bulletin* 66 (June 1984): 285-294.

Sigmund Freud, "Medusa's Head" (1922)

Jan . 25: Vampires or Victims?

Bram Dykstra, "The Weightless Woman; the Nymph with the Broken Back; and the Mythology of Therapeutic Rape," *Idylls of Perversity, Fantasies of Feminine Evil in Fin-de-Siècle Culture* (Oxford University Press, 1986), 83-118.

Journal 3: In the late 19th century erotic images of women tended to present them as either vampires or victims? Why such extremes? Do these types of representations still exist in modern visual culture?

Jan 30: Realism and the Naked

Mahon, Chap 2, "The Naked Truth," 65-81

John Berger, *Ways of Seeing*, (1972), 45-64

Assignment: Bring in a contemporary advertisement (print or digital media) that either conforms to or is an exception to Berger's thesis.

Feb. 1: Social Norms Gendered Spaces

James Saslow, "Disagreeably Hidden," in Norma Broude and Mary D. Garrard, Eds., *The Expanding Discourse* (NY: Icon Editions, 1992), 186-205.

Griselda Pollock, "Modernity and the Spaces of Femininity," in *The Expanding Discourse*, 244-67.

Journal 4: How is the "real" still dependent on social attitudes? In other words, how is the "naked" always "nude" to some extent? Discuss social norms and gendered spaces in either the article by James Saslow or Griselda Pollock.

Feb. 6: Primitivism

Mahon, Chap 3, "Primitive Drives" 83-97

Carol Duncan, "Virility and Domination in Early 20th-Century Vanguard Painting," *Artforum* (December 1973), 30-39, reprinted in N. Broude and M. Garrard, Eds., *Feminism and Art History: Questioning the Litany*, (NY: Harper and Row, 1982), 293-313.

Feb. 8: Women and Nature

Sherrie Ortner, "Is Female to Male as Nature Is to Culture?" in Michele Zimbalist Rosaldo and Louise Lamphere, Eds., *Women, Culture and Society* (Stanford UP, 1974): 67-87.

Journal 5: Based on the readings define "primitivism" and relate it to racism and sexism. Is "primitivism" inherently racist and/or sexist? Can there be a form of it that isn't? What is Duncan's thesis? What is Ortner's? Can you relate the two readings to each other?

Feb. 13: Gender Bending Between the Wars

Mahon, Chap 4, "The Erotic Body Between the Wars," 99-121

Antoinette LaFarge, "The Bearded Lady and the Shaven Man: Mona Lisa, Meet" *Mona/Leo* *Leonardo* 29, No. 5, (1996): 379-383.

Feb. 15: Queer Theory

Paul B. Franklin, "Object Choice: Marcel Duchamp's Fountain and the Art of Queer Art History," *Oxford Art Journal* 23, No. 1 (2000): 25-50. [cut pages 37-47]

Journal 6: Marcel Duchamp: Both LaFarge and Franklin offer very controversial readings of an equally controversial artist. Are their interpretations valid? convincing? thought provoking? Or not?

Feb. 20: Surrealism

Mahon, Chapter 5, "Surrealism's Erotic Politics," 123-143

Robert J. Belton, "Edgar Allan Poe and the Surrealists' Image of Women," *Woman's Art Journal* 8, No. 1 (Spring - Summer, 1987): 8-12.

Feb. 22: Surrealism (cont.)

Ruth Markus, "Surrealism's Praying Mantis and Castrating Woman," *Woman's Art Journal* 21, No. 1 (Spring-Summer, 2000): 33-39.

Optional: Samantha Kavky, "Dream Work: Ernst's Rêve D'une Petite Fille Qui Voulut Entrer Au Carmel," (*Source* 27. nos. 2-3 (Winter/Spring) 2008. pp. 56 - 64
Screening of Luis Buñuel and Salvador Dali, *L'Age d'Or*, 1930

Journal 7: Discuss the images of women produced by Surrealist men? Are these images positive, negative, paradoxical, disturbing? In spite of these images, many women were attracted to the group. Why? How to their surrealist representations of self, differ, or not, from their male colleagues?

Feb 27: Frida

March 1: Frida

NYTimes Op-Ed by Selma Hayek
Midterm Portfolio Due!

Spring Break!!!

March 13: The 1960s and Feminist Art

Mahon, Chapter 7, "Eros and the 1960s, 177-199

Norma Broude and Mary D. Garrard, "Feminism and Art in the Twentieth Century" in Broude and Garrard, Eds., *The Power of Feminist Art, The American Movement of the 1970s, History and Impact* (NY: Abrams), 21-29.

Journal 8: Review the film in terms of how it presents the life and work of Frida Kahlo. Did you view this as a feminist film? What is the role played by sexuality in the movie? In Frida's identity as an artist? Did Selma Hayek's editorial change your feelings about the movie?

March 15: Feminist Art

Carolee Schneeman, "Interior Scroll," *Beyond Meat Joy*, Ed. Burce McPherson (Document text, 1979), 234-39.

Josephine Withers, "Judy Chicago's Diner Party" in *The Expanding Discourse*

Journal 9: Looking at the work of Schneeman and Chicago in particular, what are the pros and cons of "vaginal art" as a feminist strategy?

March 20: Post Modern Identity

Mahon, Chapter 8, "Visual Pleasure and Identity Politics," 210-225

Linda Nochlin, "Why Have There Been No Great Women Artists?" *Art News* 69 (January 1971), 22-39+ reprinted in *Women, Art and Power*

March 22: Institutional Discrimination

Reed, Chapter 6: The Avant-Garde and Activism, 1965-82, 179-206

Carol Duncan, "The MoMA's Hot Mamas," *Art Journal* 48 no. 2 (Summer 1989): 171-178, reprinted in *The Expanding Discourse*, 347-357.

Journal 10: How have feminist art historians challenged the institutions of art history? Or more specifically, what specific changes do Nochlin and Duncan argue for in their respective articles? In each case try to summarize the argument and see if you can indicate who they are addressing.

March 27: No class

March 29: Library Day

Class meets in Thun 137

April 3: Art, AIDS, Activism

Mahon, Chap. 9, "Eroticism and the Culture Wars of the 1980s and 1990s," 227-259

Douglas Crimp, "AIDS: Cultural Analysis/ Cultural Activism," *October* 43 (Winter 1987), 3-16.

April 5: Art, AIDS, Activism

Reed, Chapter 7: The AIDS Decade, 1982-92, 207-228

Douglas Crimp, "The Spectacle of Mourning," (1991) in *Melancholia and Moralism*, (MIT Press), 195-202.

Visit Keith Haring Exhibition at the Reading Public Museum

Journal 11: What approach is more powerful, political activism or collective mourning? What does Crimp believe? (Does his attitude change over time? What do you believe?) What was Keith Haring's approach?

April 10: Abjection

Mahon, Chap. 10, "Erotic Fragmentation and Abjection," 261-287

April 12: Abject Body/ Camp

Reed, Chapter 8: Queer and Beyond, 229-255

Final Portfolio Due

April 17: Presentations

April 19: Presentations

April 24: Presentations

April 26: Presentations

Final Papers Due May 1st

ENGL/ART HISTORY/WMNST 225N (GA, GH)
Sexuality and Modern Visual Culture

This course meets General Education Learning Objectives for:
Effective Communication
Critical and Analytical Thinking
Integrative Thinking
Social Responsibility and Ethical Reasoning

OFFICIAL COURSE DESCRIPTION: The terms "feminist" and "homosexual" were both invented by the Victorians and reflect profound shifts in conceptions of identity. Another invention of the nineteenth century was the idea of the literary and artistic "avant-garde," a minority contingent with politically and/or aesthetically advanced views. These ideas of minority culture were deeply enmeshed with one another, and have exerted profound influence ever since. Focusing on critical literature about visual culture (both fine art and popular culture), this course explores that history with the objective of developing a more sophisticated understanding of how the history of ideas about gender and sexuality affects our sense of who we are and how we read both texts and images. The course will be relevant to students of American and English studies, art, art history, and women's and sexuality studies.

UNOFFICIAL COURSE DESCRIPTION: This course is too much. It deals with ideas and people classed as extreme, excessive, undesirable – even obscene, which James Saslow reminds “derives from the Latin *obscaenus*, literally ‘offstage.’”¹ It is about feminism and homosexuality, sex and gender, bodies and identities. As if all that weren't too much, it's about art, film, and spaces. And just to pile on the excess, it's not just about those things, but about *writing* about those things. The texts selected for the syllabus together constitute a canon of – I'll go ahead and say it – great writers about sex, gender, and what we see. All semester, therefore, we'll be attending to their ideas – and to *how* those ideas are expressed. Everyone should come out of this course a better reader and a better writer.

Note the differences in content and tone between those two paragraphs. Those are the kinds of issues this class is designed to make us all more attentive to and skilled at manipulating.

The Spring 2014 version iteration of this class will be further enriched and complicated by coordination with the “Judy Chicago at Penn State” programming being organized in conjunction with the artist's 75th birthday and the acquisition by Penn State of her archives on feminist art education.

General Requirements:

This class – like life – is not a spectator sport! It is a collective experience that requires your regular attendance and productive participation in class discussion.

Attendance is quantifiable: grade reductions (1 for each missed class) begin after unexcused absence from 3 classes (excused absences are for scheduled athletics and religious observance, and I must have notice of these in advance; illness or emergencies are *not* excused, but you have the three “freebies”); excessive tardiness counts as half an absence.

Respectful interaction is important in all classes, but especially so in those that deal with controversial topics, such as gender and sexuality – and possibly art and writing. Respect does not mean everyone has to agree or keep silent, but that your interactions manifest your interest in understanding materials unfamiliar to you and points of view other than yours. Indeed, that is where the education lies – no one

¹ James Saslow, “Closets in the Museum: Homophobia and Art History,” *Lavender Culture*, Karla Jay and Allen Young, eds. (1978, rpt. New York: New York University Press, 1994), 215.

needs a class to know what he/she already thinks. My assessment of work for this class – including class participation and written work – will reflect the extent to which it demonstrates a process of learning and analyzing new materials.

Productive participation is qualitative, but comes down to preparing the assigned readings on time to discuss them in class, and then contributing to discussion. Preparation includes more than just reading: take notes on the reading to prepare for class discussion: write down questions you have about the texts, as well as points you think are interesting and things you disagree with (include page numbers in your notes so you can refer to passages easily). The daily questions are designed to help you move from passive readers to active interpreters. Contribute your ideas to discussion. Discussion is more than giving your input, however; productive discussion comes from responding to other speakers. Helping another student develop his/her ideas by making useful suggestions or asking questions can be the most productive form of participation. If at the end of class, you have not contributed to discussion, you have failed to demonstrate your preparedness.

Specific Requirements:

Books to acquire:

Gavin Butt, *Between You and Me*

Norma Broude and Mary Garrard, *The Expanding Discourse* (ED)

Christopher Reed, *Art and Homosexuality: A History of Ideas*

Readings marked with an A in the syllabus are on the Angel page for this course. Students must bring all assigned texts to class, either in hard copy or on an electronic device. If you choose to bring a device, you must not use it during class in ways unrelated to class (for example, to surf the web or read your email). If I see that you have mentally absented yourself from class in this way, that day will be counted as an absence from class and subject to grade implications related to absences.

Daily writings: Most days there is a question assigned in the syllabus. Your response should be about 1 page (double-spaced) and must include *at least* two quotations from that day's reading introduced with the name of the person you are quoting and followed by the page number of the source in ()s. Example: James Saslow says, "[quote here]" (215). These must be submitted to the drop box on the course Angel site *at least an hour before the beginning of class*. Students must also have access to them for course discussion (so bring a hard copy to class or a device with the paper on it). I will check that these daily writings are done; I will also spot check them for quality, in which case you will get written comments on them (delivered through email). Your cumulative grade for this part of the class will be the average of all of your daily writings that I graded extrapolated over the number you turned in (with Fs for any that are missing – so keep up!)

Extra credit opportunities allow students to make up for missed daily writings, but same rules apply: the extra credit event must be connected to two quotations from (any) class reading. Turn in extra credits as hard copy.

2 papers: a midterm and final. Topics are assigned in the schedule. Requirements for both papers are:

-Papers *must* be organized around a clear thesis: this means 1) they must have an introduction stating your thesis, 2) each paragraph must have a topic sentence related back to your thesis, and 3) your conclusion must wrap up by asserting the significance of your thesis.

-Analyze course materials. The point of these papers is to demonstrate your mastery (mastery?) of the texts and images from our assignments by using them as building blocks in your own arguments. There are citation requirements for each paper. These are minimum requirements; if more quotations and images help make your point, use them!

-Follow all standard rules for grammar and citation (for example, underlining or *italicizing* titles

of works of art). Where there are requirements for citing quotations, those citations must be in a standard format (MLA, APA, or “Chicago” style); there are lots of on-line sites with guidelines for these formats, one of the best is <http://owl.english.purdue.edu>. Papers will be marked down for incomplete for nonstandard citations, as well as for errors of grammar and spelling.

For the papers, students are strongly encouraged to use the writing tutors at Penn State Learning. Their peer tutors do not have answers about the content of papers, but they have been trained to act as attentive readers. They can tell you what parts are clear and convincing and what parts are not, and help you edit your writing. To schedule appointments, long on at <http://pennstatelearning.psu.edu>

Students are also encouraged to consult with the professor about any aspect of their paper at any time before it is due. Before it is due, my goal is to help you learn, think, and communicate clearly what you know and believe. Once the paper is due, my job is to assess how well you have done that. So *before* the paper is due is key. Plan ahead!

Grades: Grades reflect my judgment of the quality of the work (not the student). I may assess split grades, with the first for content and the other for writing (for example A/C, in which case the grade would be averaged as a B). Assignments will be graded down by one grade (for example from B+ to B) for each day of tardiness. Requests for a grade to be reconsidered must be made in writing and present an argument for how the work was misjudged. By submitting such a request, the student accepts the possibility that my careful reconsideration may lead to a lowering of the grade. The following guidelines may help you interpret the letter grades (but please see me with any questions about my comments):

A = the work is above and beyond expectations, truly exceptional

B = the work is about what is expected from someone who had done everything assigned

C = the work is the minimum to meet requirements

D = the work does not meet the requirements in some significant way

F = the work does not meet the requirements in any way

Final grades will be computed by weighting the grades as follows, and then using overall participation to adjust the grade by a + or -. If I find it necessary to give quizzes on the readings (please, spare us all this indignity!), these will be factored in.

Daily writings: 33 1/3%

Midterm: 33 1/3%

Final: 33 1/3%

Academic Integrity: Penn State defines academic integrity as the pursuit of scholarly activity in an open, honest and responsible manner. All students should act with personal integrity, respect other students’ dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts (Faculty Senate Policy 49-20). Any plagiarism will result in a grade of F for that assignment, and any students who violate the University’s standards of academic integrity will be reported to the University’s Judicial Affairs office for possible further disciplinary sanction.

Disability and accommodation: The Pennsylvania State University encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell me as soon as possible.

This course will fill General Education objectives in Effective Communication, Critical and Analytical Thinking, Integrative Thinking, and Social Responsibility and Ethical Reasoning

Schedule:

14 January. Introduction

[15 January extra credit film, *The Celluloid Closet*, 7:00 Microforms Library screening room, Pattee West, ground floor]

16 January. Interpreting art: Feminist/queer Critiques

Mark Doty, *Still Life with Oysters and Lemon*, 27-29, 43-51 A

Mark Doty, "Chanteuse," *My Alexandria*, 24-29 A

Carol Duncan, "The MoMA's Hot Mammals," 1989, *ED* 346-57

Mieke Bal, "Reading Art," *Generations and Geographies in the Visual Arts*, 1996, 25-29, 32-41 A [file is the whole essay; you need read only the assigned pages]

Each of these authors challenges common assumptions about how we experience and write about art. Choosing a specific quotation from one of the pieces, analyze how it might relate to a feminist and/or queer perspective.

[6:30 extra credit, 2 films on Judy Chicago's work (one about *Womanhouse*), 207 Arts Cottage]

21 January. Popular paintings and the paradoxes of femininity

James Saslow, "Disagreeably Hidden," 1991, *ED* 186-205

Griselda Pollock, "Modernity and the Spaces of Femininity," 1988, *ED* 244-67

These two influential essays about famous paintings describe, in various ways, the double bind for women in the 19th century: what it took to be properly feminine contradicted what it took to be recognized as an artist. This paradox might seem clear to us, but both Saslow and Pollock challenge conventions of how art was (and often still is) written about and thought about. Compare the rhetorical styles of the authors in making this challenge. Describe one strategy each author uses to budge readers away from conventional readings of well known paintings. Assess the strengths and weakness of each rhetorical approach.

23 January. Making Masculinity

M. Kimmel, "The Contemporary 'Crisis' of Masculinity in Historical Perspective," *The Making of Masculinities*, 121-53 A

M. Berger, *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood*, 47-84 A

T. Garb, "Masculinity, Muscularity, and Modernity in Caillebotte's Male Figures," *In Visible Touch*, 53-74 A

How do the changes in masculinity in the late-19th and early-20th centuries relate to the changes in ideas about what it meant to be a woman at the same period? Tie your observations to an image.

[6:30 extra credit, 3 short films on Judy Chicago's work, 207 Arts Cottage]

[24 January, extra credit gallery talk in *Surveying Judy Chicago*, 12:10 Palmer Museum]

28 January. Crafty Women in Art and Politics

L. Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914*, 27-29, 53-69, 111-15 A

Elisa Auther. *String, Felt, Thread*, 93-117 A

If the categories of “artist” and “woman” were, until recently, contradictory, what about women who created forms of visual culture outside the conventional “art” media? What possibilities did working outside “art” media create for (some) women? What pitfalls? Be specific in your answers.

30 January. Women’s Work is in the Home

A. Higonnet, "Secluded Vision" *ED* 170-85

P. Mainardi, "Quilts: The Great American Art," N. Broude and M. Garrard, eds. *Feminism and Art History*, 331-45 A

L. Lippard, "Making Something From Nothing," *Pink Glass Swan*, 128-38 A

Project: Bring in something that 1) was handmade by you or someone you are close to, and 2) you keep in your daily living space to affirm your sense of who you are. Write one paragraph you can share with the class about how this object confirms or contradicts (or some combination) the arguments of today’s readings.

[6:30 extra credit, 2 films on Judy Chicago’s *Dinner Party*, 207 Arts Cottage]

[31 January, extra credit gallery talk in *Surveying Judy Chicago*, 12:10 Palmer Museum]

4 February. Originating art history: another form of women’s work?

Tamar Garb, “L’Art Féminin,” *ED* 206-29

Adele H. Holcomb, “Anna Jameson on Women Artists,” *Woman’s Art Journal* 8, 1987-88 A

Anna Jameson, “Woman’s Mission and Woman’s Position,” *Memoirs and Essays*, 1846, 209-48 A [file is whole book; look for assigned pages]

Clara Clement, *Women in the Fine Arts*, 1904, 48-54 A

Anna Jameson has been called “the first professional English art historian” (by Adele Holcomb in an article with that title). Compare some aspect of her writings on women artists with her essay on women’s status more generally; conclude by looking at Clement’s entry on Rosa Bonheur, written a half-century later. Has anything changed?

[5 February extra credit film, *I’ve Heard the Mermaids Singing*, 7:00 Microforms Library screening room, Pattee West, ground floor]

6 February. Before Homosexuality.

C. Reed, *Art and Homosexuality*, 1-35

John D'Emilio, "Capitalism and Gay Identity," *Lesbian and Gay Studies Reader*, 467-76 A
David Deitcher, "Looking at a Photograph, Looking for a History," *Passionate Camera*,
23-36 A

The argument that homosexuality is “invented” rests on language: the invention of the term “homosexual.” Does the history of images confirm or undermine that argument?

[6:30 extra credit, film on Judy Chicago’s teaching, 207 Arts Cottage]

11 February. Originating queer (art) history

C. Reed, *Art and Homosexuality*, 37-81

Walter Pater, “Preface,” “Winckelmann,” and “Conclusion” in *The Renaissance*, 1873 [read entire preface and conclusion and at least the first half of the essay about the man often called the inventor of modern art history —up to the paragraph beginning “In one of the frescoes...”] A [some browsers do not link from Angel, in which case access at www.gutenberg.org/files/2398/2398-h/2398-h.htm]

John Addington Symonds, *Life of Michelangelo Buonarroti*, 1892, 117-47 A

Focusing on the 19th-century texts (using my book as background), consider how Pater and Symonds supplant conventional ideas of art, artists, and their history to establish a history we might, in retrospect, call queer. Choose specific examples you can quote and analyze.

[12 February extra credit film, *Paris is Burning*, 7:00 Microforms Library screening room]

13 February. Take a Walk on the Wilde Side

C. Reed, *Art and Homosexuality*, 81-104

Oscar Wilde, “Decay of Lying” A

Oscar Wilde, "Phrases and Philosophies for the Use of the Young," 1894 A

How do Wilde’s writings extend the legacy of Pater and Symonds? How do his ideas compare to Mieke Bal’s ideas about “reading” art?

[14 February. Extra credit gallery talk in *Surveying Judy Chicago*, 12:10 Palmer Museum]

18 February. Making Modernism

C. Reed, *Art and Homosexuality*, 105-32 [use Image Google for Hartley German Officer paintings]

Gertrude Stein, “Men,” *Gertrude Stein and her Brother and other early portraits*, 310-15 A

Gertrude Stein, “If I Told Him: A Completed Portrait of Picasso” (1923) A [link is a recording of Stein reading this text] A

Marsden Hartley, “1914 Catalog Statement,” “A Word,” “1916 Catalog Statement,” rpt in *On Art by Marsden Hartley*, 62-63, 66-67 A

Tirza T. Latimer, “Queer Stein,” *Seeing Gertrude Stein*, 2011, 327-33 A

Rolf Lundén, “Men in Love?” *Modernism/Modernity* 18(2), April 2011, 335-54 A

The relationships between writing and visual art in Stein's circles might be best characterized with terms like "code." Choose a specific example (a phrase or an image) to de-code. Conclude by analyzing how you felt conducting this analysis: frustrated? exhilarated? something in between? How do such reactions relate to sexual and gendered identity?

[19 February extra credit film, *Boys Don't Cry*, 7:00 Microforms Library screening room]

20 February. The Mid-century Avant-Garde and its Limits, Part 1. Surrealism

C. Reed, *Art and Homosexuality*, 132-42

Mary Ann Caws, "Ladies Shot and Painted," *ED* 381-95

Whitney Chadwick, "An Infinite Play of Empty Mirrors: Women, Surrealism, and Self-Representation," in *Mirror Images: Women, Surrealism, and Self-Representation*, 2-35 A

Compare the two essays treating the limits on women's participation in Surrealism. Consider each author's argument and her writing style. How do their styles go with (or undermine) their arguments? Which do you find more effective?

[6:30 extra credit, film interview between Judy Chicago and Jonathan Katz, 207 Arts Cottage]

25 February. The Mid-century Avant-Garde and its Limits, Part 2. Abstract Expressionism

C. Reed, *Art and Homosexuality*, 142-55

Anne M. Wagner, "Lee Krasner as L.K.," 1989, *ED* 424-35

Gavin Butt, *Between You and Me*, 1-50

Compare Reed's focus on "secrets," Wagner's emphasis on the artist's "producing a self," and Butt's ideas about gossip as ways to examine the workings of sex and gender in the art of the 1950s. Analyze the relationship among these terms – and the way they relate to each author's writing style.

[7:00 extra credit talk by Professor James Martin, "The First Queer Revolution: What we can Learn from German History," Foster Auditorium, Pattee Library]

[26 February extra credit film, *The Watermelon Woman*, 7:00 Microforms Library screening room, Pattee West, ground floor]

27 February. The Mid-century Avant-Garde and its Limits, Part 3. Rauschenberg and Johns

Reed, 155-65

Gavin Butt, *Between You and Me*, 51-73, 136-62

Rauschenberg and Johns raise common questions about the relationship of sexual identity to art. Is it relevant? Should they be "outed" by critics/historians? Does discussion of these issues augment or diminish our experience of the art. Take a stand.

[6:30 extra credit film, *!Women Art Revolution!* 207 Arts Cottage]

[28 February, extra credit gallery talk in *Surveying Judy Chicago*, 12:10 Palmer Museum]

Note: Your midterm is on the horizon. Get started now so you can consult with me about your ideas and progress]

4 March. Politics and/of Camp in the 1960s

Reed, 176-86

Susan Sontag, "Notes on Camp" (1964) A

Marcie Frank, "The Critic as Performance Artist," in *Camp Grounds*, David Bergman, ed. (1993), 173-84 A

Gavin Butt, *Between You and Me*, 74-105

For an idea that seems to be about pleasure and humor, camp sure makes people mad. Bearing in mind the clear disagreement between Sontag and Frank, assess Rivers' art. What's good about it? What not so much? Advance a clear, provocative analysis.

[4 March, extra credit lecture by Nancy Youdelman, "From There to Here—Four Decades as a Feminist Artist," 4:30 PM, Palmer Lipcon Auditorium, Palmer Museum, in conjunction with her exhibition of the same title – so please see this if you write about the talk – in the Borland building gallery]

[5 March extra credit film, *Shortbus*, 7:00 Microforms Library screening room, Pattee West]

6 March Pop goes the Art World.

Reed 165-76

Gavin Butt, *Between You and Me*, 106-35

A. Warhol, *The Philosophy of Andy Warhol*, 19-27

How does Warhol simultaneously invite and evade (quote at least one specific example of each) the kinds of revelations of the personal usually associated with gossip about sexuality

[6:30 extra credit, 2 films on *Womanhouse*, 207 Arts Cottage]

SPRING BREAK

Midterm paper due as hardcopy by noon, 17 March, to my mailbox in the English Department mailroom on first floor of Ritenour. 6-7 pages.

Possible topics might return to any of the daily topics up to this point, or might take up a broader point about sexuality, gender, art, and writing. The topic is your choice, but the paper must have a strong thesis that it argues convincingly, and must cite at least 6 assigned readings. I urge all students to consult with me about your topics and to work with the writing tutors. I am also happy to consult at any stage of the writing.

18 March. Comparative Feminist Art Texts

Linda Nochlin, "Why Have there Been no Great Women Artists" (1971), rpt. *Women, Art, and Power* A

Maryse Holder, "Another Cuntree: At Last, A Mainstream Female Art Movement" (1973), rpt. *Feminist Art Criticism*, Arlene Raven, Cassandra Langer, Joanna Frueh, eds., 1-20 A

Contrast the approaches of the two authors in terms of their writing style, whom they address, the issues that they want to foreground. Which piece of writing seems strongest to you? Say why.

[19 March extra credit film, *Weekend*, 7:00 Microforms Library screening room, Pattee West]

20 March. Defending Difference: Strategies of Separatist Feminist Art Writing in the 1970s

Norma Broude and Mary Garrard, from "Feminism and Art in the Twentieth Century," *The Power of Feminist Art*, 21-28 A [read as context for the following primary sources] A

Lucy Lippard, "Prefaces to Catalogs" (1971-75), "Six" (1974), rpt. *From the Center*, 38-51, 91-94 A

Lucy Lippard, "Changing Since *Changing*" (1976), *From the Center*, 1-11 A

Lucy Lippard, "Waterlay" (1972), "Caveheart" (1973), rpt. *From the Center*, 299-304 A

Harmony Hammond, "Reviewing *From the Center* (1977)", rpt. *Wrappings*, 51-53 A

Assess the content and style of Lippard's writing from the early 1970s. Is there a fundamental commonality that unites women and distinguishes them from men? Should it be a basis for making or interpreting art? Does Lippard's writing style contribute to or distract from her arguments?

[6:30 extra credit, 2 films on Judy Chicago's *Birth Project*, 207 Arts Cottage]

[21 March, extra credit gallery talk, "The Vagina Dialogues" by Susan Russell, in *Surveying Judy Chicago*, 12:10 Palmer Museum]

25 March. Applying Difference-based Feminism: Art Education.

Class meets in 103 Paterno Library

Judy Chicago, "Fresno and the Women's Program," *Through the Flower*, 70-92 A

L. Meyer and F. Wilding, "Collaboration and Conflict" *n.paradoxa* 26 (2010) A

On Monday, 24 March the Special Collections exhibition space in the Library (104 Paterno) opened a show, *Challenge Yourself: Judy Chicago's Studio Art Pedagogy*. Stop in during the day (9:00 - 4:45) or before class on Tuesday and choose 1 representative item in the show to analyze in light of the reading (it could illustrate or contradict a point from the reading, or have some other relationship to it). In class, you will present this item to the group.

[26 March extra credit film, *Longtime Companion*, 7:00 Microforms Library screening room]

27 March. Womanhouse.

J. Chicago, "Feminist Art Education," in J. Fields, ed. *Entering the Field*, 101-106 A

Arlene Raven, "Womanhouse," *The Power of Feminist Art*, 32-64 A

Womanhouse catalog, selected texts A

So what about this project? Cool? Crazy? A bit of both?

1 April. Comparative Studies in Installation Art: Judy Chicago and Kate Millett

Reed, 186-91

J. Withers, "Judy Chicago's *Dinner Party*" (1981) *ED*, 451-65

Judy Chicago, "Introduction," *The Birth Project*, 1985, 4-7 A

K. Millett, "From the Basement to the Madhouse," 1988, rpt. In *Kate Millett, Sculptor: The First 38 Years*, 41-50 A

Say something about the relationship between text and installation in the work of these two artists. Consider text used within an installation, and the relationship of the installations to other texts (books, artist's statements, etc.) produced by – and about -- the artists. Questions to consider: How does authorship relate to authority? Does text invoke authority in a way images and objects do not? Does installation art (whole environments) invoke authority in a way images and objects do not? How does text work within installation art? What are some differences between Judy Chicago's and Kate Millett's relationship to text? What is the relationship between text and context?

[2 April, extra credit film, *The Living End*, 7:00 Microforms Library screening room]

3 April. Sex and Sexuality.

M. Thompson, "Finding the Phallus in Female Body Imagery," *n.paradoxa* 11, 2003, 49-60 A

R. Meyer, "Hard Targets: Male Bodies, Feminist Art, and the Force of Censorship in the 1970s," *Wack*, 362-83 A

T. Corinne, "What Are they Seeing?" *n.paradoxa* 6, 2000, 33-39 A

Kiss & Tell, "Porn Wars and other Hysterics," *Her Tongue on my Theory*, 5-26 A

Well, that was a lot of excitement for a Thursday. Once you calm down transcribe the sentence or phrase that surprised you most from today's readings. Then analyze why you were surprised by this statement and how your thinking has changed by reacting to it (if your thinking has not changed, you were not really surprised, so go back and find something that really surprised you).

[6:30 extra credit, film on Judy Chicago's *Holocaust Project*, 207 Arts Cottage]

[5 April. Extra credit: Symposium Keynote Lecture by Judy Chicago, "Institutional Time: A Critique of Studio Art Education," 5:30pm, Bergh Auditorium, Life Science Building]

8 April. Imag(in)ing Utopias

Reed, 191-97

Jan Zita Grover, "Dykes in Context." In Richard Bolton, ed. *The Contest of Meaning: Critical Histories of Photography*. Cambridge: MIT Press, (1989), 163-202 A

Dolores Hayden, "The Feminist Paradise Palace," *Heresies* 11 (1981) 56-58 A

Noel Pyllis Birkby and Leslie Kanes Weisman, "A Woman Built Environment: Constructive Fantasies," *Quest: A Feminist Quarterly* 2(1) 1975, 7-17 A

Today's readings describe various ideas of women's utopias expressed in visual terms, both images and architecture. Design or describe your own utopia. Do new kinds of physical places

by a role? How would it be represented visually. What elements from these readings seemed useful? What not so much? Say why.

[9 April, 2 extra credit chances: 1) poetry reading by Robin Becker, in *Surveying Judy Chicago*, 12:10 Palmer Museum; 2) film, *United in Anger*, 7:00 Microforms Library screening room]

10 April. Marking Queer Space

Christopher Castiglia and Christopher Reed, *If Memory Serves*, 73-112 A
Ap. Gorny, "Theyareus," *New Land Marks*, Penny Balkin Bach, ed. (2001), 68-73 A
Herbert Muschamp, "The Secret History," *New York Times*, 8 January 2006 A

Describe a queer space in State College. This can be an existing space, or one you design. Describe how it works in relation to any of the spaces discussed in the readings. Consider how the experience of someone in a space compares to someone reading a text. Who is addressed? How? What ideas or knowledges are conveyed?

[6:30 extra film, *Women Who Make America*, 207 Arts Cottage]

[11 April, extra credit gallery talk by Jennifer Wagner-Lawler in *Surveying Judy Chicago*, 12:10 Palmer Museum]

15 April. Occupying Space/Time: Feminist and Queer Performance.

Josephine Withers, "Feminist Performance Art," *Power of Feminist Art*, 158-73 A
Carolee Schneeman, "Interior Scroll," *More than Meat Joy*, 234-39 A
José Esteban Muñoz, "'The White to be Angry,'" *Social Text* 52/53 1997 A

[16 April extra credit film, *Poison*, 7:00 Microforms Library screening room, Pattee West]

17 April. Lecture by Gavin Butt: "Anti-Gravitas: Queering the Serious in Contemporary Performance"

Allon White, 'The Dismal Sacred Word: Academic Language and the Social Reproduction of Seriousness', *Carnival, Hysteria and Writing*, 122-34 A

[6:30 extra credit, 2 films on quilt making, 207 Arts Cottage]

[18 April, extra credit gallery talk in *Surveying Judy Chicago*, 12:10 Palmer Museum]

22 April. Feminist Film Studies: Problematizing Pleasure

Laura Mulvey. "Visual Pleasure and Narrative Cinema" (1975) A
Bette Gordon, "Variety: The Pleasure in Looking," *Pleasure and Danger: Exploring Female Sexuality*, Carole S. Vance, ed. (1984), 189-203 A
Bell hooks, "The Oppositional Gaze: Black Female Spectators," *Black Looks: Race and Representation* (1992) 115-31 A

Mulvey argues that pleasure, in patriarchy, is inherently patriarchal. Think about a text or visual artifact that thwarts pleasure in some way. Does that way challenge patriarchy? Does it become its own kind of pleasure? For whom?

[23 April extra credit film, *Tarnation*, 7:00 Microforms Library screening room, Pattee West]

24 April. Queering the Gaze

Reed, 197-209

Richard Dyer, from "Stereotyping," 1977, rpt. *Gays and Film*, 27-32, 35-37 A

Jackie Stacey, "Desperately Seeking Difference," *Screen* 28(1) 1987 A

Christopher Castiglia and Christopher Reed, "'Ah yes, I remember it well': Memory and Queer Culture in *Will & Grace*," *Cultural Critique* 56, Winter 2004, 158-88 A

Thirty-five years after the first essay in today's reading, folks are still debating the effects of stereotypes vs. "positive images." So join the fray. Choose a specific image (visual or textual -- it can be, but need not be, from this class) and describe how it could be seen as both negative or positive (and how).

[6:30 extra credit film *Gun Hill Road*, 207 Arts Cottage]

[25 April extra credit, Judy Chicago will discuss works on paper she chooses from the Palmer Museum's collection. 1:00 in the Print Study Room, Palmer Museum of Art]

29 April. AIDS, Art, and Activism

Reed, 207-28

Douglas Crimp and Adam Roslton, *AIDS Demographics*, 27-29, 47-51 A

Douglas Crimp, "The Spectacle of Mourning," 1991, rpt. *Melancholia and Moralism*, 195-202 A

The state of emergency – "crisis" – around AIDS in the 1980s and 90s propelled the art world into new ideas about the relationship of text to image, and art to society. These ideas implied new critical criteria for assessing the value of art. Describe a couple of those criteria and say whether you think they are valid today (and why).

[30 April extra credit film, *The Times of Harvey Milk*, 7:00 Microforms Library screening room]

1 May. Queer and Beyond

Reed, 229-55

Judith Halberstam, *In A Queer Time and Place* 110-124 A

[6:30 extra credit presentation *Artfem.TV*, 207 Arts Cottage]