Course Title: Art and Gender
Course Number: AAD 252
Credit: 4 credits
Grading Options: Graded for Majors; Optional for all other students

Instructor Contact Information
Elizabeth Hoffman, Ph.D.
E-mail: ehoffman@uoregon.edu

Course Description
This course addresses socio-cultural factors influencing roles of women and men in arts, culture, and society. We will examine underlying social structures that affect how we have defined and do define art and artists. We will consider how gender is relevant to the creation and appreciation of art. We will discuss gender as a vehicle for the understanding of visual culture and explore issues associated with art, gender, and society. This class is listed as fulfilling the general education multicultural requirement in Arts and Letters: Identity, Pluralism, and Tolerance and leads into the Arts Management Minor.

Multicultural Requirement
The purpose of the multicultural requirement is to introduce students to the richness of human diversity and to the opportunities and challenges of life in a multicultural society. Bachelor's degree candidates must complete one course in two of the following categories: A: American Cultures; B: Identity, Pluralism, and Tolerance; C: International Cultures. A minimum of 6 credits in approved courses must be earned.

Category B: Identity, Pluralism, and Tolerance
The goal is to gain scholarly insight into the construction of collective identities, the emergence of representative voices from varying social and cultural standpoints, and the effects of prejudice, intolerance, and discrimination. The identities at issue may include ethnicities as in Category A, as well as classes, genders, religions, sexual orientations, or other groups whose experiences contribute to cultural pluralism. This category includes courses that analyze the general principles underlying tolerance, or the lack of it.

Technical Support Coordinator (for technical problems with using Blackboard):
Skip McFarlane
skipmcf@uoregon.edu or disted@uoregon.edu

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

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

Themes, Issues, and Discussion:
Since one of the objectives for this class is for students to develop their own critical perspective of art and gender, weekly themes will be presented that pose questions, issues, and controversy. Exploring these themes through reading, writing, and discussion is the goal, not evaluating them to find "correct" answers.
Week 1  Language, Image, and Context

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

Week 2  Accessibility, Marginalization, and Belonging

The information we have access to and the limitations we incur shape who we are as individuals. Throughout history, men and women have been given different roles to play and expectations to achieve. These concepts are complicated. For example, the typical experience for women, historically, is having limited access to formal art training. This inhibited art production, but in some instances, created new genres and treatment of subject matter.

Week 3  Female, Feminine, Fertility

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

Week 4  Male, Masculine, Virility

How men have been perceived, portrayed, and posed also shape our understanding of gender. Male archetypes and stereotypes have dominated the art history canon not only in subject matter, but also in the understanding of what it is to be an artist in society. New images of masculinity are evolving. How are people embracing/resisting these images?

Week 5  Significant Others and Art Partnerships

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

Week 6  Customizing the Body and Constructing Gender

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

Week 7  Fashion and Gendered Appearance

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

Week 8  The Gendered Landscape

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

Week 9  Controversial Images in Art and Culture

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

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

This week we will be reflecting on the conclusions we can draw from our study this term of these broad, weekly themes. Speculation on future trends and suggestions for further study of art and gender will be presented. Students will share with their classmates the particular themes and questions they have been working on through their final projects.
Readings and Resources:
Readings and resources (in the form of quotes, Word and PDF files, book reviews, citations, video, and Web links) are incorporated on the site. No text is required, though thoughtful responses to activities and the final project require students to glean a variety of reference materials in their areas of interest.
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Assignments and Criteria for Evaluation:
(a) Weekly class activities: There will be one class activity each week (10 total) that are due on Fridays (by 10:00 PM). Each activity is worth 10 points. Assignments will NOT be accepted late. Activities are detailed in the Assignment area on Blackboard. They generally require a response through a discussion board posting using the assigned readings for support and often with image attachments.
(b) Final Project. Students will research, design, and create a final project that reflects, enriches, or counters one of the weekly themes presented in class. Students choose one of four options: 1) creation of an object; 2) creation of a performance; 3) creation of a collection or 4) altering an art book. This project is worth 50 points.

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

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<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Points</th>
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<tr>
<td>A</td>
<td>94-100%</td>
<td>141-150 pts.</td>
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<td>A-</td>
<td>90-93%</td>
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<td>B+</td>
<td>87-89%</td>
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<td>B</td>
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<td>B-</td>
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<td>C-</td>
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<td>D+</td>
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<td>F</td>
<td>59 and below</td>
<td>89 and below</td>
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Grade Expectations (what these grades mean in relation to class work):
A = Mastery: Distinctive work in synthesis of thinking and making, idea exploration and expression; extraordinary work reflective of high level investment, discovery, and intellectual engagement and achievement; significant personal progress.
B = Success: Well-executed idea exploration and expression reflective of genuine engagement, achievement, and basic comprehension; successful work reflective of strong investment in course concepts and objectives, frequent and thoughtful participation; evidence of personal progress.
C = Competent: Success in meeting minimum course requirements showing adequate investment, discovery, and intellectual engagement and achievement; competent, complete work with most assignments and work meets basic objectives, satisfactory grasp of material and participation in course; made some personal growth.
D = Below Average: Course concepts poorly understood and/or articulated, failure to engage with the minimum requirements, lack of sustained engagement in the learning process and intellectual growth; indicates significant problems in more than one area of performance for the course.
F = Inadequate: Does not meet deadlines and basic course commitments; demonstrate an overall lack of academic discipline, intellectual focus, and/or personal growth; indicates either a lack of basic understanding of the material, sustained lack of engagement in the learning process, and/or negative forms of engagement with the course materials and the learning community (e.g., plagiarism, cheating, bullying).
I = Incomplete:
An Incomplete is not given unless under grave circumstances and approved by the instructor. The student is responsible for requesting an Incomplete from the instructor. A contract (requested from the AAD Program office) is negotiated with the instructor, signed by both parties, and kept in the AAD office. Please note that if the student does not complete the outstanding coursework within a year, the grade will automatically revert to an "F."

Academic Honesty:
Current technologies in an age of appropriation make plagiarism (taking credit for work authored by someone else) tempting. The university considers plagiarism a serious offense with severe consequences. Check UO Resources on Bb for more information.

People Experiencing Disabilities:
The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible
Education Center (formerly Disability Services) in 164 Oregon Hall at (541)-346-1155 or uoaec@uoregon.edu. If you have a documented disability and anticipate needing accommodations, please inform me the first week of the term. Request that the Counselor for Students with Disabilities send me a letter verifying your disability.

Campus Resources for Students:
The University of Oregon has a variety of special services to help make your student experience a success. Find more information here: http://aaablogs.uoregon.edu/aadorientation/resources/campus-resources/

Arts Management Minor (how AAD 252 fits):
The Arts Management Minor* is designed for students with an interest in participating in, leading, and managing arts organizations and activities across the arts sector. Students from diverse disciplines—including Theatre, Music, Dance, Art, Education, Sociology, Anthropology, History, Business, English and Family and Human Services—minor in Arts Management in order to expand their knowledge of the wide variety of management careers available in the arts sector.

The Arts Management Minor emphasizes the cultural, economic, social, and ethical environment in which the arts thrive. Coursework in arts administration focuses on arts philosophy, arts education, cultural programming, management, funding, and business development as core areas of competency paired with specialized courses in the visual arts, performing arts, and community arts management.

Participatory Learning Experiences in the form of practicums with local arts organizations provide students with hands-on learning opportunities that extend classroom learning into the community and provide students with important professional experiences and connections.

REQUIRED COURSES

AAD 312 Arts Management

At least one Course Taken From:

AAD 250 Art & Human Values (A&L, IP)
AAD 251 Art & Visual Literacy (A&L, IP)
AAD 252 Art & Gender (A&L, IP)

Choose One (1) Capstone Course From:

AAD 475 Performing Arts Industry
AAD 410 Planning Interpretive Exhibits
AAD 451 Community Cultural Development

Students pursuing the Arts Management Minor complete a variety upper-division courses offered through the Arts and Administration Program, such as the following:

AAD 301 Understanding Arts & Creative Sector (A&L)
AAD 315 Arts Funding
AAD 409 Practicum (student selected w/local organization)
AAD 409 Practicum: Film Festival Operations I
AAD 409 Practicum: Film Festival Operations II
AAD 420 Events Management
AAD 421 Cultural Programming
AAD 429 Museum Education
AAD 430 Youth Arts Curriculum and Methods
AAD 471 Performing Arts Mgmt
AAD 472 Artistic Admin in Perf Arts

Applications to the Minor in Arts Management are accepted at any time during the academic year and throughout the summer. To apply for the minor go to: http://aad.uoregon.edu/admission/undergraduate

For more information and for advising, contact Tina Rinaldi at trinaldi@uoregon.edu

*Name change to Arts Management Minor, effective Fall 2013 with UO Senate Approval. Previously known as the Community Arts Minor.