

# ART 210

## Women in Art

---

Contact Information	Phone, Office Hours & Email
<b>Instructor</b> Isabelle Havet Visual Arts Department Office: SSH-116C LBCC, Albany Campus	<b>Office Hours:</b> TR 9:00-9:50 & by appointment Phone: (541) 917-4559 Email: <a href="mailto:haveti@linnbenton.edu">haveti@linnbenton.edu</a>

---

### Course Information

**CRN:** 43811

**Class meeting days/time:** TR 3-4:20 pm

**Classroom:** MKH 203

**Credits:** 3 credits; 3 class hours per week.

**Prerequisites:** No prerequisites or co-requisites. No experience in art or art history required.

**Location:** Albany Campus.

### Institutional Withdrawal Policy

Students will be automatically withdrawn from the course if they miss the first day of class, or if they do not complete all assignments due in Moodle by Sunday of Week 1. This is to ensure that the class will be a good fit for you this term.

### Course Materials

Readings will be provided in Moodle.

### Catalog Description

This course investigates the roles and status of women in the arts, with particular emphasis on the United States from 1930 to the present. Topics include the representation of women; women's access to education, training, and exhibition opportunities; and their public exposure as artists, collectors, organizers, and activists. While the focus will be on art and artists of the United States, these topics will be framed historically and examined within a global context.

### Course Content

Women in the arts have always had a vastly different experience than men. Women have unequal access to education, training, and the market; are paid less; appear less frequently in scholarship; and are exhibited less frequently in museums, galleries, and other public venues. We will explore how this has manifested in different contexts and why. We will also examine the work of pioneering artists, activists, and thinkers who have sought to expose and disrupt the dominant ideologies that have led to these structural inequalities. We will furthermore seek to amplify and

expand the histories of art and activism by considering the ongoing contributions of women artists, patrons, and organizers in effecting social change.

This course explores concepts of structural inequality, difference, power, and discrimination through a critical survey of women as artists and as subjects in art, from early modernism to the contemporary period in the United States. A variety of artistic genres, including painting, plastic arts, graphic arts, performance art, installation art, and new media will be addressed. While the focus is on women as both creators and subjects in the visual arts, we will think critically about a variety of interrelated social issues in the United States, including gender and sexuality, race, ethnicity, and class. The course pays close attention to the ways in which gender and these related issues shape social structures, institutions, and activist campaigns in modern and contemporary art. Most course readings will focus on counternarratives and intersectionality, and will highlight multiple identities and communities. To this end, the course is multidisciplinary in scope: we will pull from fields such as art history, history, sociology, history of photography, visual studies, women's studies, queer studies, museum studies, education, and philosophy.

### **A Note on Controversial Content**

Please be aware that this class will touch upon themes that some may find explicit or disturbing, including violent and sexually explicit material.

### **Course-Specific Student Learning Outcomes**

Students who successfully complete this course will be able to:

1. Analyze how women and gender are represented in visual culture;
2. Explain gender as historically and socially constructed; and
3. Describe the experiences and contributions of women in the arts of the twentieth- and twenty-first centuries

### **Course Topics**

- o The visual representation of women, and more largely gender and sexuality, in modern and contemporary visual culture;
- o The changing roles and status of women in the arts of the 20th- and 21st-centuries;
- o Difference, power, and discrimination in the arts as related to the roles and status of women and the challenges they face;
- o The impact of women in the arts, including artists, patrons, collectors, community organizers, and activists, on institutional and social policies and practices;
- o The shifts in emphasis and strategy of women in the arts within the broader context of American history;
- o The achievements of women artists and allies, and the fact of continued gender inequality and discrimination in the United States.

### **Difference, Power, and Discrimination Baccalaureate Core Requirement**

ART 210 "Women in Art" fulfills the Difference, Power, and Discrimination (DPD) requirement in the Baccalaureate Core. The DPD requirement engages students in the intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. The unequal

distribution of social, economic, and political power in the United States and in other countries is sustained through a variety of individual beliefs and institutional practices. These beliefs and practices have tended to obscure the origins and operations of social discrimination such that this unequal power distribution is often viewed as the natural order. Examination of DPD course material will enhance meaningful democratic participation in our diverse university community and our increasingly multicultural U.S. society.

## **DPD Learning Outcomes**

Students in Difference, Power, and Discrimination courses shall:

1. Explain how difference is socially constructed,
2. Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social, and political institutions, result in discrimination, and
3. Analyze ways in which the interactions of social categories, such as race, ethnicity, social class, gender, religion, sexual orientation, disability, and age, are related to difference, power, and discrimination in the United States.

## **Class Policies**

### **Requirements & Grading Policy**

#### *Participation*

Participation is a critical aspect of this course. We will be exploring, learning, and thinking together. Most classes will include an activity; some of these activities will be graded, some will not. Those who attend class regularly, participate in class discussion and activities, and demonstrate that they are adequately prepared each week will be rewarded. As the minimum requirements of the course are that readings and assignments be completed on their due dates, students who do not fulfill these requirements have not fulfilled their responsibilities in this course, and thus will not receive a passing grade. You will get what you put into this class.

**Attendance policy:** You are granted up to two absences—no questions asked—after that, each additional absence will significantly impact your grade. Students who do not attend class regularly are not likely to pass the class.

#### *Weekly Quizzes*

#### *Written Reflections & Media Analyses*

Short (usually 1-2 page) writing assignments related to class activities will be completed during the term. These will be turned in via Moodle.

#### *Journal*

Throughout the term, students will complete a journal of written and visual work focusing on various topics related to women and gender in art. The journal may be hard copy or digital. If the journal is digital, the student must be prepared to submit a printed copy of all journal entries when journals are periodically collected. Journal entries will include class notes, weekly written

reflections, and media analyses. Students are encouraged to develop their journals further and personalize them by adding journal entries and reflections on topics of their choice. Get creative! The goal of the journal is to produce a document demonstrating continuous engagement with course topics and growth throughout the term. Journals will be periodically collected.

### ***Creative Multimedia Project***

Students will work together on a multimedia presentation (digital exhibition or catalog, video presentation, website, interactive learning resource, etc) that responds to a major course topic. Groups will work with the professor to hone in on a manageable and original topic. Time will be set aside in class for groups to brainstorm and collaborate. Groups are also expected to meet outside of class hours to work on their projects. Students will support each other by providing constructive feedback on multimedia projects.

## **Grading**

<b>Assignment</b>	<b>% of Final Grade</b>
Class Activities & Participation	25%
Weekly Quizzes	25%
Journal	20%
Creative Multimedia Project (Final Project)	30%
<b>Total Points</b>	<b>100%</b>

Failure to submit an assignment on time will result in a 0-grade.

## **Grading Scale**

<b>Grade</b>	<b>Total Points</b>	<b>Description</b>
A	90-100% (450-500 points)	Passing work that is excellent
B	80-89% (400-449 points)	Passing work that is good
C	70-79% (350-399 points)	Passing work that is average
D	60-69% (300-349 points)	Non-Passing work that is below average
F	59% or below (299 or fewer points)	Non-passing work that is fundamentally lacking

## **Moodle**

This course uses the Moodle learning platform. Think of Moodle as the online class hub: you will use the Moodle course site to turn in assignments and post to forums, and to access announcements, the syllabus and schedule, assignment guidelines, lecture, videos and readings, and more! Successful students keep up with Moodle content on a weekly basis.

## **Email**

You are welcome to email me anytime with questions, concerns, or anything else! When you do, please write the following in the heading of your email:

**Your first & last name, the course number, and a short reason for your email** (e.g.: Jane Smith, ART 210 TR 3-4:20 pm–Request for Appointment). This will help me respond MUCH more quickly to your email, as I receive emails from students across multiple courses.

Please use email rather than sending messages in Moodle.

### **Behavior and Expectations**

I expect each of you to be sensitive, conscientious, and interested. You will frequently work and share with your peers. I encourage the discussion of different, even opposing, viewpoints as long as this is done in a respectful manner. Some of the issues we will cover will be sensitive, for many different reasons. Keep an open mind, be critical, and listen to each other. If at any time (and this does happen) you say something in class that is inappropriate or that is even deemed offensive by others, please treat this as a learning experience. Let down your defense systems and learn to appreciate that you may not always be right, and that is OK. That is part of learning, too. Also be OK with the fact that you may feel one way one day and feel differently another. And, please, feel free to come see me if you are having any issues in the classroom!

### **Academic Honesty**

Academic honesty is an indispensable value as students acquire knowledge and develop college skills. Students are expected to practice academic honesty by not cheating, plagiarizing, or misrepresenting their coursework in any way. Plagiarism, collusion, and other forms of misrepresentation hurt the student and run counter to the goals of education. Students are ultimately responsible for understanding and avoiding academic dishonesty, whether such incidences are intentional or unintentional. You are held accountable to the [Student Code of Conduct](#), which outlines expectations pertaining to academic honesty, classroom conduct, and general conduct. Violations will result in failure of the assignment and possibly the course. Per college policy, incidents of academic dishonesty are reported to the Associate Dean of Student Affairs and the Dean of Arts, Social Science & Humanities.

### **Veterans**

Veterans and active duty military personnel with special circumstances are welcome, and encouraged to communicate, in advance if possible, to the professor.

### **Basic Needs Statement**

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Single Stop Office for support (SinglestopatLBCC@linnbenton.edu , 541-917- 4877, or visit us on the web [www.linnbenton.edu](http://www.linnbenton.edu) under Student Support for Current Students). The office can help students get connected to resources to help. College Policies

### **LBCC Email and Course Communications**

You are responsible for all communications sent via Moodle and to your LBCC email account. You are required to use your LBCC provided email account for all email communications at the College.

## Resources

### Accessibility Statement

LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in the class, please talk to your instructor as soon as possible to discuss your needs. If you believe you may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website](#) for steps on how to apply for services or call 541-917-4789.

### Statement of Inclusion

To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.

### Moodle Support

If you have questions about Moodle or need technical support, contact: **Student Help Desk** (in the Library): Visit, call (541) 917-4630, or email [student.helpdesk@linnbenton.edu](mailto:student.helpdesk@linnbenton.edu)

### Writing Center

**Writing Center Website:** <https://www.linnbenton.edu/writing-center>

There are 3 ways to use the Writing Center:

- Schedule a 30-minute appointment (recommended);
- Use Drop-In Services;
- Use OWL (Online Writing Lab).



## Extra Credit Opportunities!

### Extra Credit Option 1: Use the Writing Center for your written work

You can receive up to a third of a letter grade (3 points) extra credit on writing assignments by using the Writing Center and attaching proof at the end of your paper. This service is highly recommended!

**To receive credit for using the Writing Center:** Attach proof of using the Writing Center at the **end** of your paper (an email confirmation receipt, or picture you take with your phone of the

Writing Center dated stamp is fine. Make sure to ask for one at your in person-appointment). Proof **must** be attached to receive credit.

### **Option 2: Visit a Museum and Write a Visual Culture Critique**

Visiting a museum is a wonderful way to get to know your community, see terrific art, and wengage with the class in a different way! You can receive up to a third of a letter grade (3 points) extra credit by visiting a Museum and writing a visual culture critique of your experience. Your critique should engage with a course topic specifically (e.g., the presentation of women artists in the museum; institutional critique).

**To receive credit for visiting a museum:** Attach proof of your museum visit to the **end** of your critique. A picture you take of your ticket stub or receipt (or a museum brochure if you didn't receive a ticket stub) is fine. Proof **must** be attached to receive credit. Not sure which museum to visit? Feel free to email me your professor for ideas!

### **Option 3: Attend a campus/local lecture or exhibition**

During the term, I will announce campus/local lectures and exhibitions that are of interest to the class. You can receive up to five (5) extra credit points added to your course grade for each event you attend by turning in a **1-2 page reflection paper on the event**. In your reflection, you may discuss any aspect of the lecture or exhibition that struck you or that you feel ties into issues we've explored in the class, as long as you include some specific details showing you attended the event. Imagine you're a reporter or blogger writing a review of the event. Including pictures in your write-up is great! You are encouraged to request permission to do an extra credit write-up of an alternative local event/exhibition they wish to attend; professor approval required.

### **Option 4: Watch an Approved Art Film and Write a Reflection**

Approved films will be announced. You can receive up to five (5) extra credit points added to your final course grade by writing **1-2 page reflection paper/blog post on the film and submitting it under "Submit Extra Credit" in Moodle**.