

“진리를 알지니 진리가 너희를 자유롭게 하리라(요 8:32)”

# 수업계획서(Syllabus)

2019 학년도 1 학기

교과목 번호 (Course No.)	ARTH 235	교과목명 (Course Title)	Women and Art	강좌번호 (Course No.)	
개설학과 (Department Major)	International Summer Session	개설학년/학기 (Year/Semester)	2019/ 1st Semester	학점/시간 (Credit/Hour)	3/50
강의시간/강의실 (Lecture Time/Classroom No.)	15:10-17:10 강의실: TBA			실험실 (Laboratory Location)	
상담시간 (Office Hours)	By appointment				
담당교수 (Lecturer)	Joanna Inglot	연구실(전화)(Office (Phone))	TBA	e-mail	<a href="mailto:international@mju.ac.kr">international@mju.ac.kr</a>

교육영역 (Course Type)	교양 (Liberal Arts)	전공 (Major)	수업방식 (Course Composition)	강의 Lecture	실험 Experiments	발표 Presentation	협동학습 Team Project	기타 Others
				√				Discussion
교과목 교육목표 Course Objectives	1) To develop a complex understanding of the major concepts related to women's art and feminist theory; 2) To gain familiarity with the work of women artists across time and space from late the 19th century through the present 3) To learn how to analyze art and discern issues of gender in art analysis; 4) To develop speaking and writing skills that will assist students in their undergraduate curriculum and professional development.							
교과목개요 Course Description	Class hours: Monday through Friday, 2 hours each day Discussion&Review: one day before mid-term exam and one day before final exam. Credit: 3 Total Hours: 50 hours ( equals to 60 contact hours) This course will examine issues of gender, sexuality and feminist art from the late 19th century through the present. We will begin with an overview of some art historical approaches that shaped the character of scholarship on women in the arts in order to gain a broad framework for our investigation. We will then examine works of specific women artists to explore the intersection of feminism with issues of race, class, ethnicity, and nationality. Throughout the course we will try to discern several major themes and subjects explored by women artists of this century such as the body, self-identity, sexuality,							

	subjectivity and examine these concerns vis-à-vis the dominant currents in art history. Through weekly readings, assignments, and discussions, students will consider how gender is relevant to the creation and study of art and culture.						
선수과목 및 지식 Prerequisite	none						
신 교육기법활용 (Use of new education method)	Flipped Learning (플리드러닝)	Blended Learning (블렌디드러닝)		PBL (Problem Based Learning)		가타(Etc)	
성적평가방법 (Evaluation)	출석 (Attendance)	과제물/보고서 (Assignments/ Reports)	수시시험 및 중간고사 ( Quiz 포함) Exams(Periodically throughout the semester) (Including Quiz) and Mid-term Exam	학기말시 험 Final Exam	발표 (Presentati on)	가타 (Others)	합계 (Total)
	10%-Attendance and class participation	10%-First Paper (2 - page visual analysis paper);  20%-Second Paper (6-page research paper)	10%- Two quizzes (5% each);  20%-Mid-term exam;	30%- Final exam			100%
	기타내용 (Remark)	<p><b>Course Procedures:</b> The format of this course will be lecture and discussion. You are expected to take an active part in class discussions by analyzing, interpreting, and critically evaluating the material. Try to look conscientiously, carefully, and sensitively at art as much as you can during and after each class. Although there are many books available on women artists, there is neither a single well-illustrated text nor a comprehensive anthology on the 19<sup>th</sup> and 20<sup>th</sup> century women artists. Therefore, next to the assigned texts we will have to rely on published articles and essays in a PDF format.</p> <p><b>Requirements:</b> Students are responsible for the following:</p> <ol style="list-style-type: none"> <li>1. A two-page written assignment (a visual analysis);</li> <li>2. Six-page research paper;</li> <li>3. Mid-term and final exam;</li> <li>4. Two short quizzes.</li> </ol> <p>Both exams will include identifications of works of art and an essay component.</p>					

		<p>For the final paper, students will research the work of one artist and write a paper analyzing selected works of art in the context in which it was created.</p> <p><b>Attendance:</b> Class attendance and participation are required <b>Three late arrivals constitute an absence. Three or more absences will jeopardize a student' s grade.</b></p> <p>Work is due on specific days. <b>NO LATE WORK WILL BE ACCEPTED.</b></p> <p><b>Note on Laptops and Other Electronic Devices:</b> New research by scientists suggests that laptops do not enhance classroom learning. Although computer use during class may create the illusion of enhanced engagement with course content, it more often reflects engagement with social media, this self-inflicted distraction comes at a cost, as students are spending up to one-third of valuable class time zoned out and that their grades tend to suffer. <b>Therefore, no cell phones/texting/and computer use during class time is allowed. They can be used only with instructor' s permission.</b></p> <p><b>Participation:</b> Your participation in this class is essential and will count in the final evaluation. My objective is to stimulate thoughtful and critical exploration of the material rather than just to convey information to a passive and unquestioning audience. If you wish to talk more about the ideas covered in the course or about art in general, please feel free to see me after class or during my office hours. You are also encouraged to ask me questions about any and all of these procedures and about anything I say in my lectures before, during, or after class.</p>
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<p>교과목교육목표성취 도평가방법 (Evaluation on the extent to which course objectives have been achieved)</p>	
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<p>교재 및 참고도서 (Textbook and Reference Books)</p>	<p>주교재 (Required Textbook)</p>	<p>서명 (Title)</p>	<p>Women, Art, and Society</p>			
		<p>저자명 (Author)</p>	<p>Whitey Chadwick</p>	<p>출판사명 (Publisher)</p>	<p>New York: Thames &amp; Hudson</p>	
		<p>ISBN</p>		<p>출판년도 (Year of Publication)</p>	<p>2012</p>	
	<p>부교재 (Supplementary Textbook)</p>	<p>서명 (Title)</p>	<p>After the Revolution: Women Who Transformed Contemporary Art</p>			
		<p>저자명 (Author)</p>	<p>Eleanor Heartney et al.</p>	<p>출판사명 (Publisher)</p>	<p>New York: Prestel,</p>	
		<p>ISBN</p>		<p>출판년도 (Year of</p>	<p>2007</p>	

참고도서 (Reference Books)	서명 (Title)	Publication)		
	저자명 (Author)	출판사명 (Publisher)		
	ISBN	출판년도 (Year of Publication)		

주별 진도계획 Lecture Plan		
	주제 및 수업 핵심 내용 (Topics & Lecture Contents)	학습자료 및 과제 (Learning Materials Assignments)
제 1 주 (Week 1)	<p><b>Introduction.</b> Some introductory approaches to the study of gender and feminist art history. Read: Linda Nochlin, “Why Have There Been No Great Women Artists.” (PDF); Chadwick, “Introduction: Art History and The Woman Artist.”</p> <p><b>Women Artists and Impressionism:</b> gender and spaces of femininity and masculinity. Berthe Morisot and Mary Cassatt. Read: Griselda Pollock, and “Modernity and Spaces of Femininity (PDF); Chadwick, “Separate but Unequal: Woman’s Sphere and the New Art”</p> <p><b>How do Women Look? The female body and representation:</b> Suzanne Valadon Paula Modersohn-Becker. Read: Betterton, “How do Women Look? The Female Nude in the Work of Suzanne Valadon” (PDF); Chadwick, “Modernist Representation: The Female Body.”</p> <p><b>Gay Paris: Lesbian Art and Gender Performance in Early Modernist Period.</b> Romaine Brooks and Claude Cahun. Read: Read: Sonia Ruehl, “Inverts and Experts: Radclyffe Hall and Lesbian Identity” (PDF)</p>	<p><a href="#">How to write visual analysis? Gender Analysis Workshop</a></p> <p>Read: Handouts and assignment for paper# 1</p>

	<p><b>How to write visual analysis? Gender Analysis Workshop</b></p> <p>Read: Handouts and assignment for paper# 1</p>	
<p>제 2 주 (Week 2)</p>	<p><b>Women and Surrealism:</b> Leonora Carrington, Dorothea Tanning and Frida Kahlo. <b>(Quiz # 1)</b></p> <p>Read: Witzling, Voicing Our Visions, “Leonora Carrington” and “Frida Kahlo” (PDFs)</p> <p><b>Body, Nature and Masculine Gaze.</b> Georgia O’Keeffe and Emily Carr.</p> <p>Read: Witzling, Voicing Our Visions, “Emily Carr” and “Georgia O’ Keeffe.” (PDFs); Anna Chave “O’ Keeffe and the Masculine Gaze” (PDF)</p> <p><b>Gender and Abstraction in American Art.</b> Lee Krasner, Elaine De Kooning, Grace Hartigan</p> <p>Read: Chadwick, “Gender Race, and Modernism after the Second World War;” Ann Wagner, Lee Krasner as L.K” (PDF)</p> <p><b>Corporality &amp; Abstraction.</b> Eva Hesse, Lee Bontecau, Louise Bourgeois</p> <p>Read: Witzling, Voicing Today’ s Visions, “Eva Hesse; Helaine Posner “Louise Bourgeois: Intensity and Influence” in After the Revolution</p> <p><b>FIRST PAPER DUE and field trip to a museum</b></p>	<p><b>Quiz # 1</b></p> <p><b>FIRST PAPER DUE and field trip to a museum</b></p>
<p>제 3 주 (Week 3)</p>	<p><b>Feminist Art Movement of the 1970s. Quiz # 2</b></p> <p>Read: Chadwick, “Feminist Art in North American and Great Britain” ; Simone de Beauvoir from The Second Sex. Watch the Womanhous video.</p> <p><b>Body through Women’ s Eyes:</b> Alice Neel, Sylvia Sligh, Nancy Spero</p> <p>Read: Helaine Posner “Nancy Spero: Radical History Painter”</p> <p><b>Feminist Performance Art:</b> Yoko Ono, Carolee Schneeman, Marina Abramovic.</p> <p>Read: The Power of Feminist Art, 32-65 and 190-207 (PDFs); Sue Scott “Marina Abramovic: Between Life and Death.” (PDF). Watch: The</p>	<p><b>Quiz # 2</b></p> <p><b>MID-TERM EXAM</b></p>

	<p>Artist is Present</p> <p><b>Race and Gender in American Art of the 1970s:</b> Faith Ringgold, Betye and Alison Saar, Ana Mendieta</p> <p>Read: Witzling, "Voicing Our Visions," Faith Ringgold;" Jane Blocker, "Where is Ana Mendieta" (PDF)</p> <p><b>MID-TERM EXAM</b></p>	
<p>제 4 주 (Week 4)</p>	<p><b>Postmodern Perspectives on Gender, Sexuality and Feminism:</b> Jenny Holzer, Barbara Kruger</p> <p>Read: Chadwick, "New Directions: A Partial Overview" ; Witzling, "Voicing Today's Visions," "Barbara Kruger" and Nancy Princenthal "Jenny Holzer: Language Lessons" in After the Revolution.</p> <p><b>Cindy Sherman and Gaze Theory</b></p> <p><b>Read:</b> Eleanor Heartney, "Cindy Sherman: The Polemics of Play" in After the Revolution and Laura Mulvey's "Visual Pleasure and Narrative Cinema"</p> <p><b>Stereotypical Grotesque in Contemporary Art:</b></p> <p>Lorna Simpson and Kara Walker</p> <p>Read: The Power of Feminist Art, pp. 276-287 and bell hooks, "The Oppositional Gaze."</p> <p><b>Abjection and the Body:</b> Kiki Smith</p> <p>Read: Eleanor Heartney, "Kiki Smith: A View from the Inside Out" in After the Revolution and Julia Kristeva, "On Abjection"</p> <p><b>Performative Gender Construction and Queer Aesthetics:</b> Catherine Opie and Millie Wilson,</p> <p>Read: Judith Butler "Performative Acts and Gender Construction" (PDF) and Judith Halberstam "The Art of Gender: Bathrooms, Butches, and the Aesthetics of Female Masculinity"</p> <p><b>SECOND PAPER DUE</b></p>	<p><b>SECOND PAPER DUE</b></p>
<p>제 5 주</p>	<p><b>Gender, Sexuality and Where Do We Draw the Line?</b></p>	<p><b>FINAL EXAM</b></p>

<p>(Week 5)</p>	<p>Sally Mann and Robert Mapplethorpe Read: Anne Higonnet “Sally Mann: The Price of Success;” Eleanor Heartney, “In Defense of Pornography?”</p> <p><b>Transnational Feminisms:</b> Shirin Neshat Read: Maura Reilly, “Introduction: Toward Transnational Feminisms” in Global Feminisms (PDF); Chandra Mohanty Feminism without Borders: Decolonizing Theory, Practicing Solidarity excerpts (PDF)</p> <p><b>Women Artists in Africa</b> (Tracey Rose, Michele Magma, Ghada Amer) Read: N’ Gone Fall, “Providing a Space of Freedom: Women Artists from Africa” in Global Feminisms (PDF)</p> <p><b>What Is Feminist about Contemporary Asian Women’s Art?</b> Read: Michiko Kasahara, “Contemporary Japanese Women’s Self-Awareness” and Joan Kee “What Is Feminist About Contemporary Asian Women’s Art? In Global Feminisms; Nikki Lee (PDF)</p> <p style="text-align: center;"><b>FINAL EXAM</b></p>	
<p>보강 (필요시) (Make-up Class. When necessary)</p>		
<p>전공(핵심)역량 및 명지핵심역량의 교과목과 연계성 (Relevance between the courses in the category of “Major(Core)” and “Myongji Core Competence” )</p>		
<p>*Myongji MJU 2025 Myongji “Core Competence” : “MJU” s mid-to-long-term Development Plan to improve its quality of education and infrastructures</p>		
<p>순번</p>	<p>전공(핵심)역량 (Courses in the category of Major (Core))</p>	<p>명지핵심역량 (Courses in the category of Myongji Core Competence)</p>
<p>조회된 데이터가 없습니다.</p>		

<p>수강생 유의사항 (Information for Students)</p>	<p>1. 각 교과목은 수업일수 4/5 이상(군 휴학자는 2/3)출석일 때 성적취득이 가능하다. (1. Credits can be obtained only when students attend at least 4/5 (2/3 for students on leave for military purpose) of the lecture.)</p> <p>2. 시험 부정행위 및 기타 부정한 방법으로 취득한 교과목의 성적은 학칙시행규칙 제 100 조에 의거하여 F 처리 또는 취소한다. (2. When a student is caught in the acts of cheating, plagiarism, unauthorized collaboration, or other forms of academic dishonesty, he/she will be assigned a failing grade of F for the class in which he/she was caught in the act according to the University regulations.)</p>
<p>장애학생 수업안내 (Students with Disabilities)</p>	<p>장애학생은 학기 첫 주에 교과목 담당교수와의 면담을 통해 출석, 강의, 과제 및 시험에 관한 교수학습 지원사항을 요청할 수 있으며 요청된 사항에 대해 담당교수 또는 장애학생지원센터를 통해 지원받을 수 있습니다. (Students with disabilities may request for academic support(i.e. attendance, lecture, assignments, exams, etc.) from his/her assigned advisors during the first week of the class. This request is to be filed through the Center of Students with Disabilities.)</p>
<p>가타사항 (Remarks)</p>	<p>강의 계획안의 내용은 추후 변경될 수 있습니다. (Syllabus is subject to changes.)</p>