

## Welcome to Women in Art since 1500!

We have so many exciting artists and amazing art to discover!

- **To remain enrolled in this class:** You must **post** to the first discussion **during the first week**
  - If you remain enrolled, I will assume you **agree** to the **course policies** stated in both **the welcome video linked here (please go to course for live link)** and **the syllabus below. Please watch the video AND read (below) by 1/23/2023.**



Angelica Kauffman. *Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures*. 1785 (Neoclassical)

**Instructor: Liesa Lietzke** (sounds like "lisa")

- I'm here to help you succeed! Got questions? Please contact me via **Inbox in Canvas** (private) or on the [Q&A Discussion Board \(your classmates might know the answer or might be wondering the same thing!\)](#) Email (not recommended--I'll see your message faster in Canvas): [llietzke@santarosa.edu](mailto:llietzke@santarosa.edu)
- **Office hours:** 2pm-4pm Monday/Thursday **by appointment**, or other hours by appointment. **I'd be happy to see you** and talk with you about the class! Please **message me in Canvas Inbox** to request a phone call or Zoom conversation.

**Course Summary** (see schedule outline at the bottom of the page)

- 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.

### Textbook

- Chadwick, Whitney. ***Women, Art and Society*, 5th ed. (2012)**, Thames and Hudson. ISBN: 9780500204054 (will be available at the [bookstore](#) before class starts).

## Student Learning Outcomes

Upon completion of the course, students will 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.

## Course Objectives

Upon completion of the course, students will 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.

**Course Policies:** continued enrollment in the course means that you have read and agree to the course policies.

**Late work:** Assignments may be accepted **up to one week late, with a 10% deduction**. If you have an emergency/unexpected obstacle and are going to be late with an assignment, please **contact me** ahead of the due date. I may waive the late penalty if you have an emergency situation arise and you contact me before the assignment is due. Assignments turned in **more than one week after the due date will not be accepted** (unless you have made a **prior arrangement with me--so please contact me via Canvas Inbox if you fall behind by more than one week!**)

**Plagiarism:** Any student submitting an assignment containing any plagiarized material **will receive a 0 on the entire assignment**. In addition, plagiarism is considered grounds for disciplinary action by the college administration.

**Avoiding Plagiarism:** [Please review this information--particularly page 3](#) which explains how to correctly paraphrase without plagiarizing.

## Accommodations for students with disabilities

- If you need disability related accommodations for this class, [contact the Disability Resources Department \(DRD\)](#); they will provide your Authorization for Academic Accommodations (AAA letter) and forward it to me.

## Questions? Please ask!

### **Topics and Scope of the Course** (outline of schedule)

#### **Week One: 1/18-1/22**

- Orientation

#### **Week Two: 1/23-1/29**

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

#### **Week Three: 1/30-2/5** (2/5: Last day to drop without "W" on your transcript)

- 11th-15th Centuries
- Women in Art: Medieval Period/Early Renaissance

#### **Week Four: 2/6-2/12**

- 15th, 16th, and 17th Century: The Renaissance and Early Baroque periods in Italy and Northern Europe
- Women in Art in the Late Renaissance and Baroque
- QUIZ ONE due 2/12: covers everything up to now

#### **2/13-2/19 Washington's/Lincoln's Birthdays Observed**

#### **Week Six: 2/20-2/26**

- Women in Art in the Baroque and Dutch Golden Age

#### **Week Seven: 2/27-3/5**

- 18th Century France and England
- Women in Art in the Rococo and Neoclassical Period

#### **Week Eight: 3/6-3/12**

- 19th Century Victorian England
- Women in the arts in 19th Century America and France

#### **Week Nine: 3/13-3/19**

- 19th Century Western Art Movements, continued

#### **Week Ten: 3/20-3/26: Spring Break**

#### **Week Eleven: 3/27-4/2**

- Early 20th Century Modernism - Role of women in major, global art movements
- Quiz Review and Essay Draft Consultations/discussions
- QUIZ TWO due by 4/2: Covers everything since Quiz One

### **Week Twelve: 4/3-4/9**

- "Style Sampler" lecture: choosing your first artist for your essay
  - Taking a look forward in the class, so that you can choose from any period
- ART ANALYSIS ESSAY PART ONE: Proposal consultations: schedule by 3/29, written proposal due 4/2 via Canvas
- Early-20th Century Modernism, continued
- Mid-20th Century Styles

### **Week Thirteen: 4/10-4/16**

- Mid 20th-century styles, Part 1: Post WWII Modernism
- ART ANALYSIS DISCUSSION 1: essay workshop
  - Workshop thesis statements for essays

### **Week Fourteen: 4/17-4/23**

- Mid 20th-century styles, Part 2: Post WWII Modernism/Early Postmodernism in the Americas and Great Britain
- Late 20th c: Early Postmodernism
- ESSAY PART TWO: Essay Draft, due 4/23

### **Week Fifteen: 4/24-4/30**

- QUIZ THREE: due 4/30 (Covers everything since Quiz Two)
- ART ANALYSIS DISCUSSION 2: essay workshop part 2
- Individual Meetings: Essay Guidance

### **Week Sixteen: 5/1-5/7**

- Postmodernism: 1980s--1990s
- Late Postmodernism including Neo-Expressionism
- ART ANALYSIS ESSAY PART THREE: Final Essay Due 5/7

### **Week Seventeen: 5/8-5/14**

- Contemporary Art: The Early 21st Century
- Contemporary Art: The Present Moment

- Review of course topics for Practice Exam/Final Exam

### **Week Eighteen: 5/15-5/22**

- PRACTICE EXAM
  - Use this to review for the Final Exam
  - Practice Exam is open **May 15-May 22 only**, no extensions!
  - Take it **FIVE TIMES** by then, to be fully prepared for the final
  - Contains only questions from previous quizzes.

### **Finals Week**

- FINAL EXAM
  - Covers all course material.
  - Contains only questions from the practice exam.
  - Exam open until 5/23 at 12:01am to 11:59pm on 5/26.

**Final Exam is due by Sunday, May 26. No extensions.**

### **Assignments**

1. Write a formal analysis essay which analyzes the elements and principles, subject and thematic content, and historical context of selected works of art (minimum of 2-3 pages)
2. Identify works of art using written and/or verbal observations
3. Take four examinations that consist of slide identifications, slide comparisons, vocabulary recognition, and multiple-choice questions
4. Reading: 10 to 20 pages per week. Text: *Women, Art and Society*, 5th Ed. by Whitney Chadwick. Additional materials provided as online sources.

**Questions? Please ask!**