

# ART x WST 355: Women, Gender, and Art

Dr. Maeve Doyle, Spring 2022

## COURSE DESCRIPTION

What is the relationship between gender and art – how it’s made, and how we see it? This course introduces and explores gender issues in the visual arts, including the history of women artists, gender and the gaze, and the intersections of these with race, class, and sexuality.

In this LAC Tier 2 Cultural Perspectives (T2CP) course, students will draw from interdisciplinary perspectives in order to understand and critically examine culture. Contemporary perspectives on the meaning, content, and processes of cultural production will be explored.

## Learning Objectives

### *LAC Objectives*

Upon completion of this requirement students will be able to:

- ❖ Examine culture as dynamic and contested;
- ❖ Critically examine paradigm shifts in understanding culture;
- ❖ Analyze variability and heterogeneity within and across cultures; and
- ❖ Engage in reflexivity about their own culture and identity.

### *Course Objectives*

Through this course, students will:

- ❖ Build skills of observation and spoken and written communication
- ❖ Describe and analyze the role of gender in the visual culture of the past and the present
- ❖ Understand and evaluate scholarly analyses of gender and visual culture
- ❖ Develop original analyses of gender in visual culture

## Class Meetings

Tuesdays and Thursdays, 2:00–3:15 pm  
in FAIC 305

## Office Hours (Drop-In Meetings)

Meet in my office (FAIC 319) or on  
Microsoft Teams:

Tu 11–12:30

W 2–4

Th 3:30–5

Other times available by appointment.

## Contact Prof. Doyle

[doylemae@easternct.edu](mailto:doylemae@easternct.edu) / 860-465-4345

## Important Dates

Tu 2/1: Seeing Gender Today presentations

Th 3/10: Seeing Gender Anew due

3/12-20: Spring Break! Choose a museum  
object for the Museum Intervention  
assignment

Tu 3/29: MI Description and Research  
Questions due

Th 4/7: MI Annotated Bibliography due

Tu 4/26: MI first drafts due

Th 4/28 MI Revision Plan due

Th 5/5: Final Reflection due

Tu 5/10: Final MI revision due; in-class  
“exhibit” and tour

This syllabus is subject to change. All  
updates will be posted on the course  
Blackboard site.

## SCHEDULE

### Preparing for Class

Completing assigned readings is essential to your successful participation in class discussion and completion of assignments. Complete readings and assignments before the class under which they are listed and bring copies of readings (print or digital) to class.

Readings are either available on Blackboard **[Bb]** or as online resources through the Smith Library catalog **[L]**. Several relevant books are also on reserve at Smith Library.

### Content Warning

Discussions of gender, sexuality, and the body can bring up sensitive and challenging issues. Content warnings in the syllabus mark readings or other course materials that explicitly discuss or represent violence or sexual assault. These topics may also come up in class discussions throughout the semester. Please don't hesitate to speak with Prof. Doyle if you have any concerns about your ability to participate in class discussions around sensitive topics.

## I. Foundations: Seeing Gender in Art

Week 1	Th	1/20	Welcome
Week 2	Tu	1/25	<p>Introducing Gender, Art, and Art History</p> <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Niall Richardson and Sadie Wearing, "Introduction: Gender and Representation," in <i>Gender in the Media</i> (London: Palgrave Macmillan, 2014), 1-13</li> <li>• <b>[Bb]</b> Paul N. Edwards, <i>How to Read a Book, v5.0</i> (University of Michigan School of Information, n.d.), 1-10</li> <li>• Bring a copy of next class's reading by Garb <b>[L]</b> to class</li> </ul> <p>Th 1/27 Attending to Gender: Renoir / Garb</p> <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Richard Shone, "Seated Female Nude, or After the Bathe, ca. 1895" in <i>The Janice H. Levin Collection of French Art</i> (New York: The Metropolitan Museum of Art, 2002), 55-59</li> <li>• <b>[L]</b> Tamar Garb, "Renoir and the Natural Woman," <i>Oxford Art Journal</i> 8:2 (1985): 3-15</li> </ul> <p><i>Consider: What are the different conclusions these authors draw about Renoir's work? Garb takes a feminist perspective. What questions does this allow her to ask? What does it allow her to see that Shone does not? No reading question due.</i></p>
Week 3	Tu	2/1	<p><b>Seeing Gender Today Lightning Presentations</b></p> <p>Submit Seeing Gender Today Short Paper and Presentation Slide by <b>midnight</b> before class</p>
<b>II. Gender and the Artist</b>			
	Th	2/3	<p>Linda Nochlin: Why Have There Been No Great Women Artists?</p> <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971), in <i>Women, Art, and Power and Other Essays</i> (New York: Icon Editions, 1988), 145-178</li> </ul>

Week 4	Tu	2/8	Artemisia Gentileschi / Garrard <i>Content warning: rape</i>
			<ul style="list-style-type: none"> <li>• <b>[Bb]</b> The Bible, Daniel 13, translated in Angela M. Kinney, ed., <i>The Vulgate Bible: Douay-Rheims Translation</i>, vol. 4 (Cambridge, MA: Harvard University Press, 2012), 1023-1031</li> <li>• <b>[Bb]</b> Mary D. Garrard, "Artemisia and Susanna," in <i>Feminism and Art History: Questioning the Litany</i>, ed. Norma Broude and Mary D. Garrard (Boulder, CO: Westview, 1982), 147-172</li> </ul>
	Th	2/10	Claude Cahun and Marcel Moore / Cole
			<ul style="list-style-type: none"> <li>• <b>[Bb]</b> Julie Cole, "Claude Cahun, Marcel Moore, and the Collaborative Construction of a Lesbian Subjectivity," in <i>Reclaiming Female Agency</i>, ed. Norma Broude and Mary D. Garrard (Berkeley: University of California Press, 2005), 343-361</li> </ul>
Week 5	Tu	2/15	Frida Kahlo / Helland
			<ul style="list-style-type: none"> <li>• <b>[L]</b> Janice Helland, "Aztec Imagery in Frida Kahlo's Paintings: Indigeneity and Political Commitment." <i>Women's Art Journal</i> 11:2 (1990): 8-13</li> </ul>
	Th	2/17	Judy Chicago / Jones
			<ul style="list-style-type: none"> <li>• <b>[Bb]</b> Amelia Jones, "The 'Sexual Politics' of <i>The Dinner Party</i>: A Critical Context," in <i>Reclaiming Female Agency</i>, ed. Norma Broude and Mary D. Garrard (Berkeley: U. of California Press, 2005), 409-434</li> </ul>
<b>III. Gender and the Gaze</b>			
Week 6	Tu	2/22	John Berger: Ways of Seeing
			<ul style="list-style-type: none"> <li>• <b>[Bb]</b> John Berger, <i>Ways of Seeing</i> (London: BBC, 1977), 35-64</li> </ul>
	Th	2/24	Laura Mulvey: Visual Pleasure and Narrative Cinema
			<ul style="list-style-type: none"> <li>• <b>Watch:</b> "Laura Mulvey-Visual Pleasure and Narrative Cinema examples," <i>YouTube</i>, uploaded June 26, 2012, <a href="https://www.youtube.com/watch?v=QUcvlJmCVcl">https://www.youtube.com/watch?v=QUcvlJmCVcl</a></li> <li>• <b>[Bb]</b> Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975), republished in <i>Visual and Other Pleasures</i> (Bloomington: Indiana University Press, 1989), 14-26</li> <li>• <b>[Bb]</b> Mulvey Study Guide</li> </ul>
Week 7	Tu	3/1	Medieval Mirrors / Smith
			<ul style="list-style-type: none"> <li>• <b>[Bb]</b> Susan L. Smith, "The Gothic Mirror and the Female Gaze," in <i>Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe</i>, ed. Jane Louise Carroll and Alison G. Stewart (Burlington, VT: Ashgate, 2003), 73-93.</li> </ul>
	Th	3/3	bell hooks: The Oppositional Gaze
			<ul style="list-style-type: none"> <li>• <b>[Bb]</b> bell hooks, "The Oppositional Gaze," in <i>Black Looks: Race and Representation</i> (Boston: South End Press, 1992), 115-132</li> <li>• <b>Watch:</b> The Carters, APESHIT, 2018, <a href="https://www.youtube.com/watch?v=kbMqWXnpXcA">https://www.youtube.com/watch?v=kbMqWXnpXcA</a></li> </ul>

Week 8	Tu	3/8	Paul Gauguin / Solomon-Godeau / Kehinde Wiley <ul style="list-style-type: none"> <li>• Ben Pollitt, “Paul Gauguin, <i>Spirit of the Dead Watching</i>,” in <i>Smarthistory</i>, August 9, 2015, <a href="https://smarthistory.org/gauguin-spirit-of-the-dead-watching/">https://smarthistory.org/gauguin-spirit-of-the-dead-watching/</a></li> <li>• <b>[Bb]</b> Abigail Solomon-Godeau, “Going Native” (1989), in <i>The Expanding Discourse: Feminism and Art History</i>, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 310–329</li> <li>• Naomi Rea, “Artist Kehinde Wiley’s Latest Paintings Are a Progressive Riposte to Paul Gauguin’s Primitivist Portraits of Tahitians,” in <i>artnet news</i>, May 15, 2019, <a href="https://news.artnet.com/art-world/kehinde-wiley-tahiti-gauguin-1546054">https://news.artnet.com/art-world/kehinde-wiley-tahiti-gauguin-1546054</a></li> <li>• Galerie Templon, “Tahiti - Kehinde Wiley,” YouTube, May 23, 2019, <a href="https://www.youtube.com/watch?v=bCNutec7Ffw">https://www.youtube.com/watch?v=bCNutec7Ffw</a></li> </ul>
	Th	3/10	Discussing Museum Intervention Assignment <b>Seeing Gender Anew due</b> <b>Midterm Reflection due</b>
Week 9	Tu	3/15	<i>Spring Break</i>
	Th	3/17	<b>MI Object / Wall Label Photo due Sun 3/20</b>
Week 10	Tu	3/22	Queering the Male Gaze / Weinberg <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Jonathan Weinberg, <i>Male Desire: The Homoerotic in American Art</i> (New York: Harry N. Abrams, 2004), 7-33</li> </ul>
	Th	3/24	<b>Research Workshop</b> —Meet in Library 263 <b>MI Description and Research Questions due</b>
<b>IV. Gender in Context</b>			
Week 11	Tu	3/29	Hatshepsut / Diamond <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Kelly-Anne Diamond, “Hatshepsut: Transcending Gender in Ancient Egypt,” <i>Gender &amp; History</i> 32, no. 1 (2020): 168-188</li> </ul>
	Th	3/31	The Virgin Mary / Miles <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Margaret Miles, “The Virgin’s One Bare Breast: Nudity, Gender, and Religious Meaning in Tuscan Early Renaissance Cultures” (1986), in <i>The Expanding Discourse</i>, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 27-38</li> </ul>
Week 12	Tu	4/5	Peter Paul Rubens / Carroll <i>Content warning: rape</i> <ul style="list-style-type: none"> <li>• <b>[L]</b> Margaret Carroll, “The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence,” <i>Representations</i> 25 (1989): 3-30</li> </ul>
	Th	4/7	<b>MI: Annotated Bibliography due</b>
Week 13	Tu	4/12	Marie Benoist / Smalls <ul style="list-style-type: none"> <li>• <i>Background:</i> Esi Edugyan, “What should we do about paintings with racist titles?” <i>The Art Newspaper</i>, January 11, 2022,</li> </ul>

			<a href="https://www.theartnewspaper.com/2022/01/11/what-should-we-do-about-paintings-with-racist-titles">https://www.theartnewspaper.com/2022/01/11/what-should-we-do-about-paintings-with-racist-titles</a>
			<ul style="list-style-type: none"> <li>• <b>[L]</b> James Smalls, "Slavery is a Woman: 'Race,' Gender, and Visuality in Marie Benoist's <i>Portrait d'une négresse</i> (1800)," <i>Nineteenth-Century Art Worldwide</i> 3:1 (Spring 2004), <a href="https://19thc-artworldwide.org/spring04/70-spring04/spring04article/286-slavery-is-a-woman-race-gender-and-visuality-in-marie-benoists-portrait-dune-negresse-1800">https://19thc-artworldwide.org/spring04/70-spring04/spring04article/286-slavery-is-a-woman-race-gender-and-visuality-in-marie-benoists-portrait-dune-negresse-1800</a></li> </ul>
	Th	4/14	No class: Time for drop-in conferences with Prof. Doyle and independent work
Week 14	Tu	4/19	Orientalism / Nochlin <ul style="list-style-type: none"> <li>• <b>[Bb]</b> Linda Nochlin, "The Imaginary Orient," in <i>The Politics of Vision: Essays on Nineteenth-Century Art and Society</i> (New York: Harper &amp; Row, 1989), 33-59</li> </ul>
	Th	4/21	The Black Female Nude / Farrington <i>Content warning: references to rape</i> <ul style="list-style-type: none"> <li>• <b>[L]</b> Lisa E. Farrington, "Reinventing Herself: The Black Female Nude," <i>Woman's Art Journal</i> 24:2 (Autumn 2003 – Winter 2004): 15-23</li> </ul>
	F	4/22	CREATE Student Conference <ul style="list-style-type: none"> <li>• <i>Extra credit:</i> Watch at least one talk and write a TQEx3 to take the place of a reading response</li> </ul>
Week 15	Tu	4/26	<b>MI Wall Label &amp; Blog Post Drafts due</b> Bring 3 copies of each to class for <b>Peer Review</b>
	Th	4/28	Ana Mendieta / Rodríguez <ul style="list-style-type: none"> <li>• <b>[L]</b> Xuxa Rodríguez, "Listening to Ana Mendieta," <i>Archives of American Art Journal</i> 60:2 (Fall 2021): 46-61</li> </ul> <b>MI Revision Plan due</b>
Week 16	Tu	5/3	Yoko Ono / Rhee <i>Content warning: threats of violence against women in videos</i> <ul style="list-style-type: none"> <li>• <b>[L]</b> Jieun Rhee, "Performing the Other: Yoko Ono's <i>Cut Piece</i>," <i>Art History</i> 28:1 (February 2005): 96-118</li> <li>• <b>Watch:</b> Videos of feminist performance art of the 1960s and 70s on Blackboard</li> </ul>
	Th	5/5	No class: Time for drop-in conferences with Prof. Doyle and independent work <b>Final Reflection due</b>
Exam Period	Tu	5/10 2-4 pm	<b>MI Final Wall Label and Blog Post due</b> <i>In lieu of a final exam, we will meet to exhibit and tour class Museum Interventions. Print a copy of your image and your wall label to display on the classroom wall. (Color printing</i>



is available in the FAIC Digital Resource Lab.) Be prepared to give a short explanation of your intervention (2 minutes).

The exhibit will go on display outside FAIC 305 next Fall. Invite your friends and family to see it!

## ASSIGNMENTS AND ASSESSMENT

<b>Course Requirements and Assignments</b>	<b>% of Final Grade</b>
Student Engagement	35%
<i>Class participation</i>	25%
<i>Reflection portfolios</i>	10%
Course Knowledge	30%
<i>Seeing Gender Today</i>	5%
<i>Response: Nochlin, Mulvey, or hooks</i>	10%
<i>Reading responses</i>	15%
Museum Intervention	35%
<i>Description and Research Questions</i>	10%
<i>Annotated Bibliography</i>	5%
<i>Draft, Peer Review, &amp; Revision Plan</i>	5%
<i>Revised Label and Blog Post</i>	15%

Grades will be calculated as percentages, then converted to letter grades. Percentages are equivalent to letter grades according to the following scale:

A	94-100	B+	87-89	C+	77-79	D+	67-69	F	0-59
A-	90-93	B	84-86	C	74-76	D	64-66		
		B-	80-83	C-	70-73	D-	60-63		

## Student Engagement

### *Class Participation*

Participation can take many forms: asking questions, answering questions, and contributing to class discussions and small group activities. More than just being present in the classroom, it means engaging with the material and ideas of the course.

Your ability to participate in this course depends on your careful attention to the assigned reading. Bring a copy of each reading and/or detailed notes to class. Be prepared to discuss each reading in detail in class.

*Rationale:* The beauty of taking a class (rather than, say, just reading a book) is that you become part of a learning community. Sharing your ideas and interpretations—and encountering those of your classmates—is a crucial part of intellectual growth.

*Grading:* Every contribution you make in class, of whatever kind, of whatever quality, counts towards your participation grade. Missed classes do not count against this grade. Participation grades will not be entered daily, but rather assessed holistically for midterm and final grades.

### *Midterm and Final Reflections*

Before midterms and at the end of the semester, I will ask you to reflect on some questions related to the course and to compile a portfolio of work demonstrating your engagement with the course. Your portfolio should comprise four examples of work you've completed for the course that I haven't otherwise seen—for example, reading notes, class notes, notes or drawings from a museum visit, presentation preparation, paper outlines, etc.—scanned as a PDF document. Reflection questions will be shared as a worksheet on Blackboard.

*Rationale:* Decades of research into how people learn have emphasized the importance of reflection and metacognition (being aware of your thinking) in student success.<sup>1</sup> Reflection Portfolios create opportunities for reflection and metacognition, which improve learning. They're also a chance for you to tell me what you're learning and what you've found most meaningful in the course. This gives me a good sense of how students are responding to the course and helps me make decisions about it for the future.

*Grading:* Reflection portfolios will be graded on a check scale, with points for completeness and depth of reflections. Because timing is key to reflection, extremely late portfolios will not be accepted. If you miss turning in one portfolio, I will apply half of your grade from the other to it.

## Course Knowledge

### *Reading Responses: Discussion Questions and TQEs*

Class readings form the basis for our shared investigation into gender and art. We will start many classes with time to reflect on the assigned reading and to write and submit discussion questions and TQEs.

- *Discussion Question:* Submit a discussion question related to the day's reading. A good discussion question is specific (addressing a particular idea, text, or work of art), but open-ended, prompting critical thought, and/or open to debate. Consider preparing your discussion question part of each homework assignment. You should come to class with notes and ideas, if not a fully drafted question.

### How to Ace this Course

- Know the course schedule
- Read messages on Blackboard and ECSU email
- Complete all work before class
- Ask questions and share ideas in class, and don't be afraid to state the obvious
- Visit the Writing Center to earn extra credit on papers
- Don't plagiarize—always cite words or ideas belonging to someone else
- Come to office hours to talk about upcoming assignments or to go over grades

<sup>1</sup> Saundra Yancy McGuire, *Teach Students How to Learn* (Sterling, VA: Stylus, 2015), especially 15-29.

- *TQE*: In addition to your discussion question, submit at least one further thought, question, or epiphany (TQE) in response to the reading. What did the reading make you think about or realize? What do you still wonder about? What clarification do you need?

Together, discussion questions and TQEs will form the basis for our class discussions.

*How to prepare:* You may find it helpful to write a short summary of a text after you read it. I also encourage you to jot down thoughts, questions, and epiphanies as you read, and to bring those notes to class. We will talk more in class about strategies for reading some of the more complex texts assigned.

*If you are late or absent:* You can submit your Question/TQE by email within a week of the missed class. I will not accept responses after one week, and I will not accept more than four late responses within a semester except in extenuating circumstances.

*Rationale:* Discussion questions and TQEs allow for two different types of reading responses. TQEs are open-ended responses, and a place to ask questions about readings (without even having to raise your hand). Student-submitted discussion questions put you in control of class discussion, and let you bring forward the questions and issues you find most interesting or important.

*Grading:* Discussion Questions and TQEs are graded on a check scale, with points given for reading comprehensions and depth of thought.

*Seeing Gender Today* — *presentation slide and short paper due at midnight before class on Tu 2/1*

Choose one important or meaningful image from visual culture that you feel reflects an understanding of gender today. Your image could be a work of art, or it could be any other kind of image—a still image from a movie, music video, or video game; an advertisement; an image from a newspaper or magazine; a page from a comic book or graphic novel; a picture from Instagram or other social media; a meme; or anything else you can imagine. You can choose to discuss an image that reflects a popular or pervasive idea about gender, or you can choose one that reflects a more personal definition—it's up to you.

Write a short paper (1-2 pages) in which you identify and describe the image you have chosen and consider the following questions:

- What ideas about gender does it reflect?
- How does it communicate these ideas?

Summarize your paper in a brief presentation (2 minutes) in class.

See Blackboard for submission information.

*Rationale:* This assignment asks you to think about how ideas about gender are encoded in the visual culture around you. Although we'll be looking at many images from the past, our study is also directly relevant to the present.

### Deadlines and Late Work

Deadlines are carefully assigned to ensure that the work of the course does not build to an overwhelming amount by the end of the semester, for student and instructor.

The assignments you turn in don't need to be perfect. They should reflect the best work that you could accomplish within the time given.

Sometimes, though, life gets in the way. If you are unable to complete your work on an assignment by the given deadline, you have a two-day grace period in which you can either finish the assignment or meet with me to discuss your work so far. After two days, we must meet.

Why do I require that we meet? Because I've had a lifetime of thinking my way through overdue deadlines! I can help.

### Citing Your Sources

If you repeat the words, ideas, or information of another author or source in your written work, you **must** cite your source. Failure to indicate the source of another's words, ideas, or information is **plagiarism**, a form of academic misconduct (see below).

If you cite any sources, your citations should appear in footnotes. The standard citation format in art history is the Chicago Manual of Style Notes and Bibliography system. A guide to making citations and footnotes is on Blackboard. For more information on when and how to cite sources, talk with me or with a librarian.



*Grading:* See Blackboard for the assignment rubric.

*Seeing Gender Anew* — 2 pages, due Th 3/10

Return to the image you presented at the beginning of the semester (*Seeing Gender Today*) and reconsider it in the light of the scholarship we have read about women, gender, and art. Write an interpretation (or re-interpretation) of your modern image calling on ideas or information from at least two class readings, at least one of which should be one of our key theoretical texts (Nochlin, Mulvey, or hooks).

*Rationale:* The frameworks laid out by these three authors, Nochlin, Mulvey, and hooks, underlie much of the feminist art history we will read, and apply broadly to the independent research you will do later in the class. In applying these and other scholarly essays to understanding present-day visual culture, you will grapple with their important concepts and confront their relevance outside the classroom.

*Grading:* See Blackboard for the assignment rubric.

### **Museum Intervention**

Before the beginnings of feminist art history in the 1970s, issues of gender were widely ignored in art history. It's the task of the museum to make art history relevant and accessible to the wider public. However, museums often still fall short on issues of gender: women artists are under-represented in most collections, and interpretation often reinforces outdated ideas about gender and art. This assignment aims to correct the situation.

In the course of this assignment, you will study, research, and ultimately re-write the gallery label for a work of art you have seen on display. Choose a work of art for which the museum text does not discuss gender. Take on the role of museum or exhibit curator to write a new label highlighting issues of gender for the museum-going public. To go along with the label, you will also write a post for your museum's blog explaining in greater detail your rationale for the change, the research you did, and how you decided what to include and what to leave out.

During Exam Period, we will gather to exhibit the works (in reproduction) and their new labels in our classroom.

*Rationale:* This assignment gives students interested in a museum career a professional experience, and it gives everyone insight into how museums produce knowledge for the public. It also illustrates a real-world application for the class material.

*Grading:* See Blackboard for individual assignment rubrics.

*Photo of Object and Wall Label* — due Sun 3/20

Visit an art museum (in person or virtually) and select a work of art for your project by the end of Spring Break. Submit photos, screenshots, or links to the work of art and its wall label. See Blackboard for more details.

*Description and Research Questions* — 2 pages, due Tu 3/29

As an exercise in observing and gathering visual evidence, write a detailed description of your chosen work of art. What ideas about gender does it seem to communicate? What questions has your study of the work raised? At the end of your description, write three research questions you will need to answer in order to write your catalog entry and wall label.

*Writing a good description:* Your description should address not just what a work of art represents

### **Extra Credit for Revision**

Writing is a process, not an event. I strongly encourage you to revise papers before you turn them in. If you use the Writing Center (see below) to revise a paper, **I will give you extra credit.**

To earn this extra credit, you must submit:

1. a copy of your draft or notes with a stamp from the Writing Center
2. a 1-paragraph description of how you improved your paper following the consultation

Submit these additional documents with the final version of your paper by the due date.

Papers turned in late are not eligible for extra credit.

(content), but how it is represented (form or style). Your paper should draw primarily on your original observations of the work, supported by the information provided by the museum in the gallery and online. You must cite the information you take from the museum or its website. No further research is necessary at this stage. This is a moment to gather evidence from the work of art and to ask research questions; we will discuss in class ways to answer them.

*Annotated Bibliography — at least 5 sources, due Th 4/7*

A *bibliography* is a list of textual sources (not works of art) relevant to a research project. Compile a list of at least 5 scholarly sources that will help you to answer your three research questions. (Write your three research questions at the top of your bibliography.) All five sources must be from peer-reviewed, scholarly publications, but one may be from an appropriate reference work or online resource (suggestions on Blackboard). Two of the sources may be readings assigned for the class. List each source in the bibliography according to the Chicago Manual of Style (see Blackboard). *Annotate* each source with bullet points that briefly explain how it helps you answer one or more of your research questions.

*Draft of Wall Label (125 words) and Blog Post (2-3 pages) — 2-3 pages, due Tu 4/26*

Use the ideas from your description and your research to write a new wall label for your work of art that help museum visitors understand the gender issues in the work. You must do this in no more than 125 words, so make every one count! Submit your label text on a PowerPoint slide alongside an image of your work of art.

Along with your wall label, draft a post for the imaginary museum blog explaining your rationale for making the change, the research you did, and the choices you made in rewriting the label. Write this blog as a curator writing for a public interested in art, history, and the workings of the museum.

*Citing sources:* Wall labels do not usually cite sources, but if there is one scholar who has done a significant amount to transform our thinking on an artist or a work, it may be appropriate to name them in the label. Museum blogs often do often cite their sources, showcasing the research involved in curatorial work and pointing interested readers to further resources. In your discussion of your research and your decisions in your blog post, you should cite your sources as fully as you would in any academic paper. Use footnotes and the Chicago Manual of Style–Notes and Bibliography format (see Blackboard).

*Peer Review — in class, Tu 4/26*

In class, work in small groups to provide constructive feedback on your classmates' labels. Your grade will be based on the substantiveness of feedback you provide.

*Revision Plan — 1 paragraph, due Th 4/28*

Consider the feedback you received from your peer reviewers and your review of your own work. How do you plan to address your reviewers' comments in your revision? What other changes do you want to make?

*Final Wall Label (125 words) and Blog Post (2-3 pages) — due Tu 5/10 at 2 pm*

Revise your wall label and blog post based on feedback about your first drafts. Submit your final label and blog post here. In addition, print your label slide (with image, identifying information, and label text). In lieu of a final exam, we will exhibit the works with their new labels in FAIC 305 at 2pm. Be prepared to say a few words about the choices you made in writing your new label.

## COURSE RESOURCES

### *Blackboard*

In this course, you will use the course Blackboard page to receive announcements, access readings, and turn in assignments. Updates to the syllabus and other course documents will also be posted on Blackboard. Access Blackboard via the link in the “Current Students” are of the ECSU website. Please make a habit of checking the site after each class for up-to-date information regarding readings and other assignments.

### *Course Reserves at J. Eugene Smith Library*

I have placed books relevant to this course – including books about gender in art history and resources for studying and writing about art history – on reserve for this course at Smith Library. To browse reserves, search the course number or the professor’s name in the “Library Course Reserves” section of the library catalog. To check out reserves, ask for the resource you want at the circulation desk.

### **About Your Professor**

You can call me Professor Doyle, Dr. Doyle, or Maeve. (Just please don’t call me Miss/Mrs./Ms. Doyle.) My pronouns are she/her or they/them.

Email is the best way to reach me. I try to answer within a day, except on weekends.

During office hours, my door is open to anyone. I’m also available at other times during the week; email to set up an appointment if office hours don’t work for you.

I love art history memes. Send me the best ones you find or, better yet, make.

## COURSE POLICIES

### **Attendance and Missed Classes**

While regular attendance is a crucial component of student success in this course, there is no attendance requirement, and attendance will not directly affect your final grade as long as you make up any missed work. If you are sick, I want you to stay home, get better, and not share your germs. If you have to miss class for any reason, please send me an email either before or after class to let me know. You can make up class by submitting a reading response by email—see the section on Reading Responses above.

### **Covid-19 Safety**

In accordance with Eastern’s campus protocols, please wear a well-fitting mask at all times in the FAIC, except when eating or drinking in a designated area (in FAIC, this is on the 1<sup>st</sup> floor across from the elevator). To best protect yourself and your community, I encourage you to wear an N95, KN95, or KF94 respirator, which can be purchased in many hardware stores or online here: <https://www.projectn95.org/>. If you have a mask emergency, surgical masks are available in department offices on the 2<sup>nd</sup> and 3<sup>rd</sup> floor.

As campus protocols may change during the semester, look for up-to-date information here: <https://www.easternct.edu/back-on-campus/index.html>.

### **Assignments**

#### *Formatting Papers*

Please format papers with a 12-point size, readable font (such as Times New Roman), 1” margins, double-spaced and with page numbers. Your name and the paper title should appear on the first page (a separate title page is not necessary). Cite your sources in footnotes and in a bibliography at the end of the paper. Illustrate any works of art you discuss at the end of the paper, identified by title, date, artist (if known), and source of image (publication or URL). Please do not copy or type papers into the “Write Submission” box on Blackboard. Instead, upload them in .docx or .pdf format.

#### *Preparing Slide Presentations*

In a presentation, part of your grade is based on the quality of your slides. In an art history presentation, your images are your main evidence, so there should be images on every slide. Choose high-resolution

images that don't look pixelated when viewed full screen. Use text sparingly—don't fill up your slides with bullet points. Please submit your slide presentations on Blackboard as PowerPoint (.pptx) or PDF files (do not submit a Google Slides link).

#### *Submitting Assignments*

All assignments are to be submitted on Blackboard, unless otherwise indicated.

### **Email & Blackboard Communications**

Communications sent via ECSU email and Blackboard constitute official course communications. You are responsible for any information conveyed to you by any of these means. If you think you may not be receiving course communications, or if you think I may not be receiving your messages, please let me know right away.

### **UNIVERSITY & DEPARTMENT POLICIES**

#### *Academic Misconduct Statement*

Students should read and understand Eastern's Academic Misconduct Policy, which can be found in the Eastern Student Handbook or by navigating to this website:

[www.easternct.edu/academicmisconduct/](http://www.easternct.edu/academicmisconduct/). Students are expected to take personal responsibility for their intellectual work and to respect and acknowledge the ideas of others. Academic honesty means doing one's own work and giving proper credit to others whose work and thought are drawn upon. It is the responsibility of each student to become familiar with what constitutes academic dishonesty and plagiarism, and to avoid all forms of cheating and plagiarism. Students may not engage in any form of academic misconduct, and are responsible for learning how to present the ideas of others in their own work, and avoid all other forms of academic misconduct. For current documentation practices, consult the instructor or a style manual. All violations will be handled under the procedures established in the Academic Misconduct Policy.

#### *Department of Art & Art History Policy on Returning Artwork and Other Assignments*

Assignments will be returned during scheduled class time, instructor's office hours, or by special arrangement with the instructor. The instructor will hold assignments for six weeks following the end of class. Assignments not picked up during this period will become property of the university and may be discarded.

### **University Resources**

#### *Academic Services Center*

Students are encouraged to use the support offered by the Academic Services Center (ASC) located on the ground floor of the Library. Advising Services and tutoring in math, writing, and other subjects. The ASC also offers assistance in study techniques, time management and understanding learning styles. For further information call 860-465-4310 or check the ASC website at <http://www.easternct.edu/asc/>.

#### *Assistance at the Writing Center*

The Eastern Writing Center, located in the ASC and staffed by trained peer tutors, is available to help all students with their writing. The Writing Center supports the liberal-arts mission of Eastern by helping students with their writing from any class, at any stage, from brainstorming and drafting to revision to proofreading and editing. We help students do their own work, and do it more comfortably and confidently. Any student can and should use the Writing Center. The process of talking with readers about writing and getting feedback on student writing is something all writers do and can benefit from. Students can either drop into the Center or make an appointment by following the instructions on the Center's website: <https://www.easternct.edu/writing-center/index.html>. It's a good idea for students to bring copies of any assignment sheets to the Writing Center, so tutors know what is expected of the assignment.

*Accommodations for Students with Disabilities*

Eastern Connecticut State University is committed to following the requirements of the Americans with Disabilities Act (ADA) of 1990, the ADA Amendment Act of 2008, and Section 504 of the Rehabilitation Act of 1973, as amended in 1998. If you are a student with a disability (or think you might have a disability) and require accommodations or assistance evacuating a building in the case of an emergency, please contact the Office of AccessAbility Services (OAS) at 860-465-0189 to discuss your request further. Please note that accommodations are not retroactive and must be communicated through a Letter of Accommodation, which is drafted by the OAS.

*Mental Health*

It's difficult to learn when you are in emotional distress. If stress, anxiety, depression, or other emotional distress are getting in the way, talking with someone at Counseling and Psychological Services (CAPS) may help. CAPS services are free for Eastern students, and there is no limit on the number of sessions you can have with a counsellor. To set up a time to meet with a counsellor, drop by the CAPS office at 182 High Street or call 860-465-0181. If you're not sure how to get there, or if you're not comfortable going alone, come by my office and, if I'm in, I will be happy to walk over with you.

*Basic Needs Security*

Any student who is facing challenges (i.e., securing food/housing, mental health), and believes this may affect their performance in the course, is urged to contact the Michelle Delaney, the Dean of Students, at 860-465-5244 for support. Furthermore, please notify the professor, if you are comfortable doing so. This will enable her to provide any resources that she may possess.

**What resources are here if I am having trouble?**

College is hard. Don't pass up an opportunity to get all the support you need to succeed.

- If you are having trouble affording groceries or getting enough **food**, visit the on-campus food bank, *Shawn's Cupboard*, in Knight House Multi-Faith Center (2 Windham St Ext)  
<https://www.easternct.edu/campus-ministry/interfaith-campus-ministry.html>
- If you are experiencing stress, anxiety, depression, or other **mental distress**, visit *Counseling and Psychological Services (CAPS)* at 182 High Street, or call 860-465-0181  
<https://www.easternct.edu/counseling-services/index.html>
- If a **disability or illness** (physical or mental) is affecting your ability to learn and meet course requirements, visit the *Office of AccessAbility Services (OAS)* in Wood Support Services Center, 2<sup>nd</sup> floor, or email [accessability@easternct.edu](mailto:accessability@easternct.edu)  
<https://www.easternct.edu/accessability/index.html>
- If you feel **unsafe** on campus, or if you're worried about the safety of another student, contact the Dean of Students with a "Tell Somebody Report" at  
<http://www.easternct.edu/studentaffairs/tell-somebody/>
- If you want to improve your **writing** or your study skills, visit the *Academic Services Center* (which houses the *Writing Center*) in the Library, 1<sup>st</sup> floor (all online for Spring 2021)  
<https://www.easternct.edu/writing-center/index.html>

If you are struggling with any of the above or any other issues, you can also talk to me. Drop by my office or email any time.