

ARHI 0132 - HISTORY OF WOMEN IN ART

Catalog Description

Formerly known as ART 1E

Hours: 54 lecture

Description: Surveys women in the arts of western civilization both as art subjects and artists. Includes introduction of critical approaches to gender, class, race, sexuality, and identity as they influence art production and representation in various cultures and time periods. (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Analyze representations of men and women in terms of the communication of knowledge, beliefs, and gender ideologies of various historical periods.
- CSLO #2: Critique visual images using critical theory and terminology provided by feminism and Queer Theory.
- CSLO #3: Demonstrate visual literacy by analyzing artworks in written and verbal form using proper terminology.
- CSLO #4: Identify and differentiate between the limitations faced by women pursuing art careers in various historical periods.
- CSLO #5: Identify and investigate significant women artists and their artworks.

Effective Term

Fall 2018

Course Type

Credit - Degree-applicable

Contact Hours

54

Outside of Class Hours

108

Total Student Learning Hours

162

Course Objectives

Through class assignments, oral discussions, and presentations:

1. Understand how the feminist methodology is used in art history and how it can be applied to artworks and research.
2. Discuss contributions of notable women artists.
3. Identify, examine, and assess the specific rights and restrictions patriarchy placed on women during various cultures and historical periods and how they impact women's ability to be artists.
4. Explain the difference between sex and gender, and be able to analyze how gender is visualized in art using conventions of representation.
5. Critically analyze a work of art for gender ideologies specific to the historical and cultural contexts of the image.
6. Identify, examine, and assess which institutions controlled art production and training in various periods and cultures, and how each specifically served to limit or help women seeking art careers.

7. Identify, examine, and assess how gender roles limited women's access to art careers during various specific time periods and cultures, and what specific circumstances allowed a woman artist to find success.
8. Compare and contrast the artworks, biographies, careers, training, situation, and restrictions faced by notable women artists.

General Education Information

- Approved College Associate Degree GE Applicability
 - AA/AS - Fine Arts
 - AA/AS - Multicultural Studies
 - AA/AS - Social Sciences
- CSU GE Applicability (Recommended-requires CSU approval)
 - CSUGE - C1 Arts
 - CSUGE - D Social Sciences
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)
 - IGETC - 3A Arts
 - IGETC - 4 Soc./Behav Sciences

Articulation Information

- CSU Transferable
- UC Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: A discussion could consist of discussing the situation of women artists in traditional China. After reading a short excerpt from Marsha Weidner's Views from Jade Terrace, they could discuss how the situation compared to women in Europe at the same time.
- Essay Examinations
 - Example: In order to assess CSLO 4, the student will be asked to write an essay comparing the art careers of two women artists, such as Properzia d'Rossi and Mary Cassatt, in terms of the limitations they faced in terms of institutions and gender ideologies. Rubric Grading.
- Objective Examinations
 - Example: An objective examination could consist of a multiple choice test where the student is asked to identify famous women artists and their artworks, fulfilling CSLO #5. Example Question: Who painted the painting on the screen? A. Artemisia Gentileschi, B. Lavinia Fontana, C. Sofonisba Anguissola, or D. Properzia d'Rossi
- Projects
 - Example: A project could consist of creating a poster about an assigned woman artist, having it include a sample artwork, a quote from the artist, an image of the artist, and a brief analysis of the barriers she faced. (CSLO #2, 3, 4, and 5). Rubric Grading.
- Reports
 - Example: Attend a lecture or presentation on campus (from Love Your Body Week, Crocker Art Museum panel, or other various community events) and write up a short paper describing the event, the information covered, and an analysis of how the information fits within the class. Additionally, they can make a short synopsis to the rest of the class. Rubric Grading

Repeatable

No

Methods of Instruction

- Lecture/Discussion
- Distance Learning

Lecture:

1. Instructor presents A. Visually oriented lectures, such as PowerPoint presentations, about artworks and their historical contexts. For example, a lecture on the rise of the New Woman between the two world wars and artistic circles in Paris, and representation of these New Women in art. Students will build their ability to use Feminist and Queer Theory to analyze images (CSLO 2), analyze works of art in terms of how it communicates knowledge and who is communicating (CSLO 1), identify significant women artists and their artworks such as Romaine Brooks (CSLO 5), and identify the limits faced by women in the time period in comparison to earlier time periods (CSLO 4).

Distance Learning

1. The instructor also creates B. Class and small group discussions (online and on ground) such as:
2. Compare and contrast the gender ideologies represented in art in Ancient Greece to those of Ancient Egypt. What conventions of representation are similar and which are different and why?
3. Analyze a primary document relating to social and cultural context of art making (artistic biography, historical art criticism) For example: Read Linda Nochlin's article 'Why Have There Been No Great Women Artists?' In a response of no fewer than 400 words, address the following questions:
4. How does she answer the question 'Why Have There Been No Great Woman Artists?' (Have there been? Why or why not?)
5. Why is this a powerful question to ask?
6. What is Nochlin's major claim?
7. What is the implication of the statement, "We tend to accept whatever is as natural," to our study of art history and feminism?
8. Work together to analyze contemporary advertisements for conventions of representation and gender ideologies. In these types of activities, students will actively apply their knowledge and skills to new situations, engaging with visual literacy and analysis skills, including CSLO 3 (Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements) as well as the before mentioned CSLOs 1, 2, 4, and 5

Typical Out of Class Assignments

Reading Assignments

1. Students will read Linda Nochlin's "Why Have There Been No Great Women Artists?" and discuss in groups why that is a powerful question to ask and how it influences our study of Women in Art. 2. After reading a lecture about the male gaze and gender ideals, the student will track down an advertisement that they feel represents contemporary gender ideals. Posting the image to their student blog, they will analyze the advertisement for ideals and any sense of the male gaze.

Writing, Problem Solving or Performance

1. Students will do a library scavenger hunt to learn how to access, find and critically interpret information in print, from the library databases and from the Internet. 2. Students will develop a work project using PowerPoint or creating a web or a simple Word Document. The project will include text and images of a specific topic assigned by the instructor.

Other (Term projects, research papers, portfolios, etc.)

1. Students will participate in bi-weekly discussion about the material covered in the course. 2. Students will critique group projects. 3. Students will present one artist and/or period to the class. In the case of an online course, the students will use visual aids (PowerPoint, Create a Web page or incorporate images and text into a Word Document).

Required Materials

- Women, Art, and Society
 - Author: Whitney Chadwick
 - Publisher: Thames & Hudson
 - Publication Date: 2012
 - Text Edition: 5th
 - Classic Textbook?:
 - OER Link:
 - OER:
- Women Artists: An Illustrated History
 - Author: Nancy Heller
 - Publisher: Abbeville Press
 - Publication Date: 2003
 - Text Edition: 4th
 - Classic Textbook?:
 - OER Link:
 - OER:
- Women Artists in History: From Antiquity to the Present
 - Author: Wendy Slatkin
 - Publisher: Prentice-Hall
 - Publication Date: 2008
 - Text Edition: 5th
 - Classic Textbook?:
 - OER Link:
 - OER:
- Women Making Art
 - Author: Marsha Meskimmon
 - Publisher: Routledge
 - Publication Date: 2003
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Art and Feminism
 - Author: Helena Reckitt
 - Publisher: Phaidon Press
 - Publication Date: 2012
 - Text Edition: Abr Rev Up edition

- Classic Textbook?:
- OER Link:
- OER:

Other materials and-or supplies required of students that contribute to the cost of the course.

Book 6: Hilary Robinson Feminism Art Theory: An Anthology 1968 - 2014
Wiley-Blackwell 2015 2nd Edition