

**ART 2.5 Course Outline as of Fall 2020****CATALOG INFORMATION**

Dept and Nbr: ART 2.5 Title: WOMEN AND ART

Full Title: Women and Art Since 1500

Last Reviewed: 2/10/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: ART 43

**Catalog Description:**

This course will provide a chronological, thematic, and cross-cultural examination of the contributions of women as producers, patrons, subjects, and audience of visual arts from the Renaissance to the 21st century. Special attention will be given to issues of sex, gender, race, socio-economic, national, and political identities. The course will highlight social perceptions and obstacles relevant to women in the visual arts and will apply feminist and revisionist critiques to traditional art historical methodologies.

**Prerequisites/Corequisites:****Recommended Preparation:**

Eligibility for ENGL 100 or ESL 100 or equivalent

**Limits on Enrollment:****Schedule of Classes Information:**

Description: This course will provide a chronological, thematic, and cross-cultural examination of the contributions of women as producers, patrons, subjects, and audience of visual arts from the Renaissance to the 21st century. Special attention will be given to issues of sex, gender,

race, socio-economic, national, and political identities. The course will highlight social perceptions and obstacles relevant to women in the visual arts and will apply feminist and revisionist critiques to traditional art historical methodologies. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 100 or ESL 100 or equivalent

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>		Effective:	Inactive:
	E	Humanities	Fall 2018	
	E	Humanities	Fall 2004	Fall 2010
<b>CSU GE:</b>	<b>Transfer Area</b>		Effective:	Inactive:
	C1	Arts	Fall 2019	
	C1	Arts	Fall 2004	Fall 2010
<b>IGETC:</b>	<b>Transfer Area</b>		Effective:	Inactive:
	3A	Arts	Fall 2020	
	3A	Arts	Fall 2004	Fall 2010
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2018	Inactive:
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2019	Inactive:

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Place a work of art in its historical, cultural, and stylistic context.
2. Perform visual and critical analysis of a work of art using specialized vocabulary.

### **Objectives:**

At the conclusion of this course, the student should be able to:

1. Recognize the global contributions of women to the visual arts from the Renaissance to the present.
2. Locate and explain the cultural context as well as the chronological and geographical framework of works featuring women as producers, patrons, subjects, and/or audience.
3. Apply feminist and revisionist critiques to traditional art historical methodologies.
4. Understand the intersection of sex, gender, race, socio-economic, national, and political identities in the visual arts.
5. Critique the social perceptions and obstacles relevant to women and the visual arts.

### **Topics and Scope:**

- I. Introduction: Women and Art History - Traditional vs. Feminist and Revisionist Art Historical

# Methodologies and Specialized Terminology

## II. 11th-15th Centuries

- A. Europe in the Middle Ages - Historical background regarding the role of women in art in the Middle Ages
- B. Global attitudes towards women in art during the Middle Ages

## III. 15th, 16th, and 17th Century

- A. The Renaissance in Italy and Northern Europe
  - 1. Guild exclusion of women and other obstacles for women and art
  - 2. Portraits of women as indication of status and the feminine ideal
  - 3. First famous women artists
  - 4. Role of royal women as patrons
- B. Global attitudes towards women in art during the 15th-17th centuries

## IV. 18th Century

- A. France and England
  - 1. Enlightenment philosophy and changing attitudes toward women
  - 2. The Royal Academies and their restrictions against women
- B. Global attitudes towards women in art in the 18th century

## V. 19th Century

- A. Victorian England
  - 1. Attitudes toward female sexuality.
  - 2. The emancipation of women and the impact on women in art
  - 3. The role of decorative vs. "fine" arts
- B. America and France:
  - 1. Social reform and women's rights led to educational reform and greater opportunities for women in the arts
  - 2. Women and the Impressionist and Post-Impressionist movements
- C. Colonialism, race, sex, gender, and art

## VI. Early 20th Century Modernism - Role of women in major, global art movements such as:

- A. Expressionism
- B. Cubism
- C. Abstraction
- D. Dadaism
- E. Surrealism

## VII. Post WWII Modernism

- A. The Americas and Great Britain
  - 1. 1930s New Deal programs and public funding of women artists in the U.S.
  - 2. Mid-1950s to mid-1960s: recognition of women artists signals a new level of acceptance
  - 3. 1970s: women artists band together to protest exclusion from male-dominated exhibitions and institutions
- B. The development of feminism as an international movement and its impact on global art

## VIII. Post-Modernism: 1980s and 1990s

- A. Backlash against women in the U.S., Britain, and Europe under conservative political administrations
- B. Renewed women's social activism gains global momentum

## IX. International Post-Modernism in the 1990s and beyond: The Globalization of Culture

- A. Dramatic increase in the world-wide participation of women in the visual arts - Exposure and recognition of Western and non- Western female artists
- B. Artistic migration and cross-cultural collaboration among women artists
- C. Post-colonialism: the hybridization of Western culture with non-Western traditions
- D. International feminism
- E. Contribution of women artists to international visual culture

### Assignment:

1. Writing assignments such as:
  - A. Research paper (minimum of 500 words)
  - B. Museum/gallery response paper (minimum of 500 words)
  - C. Discussion (message board) (100 words)
  - D. Formal analysis essay that analyzes the forms, content, and context of selected works of art (minimum of 500 words)
2. Visual and critical analysis of art using written and/or verbal observations
3. Take two or more examinations
4. Reading (10 to 20) pages per week

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Writing assignments

Writing  
10 - 40%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Visual and critical analysis (in written and/or verbal form) of works of art in the classroom, museum, and /or gallery

Problem solving  
10 - 20%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Examinations

Exams  
40 - 80%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and class participation

Other Category  
0 - 20%

**Representative Textbooks and Materials:**

Women, Art and Society. 5th ed. Chadwick, Whitney. Thames and Hudson. 2012 (classic)

Women Artists in History. 4th ed. Slatkin, Wendy. Pearson. 2000 (classic)

A World of Our Own: Women as Artists Since the Renaissance. Borzello, Frances. Watson-Guptill. 2000 (classic)