Greetings everyone!

Welcome to Art and Gender.

Each of us has experienced gender in some way since early in our lives. How often have we examined the ways in which gender is lived? The ways in which artists apply gender in their own works? The ways in which you as a viewer from a specific social, economic, and ethnic background consider gender within the arts or the material and visual world of the culture around you? This course seeks to address select aspects of these questions.

As an instructor in the UO Arts & Administration Program (AAD), undergraduate courses are the focus of my teaching. I look forward to the excellent questions and reflections that students raise each term.

This syllabus will help you get started and aid you throughout the course. Please be certain to take time to navigate and understand the overall expectations and content of the course. Ask questions when they arise.

Through dialogues, creative projects, reflective and critical analysis, this course can be great fun. I ask that you approach the materials with an open mind and share your opinions on what can be controversial topics.

Offering a mix of philosophy, analysis, cultural criticism, science, biography, and self-reflection, this course addresses fundamental human concerns of gender from academic and personal perspectives. Mediums explored may include historical and contemporary art; comic panels, books, and series; advertising and other mediated imagery; craft, design, and skill work. Multiple interpretations from students and critical analysis are encouraged and deemed important to our discussions and analyses. Probing questions are as important as ready answers or showing of knowledge.

The course is divided by thematic explorations of arts, gender, and culture. Themes are chosen to provide various perspectives while navigating through information from this rich, controversial, and constantly changing area of study. Themes may include: Language, Images, Contexts; Gender Portrayals; The Idea of the Gaze; Selling Gender, Race, and Class; Arts, Sports & Gender; Accessibility, Marginalization & Belonging; Erotic Controversies; Constructing Gender Through Fashion; Customizing the Body; Gendered Landscapes; Gendered Collaboration.

This section of Art & Gender meets requirements for 2 Minor programs at the UO: Arts Management (http://aad.uoregon.edu/programs/degrees/undergraduate) and Comics and Cartoon Studies (http://comics.uoregon.edu/)

I look forward to getting to know you and exploring topics of Art & Gender with you this term. If you have any questions about getting started, please contact me.

Best ~ Julie Voelker-Morris

Course Description

This course draws upon gender in its several and varied permutations as a vehicle for discussing and understanding the arts, culture, and society. Students will consider how gender is relevant to the creation and study of arts and culture. Cultures normalize and legitimize, challenge and resist, understandings of gender through the arts. The Art and Gender course introduces socio-cultural factors influencing gender in the arts. The course will consider approaches to gender in art through select historical and contemporary analyses of education, social status, subject matter, criticism, and public perceptions. Students will explore select social, political, aesthetic, and economic factors
that influence ways cultures define art and artists in gendered terms. Specific artists and their works will be explored in a context of gender. Students will be encouraged to adopt a critical perspective regarding the arts, gender, and culture.

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

This course satisfies a general education multicultural requirement in Arts and Letters: Identity, Pluralism, and Tolerance “to gain scholarly insight into the construction of collective identities, the emergence of representative voices from varying social and cultural standpoints, and the effects of prejudice, intolerance, and discrimination. The identities at issue may include ethnicities as well as classes, genders, religions, sexual orientations, or other groups whose experiences contribute to cultural pluralism.” (http://www.uoregon.edu/~uopubs/bulletin/registration_and_academi.shtml#MulticulturalRequirement)

**Course Objectives**

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

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

Through lectures, discussions, readings, written assignments, art projects, and other activities, students will have the opportunity to:

- consider some approaches to gender roles in art through select historical analyses in terms of education, social status, subject matter, criticism, and public perceptions;
- explore select social, political, aesthetic, and economic factors that influence ways we define gendered art and artists;
- examine differences that have been articulated by critics and others regarding values associated with gendered art and artists;
- learn about artists and their work in the context of gender; and
- adopt a critical perspective regarding art, gender, and culture.

**Communications**

Please note that all email correspondence should have “AAD 252” or “Art and Gender” in the subject listing and be signed with the name you used for registration. This allows me to make emails regarding courses I participate in of priority to other correspondence received.

To communicate most effectively via email, please include specific questions you have about an assignment, course structure, or other topic you may want to address. When you attach assignment documents, please include your name and the assignment name in the file name (ex: “voelker_week7.doc”).

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

**Shared Responsibilities in a Learning Community**

(adapted from J. Batterson, 2004): Multiple interpretations and ideas from participants in this course are welcome and encouraged. All members of the learning community (i.e., our class) share the responsibilities of gathering, synthesizing, and building meaning from information.

As your instructor, I am responsible to:

a. give you control over your own learning within the boundaries of the course purpose and outcomes
b. help you establish quality criteria for your work
c. help you believe you can achieve success
d. demonstrate the value of this course
e. help you access quality resources, clarify concepts
f. guide you in completing tasks to demonstrate your achievement, and
g. affirm your achievement with you.

As a student, you are responsible for your own learning by:

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

**Class Conduct**  
Material presented in this course can be controversial or involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes that the:  
a. dignity and essential worth of participants is respected.  
b. privacy, property, and freedom of all participants will be respected.  
c. bigotry, discrimination, violence, and intimidation will not be tolerated.  
d. personal and academic integrity is expected.  

**Participation**  
Participation in discussions and weekly activities is essential to individual learning and group processes of the course. Blog posts, discussions, and activities are intertwined with presentation/discussion materials as key components of individual and collective learning in this course.  
When participating, be present and be engaged in the material and work at hand. Participation will be monitored based upon active participation in class discussions and activities revolving around weekly course topics. The instructor reserves the right to drop a student's course grade one letter grade for every three (3) absences.  

**Course Requirements**  
1. **Weekly class participation.**  
Attendance for the class will be monitored through weekly discussion and assignments. For every three (3) absences, the instructor reserves the right to lower your overall course grade by one letter grade.  
2. **Completion of weekly readings and assigned discussions, reflections, and creative activities.**  
3. **Completion of midterm steps.**  

**Course Assignments for Evaluation**  
All course assignments are outlined on our course Blackboard site. The course is divided into three major areas of evaluation:  
1. **Activities/Participation**—Thoughtful responses to readings, participation in activities, reflections, peer work, and discussions—100 points (10 points/week)  
2. **Midterm Essay**—A gendered critique of an artist's work through an academic essay. A proposal worksheet (25 pts) and final draft (75 pts) will be expected.—100 points  
3. **Final Project**—A creative gendered project focused on a specific guided theme of your choice based on course themes. A proposal worksheet (25 pts) and final drafts (75 pts) will be expected.—100 points.  
Please complete all assigned work. If you do not complete all assigned work, you will not be eligible for an “A” in this class regardless of your point total.  

**Grading Scale**  

<table>
<thead>
<tr>
<th>Description</th>
<th>Total for term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class activities /discussions</td>
<td>100</td>
</tr>
<tr>
<td>Midterm Essay worksheet proposal</td>
<td>25</td>
</tr>
<tr>
<td>Midterm Essay</td>
<td>75</td>
</tr>
<tr>
<td>Final Project Worksheet proposal</td>
<td>25</td>
</tr>
<tr>
<td>Final project</td>
<td>75</td>
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<tr>
<td>Total</td>
<td>300</td>
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Late Assignments

Late assignments are negotiable with the instructor. It is the student’s responsibility to contact the instructor about the possibility of turning in an assignment for late credit. Late assignments will not be accepted without prior arrangement nor will they be accepted after the last day of classes for the term.

Grading for late assignments is one letter grade lower for each week they are late. Example: If you would have received a “B” on an assignment, but it was submitted a week late, it will be given a “C”; if turned in two weeks late, a “D” would be assigned.

Extra Credit: Extra credit assignments are usually not offered. If there is an exception, it will be announced later in the term.

Final course grades (out of a total 300 points) Pluses and minuses as per the University grading scale will be utilized (see http://registrar.uoregon.edu/grading_system) with one exception: as of Fall 2013, AAD has instituted a no-A+ grades policy for all undergraduate courses. The highest grade possible in AAD undergraduate courses is an “A” (which equates to a 4.0 grade point). The instructor reserves the right to drop a student’s course grade one letter grade for every three (3) absences in the course.

Absences: If you have a planned absence, please contact me in advance so that we can work together around the situation. If you have an unplanned absence, contact me as soon as possible to discuss the situation.

Exceptional Emergency Situations—The following are unforeseen/uncontrollable, exceptional emergency situations that are acceptable excuses for missing assignment deadlines without penalty and issuance of incomplete (I) final grades at the end of the course:

* Acceptable: Documented serious illness/injury; death in the immediate family; pregnancy issues; court subpoena. You can receive up to full credit on an assignment for these types of absences.

* Unacceptable: Weddings; family visits/reunions, family/spring vacation, special occasions; unable to retrieve file from hard drive/disk/etc; dental/medical appointments; work, family/personal/school conflicts; being generally busy/“I have a lot going on right now”/“I’ve been really busy this week”; “the syllabus is unclear”, “I was confused/ unsure when the assignment was due”; transportation issues: flat tire, traffic back-up etc. You can receive only partial credit for these types of absences.

Requesting an Incomplete:

An incomplete may be issued when the quality of work is satisfactory, but some minor yet essential requirement has not been completed, for reasons acceptable to the instructor. The student will be responsible for requesting an incomplete for a course and negotiating a contract with the faculty member to complete the course requirements. An incomplete is granted at the discretion of faculty and only with a signed contract. The student is responsible for meeting the terms of this contract by the agreed-upon deadline. The faculty member is responsible for ensuring that a grade is reported after all work to fulfill this contract is completed.

Grade Disputes

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

Course Texts

All course readings and other materials are web accessible via our course Blackboard course site or ones that you search for specific to individual assignments.

There are 2 reading tracks in this class: a) Community Arts and b) Comics to meet the needs of those of you in the Minors in Community Arts and in Comics & Cartoon Studies that this course helps fulfill. Some weeks everyone will be asked to read the same readings. In other weeks, you will be asked to track yourself. And, in yet other weeks, there will be one “main” reading for everyone while the other choices will be tracked.


A note on readings: The reading load in this course is fairly heavy. I believe this is essential and important for us to have a variety of resources and perspectives to draw from. I do not expect that you will know the reading materials word-for-word. I do, however, expect that you understand the concepts and theories presented well enough to incorporate them effectively into assignments and course discussions.
Creative Materials
You will be asked to or need to use supplies for creative projects. Such materials may include digital or film cameras, scissors, glue, paper, magazines, stickers, buttons, string, thread, items found in nature, fabric scraps, pencils, crayons, inks, laptops, iPads, musical instruments, audio editing programs or other sources to use online or software tools, etc.

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

Participants with Education Access Needs
The UO is working to create evermore inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your participation, please notify the instructor as soon as possible. You are welcome to contact the Accessible Education Center, 164 Oregon Hall; 346-1155 or disabsrv@uoregon.edu . Such needs may include (not limited to) neurological, hearing, visual, or orthopedic impairment; chronic medical conditions; and psychological or learning disabilities.

ASSIGNMENT RETENTION POLICY: Assignments for this course will not be kept longer than current university policy requires, that is, only one quarter after the course has occurred. After that time, the instructor will take any remaining assignments to university shredding services, delete them from hardware or software files, or otherwise dispose of them at the instructor’s discretion.

Academic Discourse
(For assignments in this course; adapted from R. Voelker-Morris, 2008):

As with any academic forum of research and discourse, there are certain expectations for the ways in which a student approaches the course materials. This means that we move beyond the personal and informal discussion found in daily venues. Students should incorporate critical thinking in their work by:

- **Framing** a central question or argument that is then backed up with proper evidence of topic knowledge. Includes original thinking about possible answers to the question/argument (even if this means you may later re-frame and change your first posed question/argument).
- **Analyzing** all topics presented by the instructor and other students in a critical fashion, going beyond simple (dis)agreeing statements.
- **Interpreting** connections between multiple topic areas and/or author arguments to form new insights into the materials covered.
- **Researching and applying** outside resources to support arguments and statements and research sources that demonstrate the student is versed in the literature about the topic areas.
- **Classifying** the topics and sources into easy to understand descriptions of concepts presented.
- **Articulating** thoughts, arguments, topic connections, sources, and other statements into a cohesive and detailed writing or presentation format in which proper grammar and writing structures allow for easy understanding of even the most complex of ideas.
- **Posing** questions to the learning community for further consideration and research.

The above encompasses Critical Thinking. If you feel that your thoughts are not being understood by course colleagues, review these descriptions and apply them to your work within assignments (see Elements & Standards Model at www.criticalthinking.org/courses/Elements_standards_model.cfm). Consider that,

*A well cultivated critical thinker:*

- **Raises** vital questions and problems, formulating them clearly and precisely;
- **Gathers and assesses** relevant information, using abstract ideas to interpret it effectively, coming to well-reasoned conclusions and solutions, testing them against relevant criteria and standards;
- **Thinks** open-mindedly within alternative systems of thought,
- **Recognizes and assesses**, as need be, one’s assumptions, implications, and practical consequences;
- **Communicates** effectively with others in figuring out solutions to complex problems.

Critical thinking is, in short, self-directed, self-disciplined, self-monitored, and self-corrective thinking. It presupposes assent to rigorous standards of excellence and mindful command of their use. It entails effective communication and problem solving abilities and a commitment to overcome our native egocentrism and sociocentrism.” (Scriven, M., & Paul, P. Retrieved from http://www.criticalthinking.org/aboutCT/definingCT.cfm)
Academic Honesty
(adapted from J. Rutherford, 2005 and Southwestern College Integrative Studies Program, 1999):

Plagiarism is a serious offense. In a basic definition, plagiarism is borrowing others’ words and ideas without proper acknowledgment. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated and may be grounds for automatic failure on a given assignment. Penalties may range from having to rewrite an assignment, to failing the assignment, to failing the course.

If one of your motivations for going to college is to get a good job, then you need to be able to research, think, and write on your own while giving credit to sources that inspire, inform, or otherwise provide you with statistics, ideas, etc. Gathering information and learning from others' knowledge means you have done your homework.

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

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

If you have questions about citing sources, please contact me, consult the advisors at the Writing Lab in PLC, or use a writing guide from the library.

Citation styles include:

- APA: http://apastyle.apa.org/
- MLA: http://www.mla.org/style
- Chicago: www.chicagomanualofstyle.org/home.html

You may Google styles listed above for other guides.

For further information regarding academic dishonesty, see: http://libweb.uoregon.edu/guides/plagiarism/students/.

View the Student Conduct Code at: http://studentlife.uoregon.edu/judicial/conduct/code.htm.

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

1. Demonstrate knowledge of the work to others
2. Build upon others’ ideas, extending knowledge
3. Allow others to analyze your work in relation to a larger body of material
4. Document your theoretical and practical perspectives
5. Define your context and terms
6. Join a learning community
7. I’m sure you and others can add to this list