

ARTH 440/599 Fall 2013
Sexuality, Gender and Art in Early Modern Europe
Thursdays, 4:30-7:10, Research Hall 201

Instructor: Dr. Angela Ho
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Office Hours: Monday 2-3 pm, Thursday 2-3 pm, and by appointment
Office: Robinson B 334

This seminar investigates how the visual arts shaped gender identities and notions of sexuality in early modern Europe. We will consider topics such as: the opportunities and constraints faced by women artists; the female and male bodies as the object of visual consumption; ideals of masculinity and femininity in portraiture; the archetypes of male and female virtues and vices; and the similarities and differences between male and female artistic patronage. Through readings, discussions, and writing assignments, students will examine how gender roles were constructed and naturalized (and sometimes challenged) in Renaissance and Baroque art. This course will be offered as ARTH 440 and 599. Taking the course on the graduate level will require extra work but all students will be expected to fully participate in discussions.

Course Objectives

In this course, you will:

- Acquire the ability to recognize and deploy gender studies methodologies;
- Hone your skills of visual analysis and interpretation;
- Read primary and secondary sources critically;
- Develop your critical thinking skills and knowledge of the methodologies of art history;
- Develop the skills of art historical research and writing.

Course Format and Requirements

This course will be run as a seminar. I will provide background information or explanations when appropriate, but the bulk of the class sessions will be devoted to critical discussions of assigned readings. Your engagement with ideas presented in classes and readings, and your ability to apply them, will be assessed based on your participation in discussion, blog postings, response papers, and a final research project (oral presentation and research paper).

Students must complete all graded assignments and other requirements listed on the syllabus. Even if your overall average without one of these elements is sufficient for a passing grade, you cannot pass the class without specific, prior permission of the instructor.

Percentage breakdown:

Attendance and participation: 15%
Weekly blog postings: 15%
Response papers: 15%
Presentation: 10%
Draft of final paper: 10%
Final paper: 35%

Grading scale

A+	97-100	C+	77-79.5
A	93-96.5	C	73-76.5
A-	90-92.5	C-	70-72.5
B+	87-89.5	D	60-69.5
B	83-86.5	F	< 60
B-	80-82.5		

Readings

There are no textbooks for the course; instead weekly readings include articles and book excerpts. In order to get the most out of this course, it is essential that you complete the assigned readings BEFORE you come to class.

Participation

In a seminar, learning happens when we are discussing readings and visual materials. Attendance and informed participation in class discussions are therefore required of all students. Your starting attendance/participation grade (i.e., you attend all class meetings but do not participate in discussions, or do not give any indication that you have done the readings) will be a C+. You build on that grade with informed contributions to class discussions.

If you cannot attend class due to medical reasons or other emergencies, I would be happy to meet with you during office hours to bring you up to date with the course material. Proper documentation, however, must be submitted to me in a timely fashion. Otherwise, after one missed class, each subsequent unexplained absence will lead to a deduction of 10% of your participation grade.

It is important to maintain a positive learning environment and observe rules of classroom etiquette in class sessions. Constructive comments and criticism are welcome, but please be mindful of and respect one another's views.

Blog postings

From weeks 2-8, 10, 11, choose at least 6 weeks to submit 250-word responses to the readings. These responses must be posted on Blackboard by 3:30 pm on the day we discuss the relevant topic in class. Please see page 8 for further instructions.

Response Papers

Out of the 6 weekly postings, choose two to expand into longer, more formal response papers. Hard copies of response papers are due the week after we discuss the relevant topic. Please see page 8 for specific instructions.

Research project

One of the major objectives of this course is to help you acquire the skills necessary to write a research paper. Each of you will define a project that explores one or more of the major themes addressed in the course. To help you develop the project step by step, I will ask you to submit a paper proposal, an annotated bibliography and a draft of your paper at various points of the

semester. You will also present your hypotheses and findings to the class on November 14, November 21, December 5. A draft of your final paper (10-12 pages for ARTH 440; 15-20 pages for ARTH 599) is due by the end of the day on November 9, the Saturday after we meet in week 11. The final version due by the end of the day on December 12. You can submit your draft and final paper electronically to Blackboard.

PLEASE NOTE: In the interest of fairness, papers must be submitted on time to receive full credit. Students will incur a half-letter grade penalty per day for late papers. In cases of medical or other serious problems, please document them and let me know as soon as possible.

A note about presentations: this is an opportunity for you to get feedback from your colleagues before you finalize the paper. It will also give all of you a chance to learn from each other. Attendance at all presentations is mandatory. For each presentation you miss, you will incur a 2% penalty out of the 35% allotted to the final paper. So if you miss an entire session with 5 presentations, 10% will be deducted from your final grade.

Add-drop deadlines

Please note the following add-drop deadlines:

September 3, 2013	Last day to add a class
	Last day to drop a class with no tuition penalty
September 18, 2013	Last day to drop a class with 33% tuition penalty
September 27, 2013	Final drop deadline with 67% tuition penalty
September 30 to October 25, 2013	Selective withdrawal period

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

Tech requirements and policy

All students must activate their e-mail accounts on campus. I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the forwarder on your GMU account. Readings, course updates, information on assignments and examinations will be available on Blackboard.

Please be respectful of your peers and your instructor when using electronic devices.

- Do not use cell phones in class.
- Do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade.

English as a second language

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignments. Please, however, give me plenty of notice (at least a week) before the due dates. You may also consider consulting the Writing Center. Be sure to plan ahead, because the Writing Center is very busy near the end of the semester.

Standards of Academic integrity

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism and all other instances of academic dishonesty will be reported to the Honor Committee, and may result in a failing grade for the course. Please consult the Office for Academic Integrity for a full description of the code and the honor committee process.

Students with disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should see me and contact the Office for Disability Services (ODS) at 993-2474, <http://ods.gmu.edu>. All academic accommodations must be arranged through the ODS. If you qualify for accommodation, the ODS staff will give you a form detailing appropriate accommodations for your instructor. Please note that this form must be provided to me at least two weeks before the first assignment is due.

Tentative Schedule
(Subject to change)

Week 1 August 29

Introduction

Heinrich Kramer, *Malleus maleficarum* (1486), excerpt, in Brian P. Levack ed., *The Witchcraft Sourcebook* (New York and London: Routledge, 2004), 57-68.

Week 2 September 5

Concepts and Methods

Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to its Methods* (Manchester and New York: Manchester University Press, 2006), 145-73.

Rozsika Parker and Griselda Pollock, *Old Mistresses: Women, Art, and Ideology* (New York: Pantheon, 1981), introduction.

Ian Maclean, *The Renaissance Notion of Woman: a Study in the Fortunes of Scholasticism and Medical Science in European Intellectual life* (Cambridge: Cambridge University Press, 1980), 2-27.

Week 3 September 12

Nude vs. Naked: Beauty, Sexuality, and the Body

Kenneth Clark, *The Nude: A Study in Ideal Form* (Garden City, NY: Doubleday Anchor Books, 1956), Chapter 1: "The Naked and the Nude."

Lynda Nead, *The Female Nude: Art, Obscenity, and Sexuality* (London and New York: Routledge, 1992), 5-25.

Rona Goffen, "Introduction," in *Titian's Venus of Urbino*, ed. Goffen (Cambridge: Cambridge University Press, 1997), 1-22.

Week 4 September 19

Archetypes

Marina Warner, *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary* (New York: Vintage Books, 1983), 68-78, 224-35.

Sara F. Matthews Grieco, "Pedagogical Prints: Moralizing Broadsheets and Wayward Women in Counter Reformation Italy," in *Picturing Women in Renaissance and Baroque Italy*, eds. Geraldine A. Johnson and Sara F. Matthews Grieco (Cambridge: Cambridge University Press, 1997), 61-87.

Lisa Rosenthal, "Manhood and Statehood: Rubens's Construction of Heroic Virtue," *Oxford Art Journal* 16 (1993), 92-111.

Week 5 September 26

Portraits: Identity and Beauty

Patricia Simons, "Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture," *History Workshop* 25 (1988): 4-30.

Elizabeth Cropper, "The Beauty of Woman: Problems in the Rhetoric of Renaissance Portraiture," in *Rewriting the Renaissance: the Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret Ferguson et al. (Chicago: University of Chicago Press, 1986), 175-90.

Patricia Simons, "Homosociality and Erotics in Italian Renaissance portraiture," in *Portraiture: Facing the Subject*, ed. Joanna Woodall (Manchester and New York: Manchester University Press, 1997), 29-47.

Week 6 October 3

***Paper proposals due**

Power: Submission and Inversion

Natalie Zemon Davis, "Women on Top," in *Society and Culture in Early Modern France* (Stanford: Stanford University Press, 1975), 124-51.

Lisa Rosenthal, *Gender, Politics, and Allegory in the Art of Rubens* (Cambridge: Cambridge University Press, 2005), 113-45.

Margaret Carroll, "The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence," in *The Expanding Discourse: Feminism and Art History* (New York: Icon Editions, 1992), 140-59.

Week 7 October 10

Ambiguous Images and Subversive Acts

Michel Foucault, *The History of Sexuality, Vol. 1*, trans. Robert Hurley (New York: Vintage Books, 1990), 36-49.

Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1999), 171-80.

Cristelle Baskins, "Gender Trouble in Italian Renaissance Art History: Two Case Studies," *Studies in Iconography* 16 (1994): 1-36.

Tim McCall, "'Traffic in Mistresses': Sexualized Bodies and Systems of Exchange in the Early Modern Court," in *Sex Acts: Practice, Performance, Perversion, and Punishment in Early Modern Italy*, ed. Allison Levy (Aldershot: Ashgate, 2010), 125-136.

Week 8 October 17

***Annotated Bibliography due**

Case Study: Patronage at Court

Baldesar Castiglione, *The Book of the Courtier*, trans. Charles S. Singleton, ed. Daniel Javitch (New York: Norton, 2002), excerpt.

Rose Marie San Juan, "The Court Lady's Dilemma: Isabella d'Este and Art Collecting in the Renaissance," *Oxford Art Journal* 14 (1991): 67-78.

Stephen Campbell, "Myth and the Articulation of Gender and Space" in *The Cabinet of Eros: Renaissance Mythological Painting and the Studiolo of Isabella d'Este* (New Haven: Yale University Press, 2006), 59-86.

Week 9 October 24

Individual meetings with students in lieu of class. Please sign up for half-hour appointments to discuss your research project.

Week 10 October 31

The Problem of Women Artists

Linda Nochlin, "Why have there been no great women artists? (1975)" in *Women, Art, and Power and Other Essays* (New York: Harper & Row, 1988), 145-78.

Nanette Salomon, "The Art Historical Canon," in Donald Preziosi ed., *The Art of Art History: A Critical Anthology* (Oxford and New York: Oxford University Press, 1998), 344-55.

Frederika Jacobs, "Woman's Capacity to Create: The Unusual Case of Sofonisba Anguissola," *Renaissance Quarterly* 47 (1994): 74-101.

Week 11 November 7

Artemisia and Caravaggio: Sexuality and Artistic Identity

Mary D. Garrard, *Artemisia Gentileschi: the Image of the Female Hero in Italian Baroque Art* (Princeton: Princeton University Press, 1989), 183-209.

Elizabeth S. Cohen, "The Trials of Artemisia Gentileschi: A Rape as History," *Sixteenth Century Journal* 31 (2000): 47-75.

Donald Posner, "Caravaggio's Homo-erotic Early Works," *Art Quarterly* 34 (1971), 301-24.

Genevieve Warwick, "Allegories of Eros: Caravaggio's Masque," in *Caravaggio: Realism, Rebellion, Reception*, ed. Warwick (Newark: University of Delaware Press, 2006), 82-90.

***Draft of research paper due 11:59 pm, Saturday, November 9 (upload to Blackboard)**

Week 12 November 14

Students' Presentations

Week 13 November 21

Students' Presentations

Week 14 November 28

Thanksgiving break

Week 15 December 5

Students' Presentations

***Final research paper due 11:59 pm, December 12 (upload to Blackboard)**

Weekly Readings, Blog Postings, Response Papers

Each week I will provide some questions to guide you through the assigned readings. Post your responses and observations on the readings to Blackboard by 3:30 pm on the day we discuss that particular topic in class. The goal of this assignment is to help you develop the skills of critical reading.

Reading critically does not mean gathering information from a text, or simply reading it through once from beginning to end. Critical reading is active reading. Underline or highlight the main points and note down your thoughts and questions. When you have finished a reading, go back over your notes and highlights, and consider the following:

- Is it a primary or secondary source? When was the text written? How would the date of the text affect the way you approach it?
- What are the author's major arguments? Bear in mind that most readings, even those presented as narratives or biographies, contain an argument.
- You will often find a lot of data and details in the texts; how does the author marshal this information as evidence to support his/her arguments?
- Do you find the argument effective? Why or why not? How do the conclusions compare with other readings you have encountered?
- Do you detect any assumptions or biases underlying the author's conclusions?

Blog postings

Gather your thoughts and observations into a 250-word essay and post it to Blackboard. Identify the main arguments of a reading and—if appropriate—pose questions about the parts that you find particularly difficult. From weeks 2-8, 10, 11, post at least 6 responses to the readings.

Response papers

For two of those weeks, you are asked to write a longer, formal response paper on the readings (4-5 pages). Turn in the response paper one week after we discuss the readings in class. For example, if you decide to write a 4-5 page paper on the topic for week 2 ("Concepts and Methods"), you will submit the paper in week 3. If you draw on your classmates' postings on Blackboard, you must acknowledge your sources. It goes without saying that your response must reflect your own critical engagement with the text, and should not be a mish-mash of your classmates' postings.

To sum up, by week 12 at the latest you should have submitted:

- Six 250-word blog postings in response to weekly readings;
- Two 4-5 page response papers that expand on your postings for two of those weeks.