Semester at Sea Course Syllabus
Colorado State University, Academic Partner

Voyage: Fall 2017
Discipline: Art
Course Number and Title: ART 314 Women in Art History
Division: Upper
Faculty Name: Eleanor Moseman
Semester Credit Hours: 3

Meeting: B Day 1400-1520, Vierjahres
Prerequisites: One (1) art history course

COURSE DESCRIPTION
This course examines women in the visual arts globally within historical context. Thematic topics address women’s cultural production from a global perspective before the emergence of the women’s liberation movement in America and Europe and the ramifications for women in art as feminism(s) spread transnationally in the modern and contemporary eras. Assignments and activities will develop students’ critical- and creative-thinking skills, writing ability, and speaking skills. Daily class discussions and activities will be centered on ideas and arguments presented in the syllabus readings with special attention to issues in regions on the voyage itinerary. At the end of the course, students should be able to identify and discuss major monuments and works of art by global women artists in historical context, and to articulate verbally and in writing the larger cultural, social, political, economic and philosophical issues that impacted the production of art by women around the world.

LEARNING OBJECTIVES
- Articulate the impact of patriarchy on women’s cultural production in global contexts
- Analyze the role played by women artists in exposing colonialism’s aftermath globally
- Compare and contrast regional factors in women’s participation in the visual arts
- Discuss variants of transnational “feminisms” in context with local art strategies
- Discuss the use of the female body by women artists in a global framework
- Utilize appropriate art historical and theoretical terminology

REQUIRED TEXTBOOK & READINGS
The readings for this course will comprise one textbook and a series of readings available through the ship’s library or through Moodle.

AUTHOR: Maura Reilly and Linda Nochlin, eds.
TITLE: Global Feminisms: New Directions in Contemporary Art
PUBLISHER: Merrell
ISBN #: 9781858943909 (hardcover) / 9780872731578 (paperback)
DATE/EDITION: 2007
TOPICAL OUTLINE OF COURSE

Depart Bremerhaven, Germany — September 9

B1—September 12: Welcome and Fundamentals: Why study women in art?
COME TO CLASS PREPARED TO DISCUSS:

B2—September 14: Women in Art in Global Perspective
COME TO CLASS PREPARED TO DISCUSS:

Barcelona and Valencia, Spain — September 15-18

B3—September 20: Debrief Spain // Postcolonialism and Gender
***Not Just a Visitor* Essay #1 on Spain due by day B4 ***
COME TO CLASS PREPARED TO DISCUSS:

B4—September 22: Adjusting Perceptions: Race and Ethnicity in Art History
COME TO CLASS PREPARED TO DISCUSS:
- bell hooks, excerpt from Ain’t I a Woman/ Black Women and Feminism (London: Pluto Press, 1982).

No Class — September 23

**B5—September 25: Women Producers in Traditional and Contemporary West African Arts**

COME TO CLASS PREPARED TO DISCUSS:


**Tema and Takoradi, Ghana — September 27-30**

**B6—October 01: Debrief Ghana // Representing the Black Female Body, Part I**

***“Not Just a Visitor” Essay #2 on Ghana due by day B7***

BEFORE CLASS, VIEW THE VIDEO CLIP:

- “Global Feminisms: Michèle Magema” (22min)
  

COME TO CLASS PREPARED TO DISCUSS:

- Excerpts from *Wangechi Mutu: This You Call Civilization?* ed. David Moos (Toronto: Art Gallery of Ontario, 2010).

No Classes — October 02

**B7—October 04: Representing the Black Female Body, Part II**

COME TO CLASS PREPARED TO DISCUSS:


**B8—October 06: Bridging Tradition and Modernity in Southern Africa**

COME TO CLASS PREPARED TO DISCUSS:


**Cape Town, South Africa — October 7-12**

**B9—October 14: Debrief South Africa // Women in Modern India**

***“Not Just a Visitor” Essay #3 on South Africa due by day B10***

COME TO CLASS PREPARED TO DISCUSS:
- Mala Sen, excerpts from *Death By Fire: Sati, Dowry Death, and Female Infanticide in Modern India* (New Brunswick: Rutgers, 2002).

No Class — October 16

**B10—October 17: Women at Court as Ma(r)kers of Taste**

COME TO CLASS PREPARED TO DISCUSS:

**Port Louis, Mauritius — October 19**

**B11—October 20: The Yakshi and Modern Art**

COME TO CLASS PREPARED TO DISCUSS:
- Deepak Ananth, “The Knots are Many, But the Thread is One: Mrinalini Mukherjee’s Hemp Sculpture,” *ART AsiaPacific* 3, no. 4 (1996): 85-89; reprinted at http://www.criticalcollective.in/ArtistInner2.asp?Aid=96&Eid=33

No Class — October 22
B12—October 23: Bollywood and Women in South Asia
BEFORE CLASS, VIEW THE FILM:
• Dabangg 2, dir. Arbaaz Khan (2012, 120 min.) or Khal Nayak, dir. Subhash Ghai (1993, 191 min.)
COME TO CLASS PREPARED TO DISCUSS:

Cochin, India — October 25-30

No Class — October 31

B13—November 01 Debrief India // Women’s Performance Art in South and Southeast Asia
***Not Just a Visitor” Essay #4 on India due by day B14**
BEFORE CLASS, VIEW THE VIDEO CLIPS:
• “Global Feminisms: Tejal Shah” (18 min)
• “Global Feminisms: Arahmaiani” (43 min; focus on the first 25 min)
• “Global Feminisms: Skowmon Hastanan” (10 min)

B14—November 3: Women in Burmese Society
COME TO CLASS PREPARED TO DISCUSS:

Yangon, Myanmar — November 4-8

***“Not Just a Visitor” Essay #5 on Burma-Myanmar due by day B16**
COME TO CLASS PREPARED TO DISCUSS:
- Nora A. Taylor, “Why have there been no great Vietnamese artists?” *Michigan Quarterly Review* 44, no. 1 (winter 2005), archived at: [http://hdl.handle.net/2027/spo.act2080.0044.123](http://hdl.handle.net/2027/spo.act2080.0044.123)

No Class — November 11

**B16—November 13: Contemporary Women Artists and Filmmakers of Vietnam**
BEFORE CLASS, SCREEN THE FILM:
- Trinh T. Minh-ha, *Surname Viet Given Name Nam* (1989; 108 min.)
COME TO CLASS PREPARED TO DISCUSS:

**Ho Chi Minh City, Vietnam — November 14-18**

**B17—November 20: Debrief Vietnam // Contemporary Art in East Asia**
***“Not Just a Visitor” Essay #6 on Vietnam due by day B18***
COME TO CLASS PREPARED TO DISCUSS:

No Class — November 21

**B18—November 23: Contemporary Women Artists in China**
COME TO CLASS PREPARED TO DISCUSS:
Shanghai, China — November 24-29

FIELD CLASS, NOVEMBER 24 (REQUIRED)

**Field Class “Relational Concept Matrix” Assignment, due on day B19**

B19—December 01: Debrief China // Women and Contemporary Art in Japan
COME TO CLASS PREPARED TO DISCUSS:

- Patricia Fister, “Introduction, The World of Women in Japan, 1600-1900,” in
- Michiko Kasahara, “Contemporary Japanese Women’s Self-Awareness” in
- Ofra Goldstein-Gidon, “Kimono and the Construction of Gendered and Cultural

Kobe, Japan — December 2 - 6

B20—December 09: Debrief Japan // Reflection on Contemporary Women Artists in Asia

***“Not Just a Visitor” Essay #7 on Japan due by day B21***
COME TO CLASS PREPARED TO DISCUSS:

- Joan Kee, “What is Feminist About Contemporary Asian Women’s Art?” in

B21—December 10: FIELD-PROJECT PRESENTATIONS

B22—December 12: FIELD-PROJECT PRESENTATIONS

B23—December 14: FIELD-PROJECT PRESENTATIONS

Honolulu, Hawaii — December 16

B24—December 17: Closing discussion
COME TO CLASS PREPARED TO DISCUSS:

- UN 4th World Conference on Women (Beijing, China), "Global Framework of the
  Platform for Action,” in *Women Imagine Change: A Global Anthology of Women’s
  Resistance From 600 B.C.E. to Present*, eds. Eugenia C. DeLamotte, Natania Meeker,
  and Jean F. O’Barr (London: Routledge, 1997), 502-510. IN SHIP’S LIBRARY
- UN Women (explore the website) [http://www.unwomen.org/en](http://www.unwomen.org/en)

Study Day — December 19

B25—December 20; B Day Finals

San Diego, California — December 23 – Farewell!
GRADED COURSE COMPONENTS

- Daily Discussion Nuggets (20%)
- Field Work: “Not Just a Visitor” Reading + Port Experience Essays (20%)
- Field Work: Shanghai Field Class and “Relational Concept Matrix” Assignment (20%)
- Field Work: Independent Field Project (20%)
- Final Essay Exam (20%)

DAILY DISCUSSION NUGGETS (20%)

Regular participation and thorough preparation are crucial for your success in this course. Thoughtful class participation is expected and will directly impact your ability to perform well on writing assignments, fieldwork, and the final essay exam. Active participation will increase your critical awareness, as will careful consideration of ideas expressed by your peers. All students are expected to contribute to discussion of readings and daily topics; these discussions will vary between small-group and whole-class discussion and we will experiment with a variety of discussion activities. To help you prepare for class, you will submit to Moodle 2-3 “discussion nuggets” for each assigned reading or film. These “nuggets” can be a point you’d like to make about an idea expressed in the reading; a question you have about something the author covers; a striking quote that you’d like to bring into the discussion; a comment about one of the artworks addressed; or any other constructive observation that you’d like to contribute to the conversation in class. You are invited to make connections between readings and across daily topics, too. In any case, show me that you’re thinking carefully and deeply about what we are reading. To encourage you to think freely, this component will be graded on a satisfactory/unsatisfactory basis, meaning that if you submit 2-3 constructive “nuggets” for each reading or film on time you’ll get full credit. If you don’t, you’ll get no credit.

FIELD WORK (60% total)

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will write integrative reading-response essays and complete an independent field project that spans multiple countries.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course.

“NOT JUST A VISITOR” READING + PORT EXPERIENCE ESSAYS (20%)

My aim in selecting the readings in our syllabus is to guide you as you think about a set of issues related to the study of women’s cultural production. You will learn more – about these issues, about our destinations, about yourself – if you integrate what you are learning through readings/films with your experiences in ports of call. Hence, in lieu of daily reading quizzes you will write a series of 2-3 page response essays considering the set of readings/films we covered in advance of each port. So, for example, you will submit to Moodle an essay on Class Day B4 (September 22) integrating the readings we did on Class Days B1 and B2 with your port experience in Spain. My desire is for
you to encounter each port of call differently than “just a visitor” would, by the fact of having considered a set of issues and readings/films before stepping foot in, say, Barcelona. Each person’s perspective on the readings/films and the ports will be different so the topical focus you bring to these response essays will vary. The minimum requirement for content is that you address each of the assigned readings/films and that you integrate that study with some aspect of your experience in port. Essays will be given a letter grade, evaluated according to the rubric posted to Moodle. Grades on essays will be averaged to produce an overall score that will count as 20% of your course grade.

FIELD CLASS & ASSIGNMENT (20%)

The Field Class for this course will take place on Friday, 24 November, in Shanghai, China.

Class Title: Contemporary Chinese Women Artists in Shanghai

Explore Shanghai’s contemporary art galleries and consider the impact of Chinese women artists on the local art scene. Compare and contrast gallerists’ and curators’ aims and strategies for supporting women artists in China in the city’s two hot spots for contemporary art: the M50 and West Bund areas. Evaluate the rhetoric of fine-art training in a transnational context through lunchtime conversation with students of Shanghai Normal University’s School of Fine Arts.

Learning Objectives:

1. Assess the impact of women in contemporary art in Shanghai through visits to museums and galleries
2. Compare and contrast the aims and strategies of galleries supporting women artists of China
3. Evaluate the rhetoric of fine-art training in a transnational context through conversation with faculty and students at Shanghai Normal University’s School of Fine Arts

Field Class Assignment, due on day B19 (December 01)
Create a Relational Concept Matrix, following the model posted to Moodle, responding to our preparatory study of women’s cultural production in China and your experiences and observations of contemporary women in art in China during our Field Class in Shanghai. Map the connections between the issues, artists, art works, concepts, problems, political conditions, cultural keys, and historical underpinnings that you identify as relevant to the study of women artists in contemporary China. Specific instructions regarding format will be discussed in class.

INDEPENDENT FIELD-RESEARCH PROJECT (20%)
In lieu of a traditional library-research paper you will produce a field-research paper for this course. This project will involve working in pairs to independently design the project, conduct field research, and craft a collaborative paper and oral presentation. With your partner, decide on two or three issues that interest you in relation to women’s cultural production. In each port scope out examples of public imagery (billboards, movie or concert posters, bus/taxi/metro signage, advertisement placards, TV ads or shows, images in product labels, shop window design, etc.) and examples of “art” (gallery shows, craft shops, museum displays, etc.) that engage in imagery of women and objects produced by women. Document what you see with 1) a photograph or a sketch, 2) written notes on your own observations about that example, and 3) written notes on a conversation with a local person about that example (i.e., interview someone!). Do this for each issue in each port. Remember to get explicit permission from anyone before photographing them, and follow the guidelines for interviews posted to Moodle. Toward the end of the voyage decide on one of the issues – or you may have found a connection between more than one of your issues – that you will distill into a paper and oral presentation about that single or combined issue, supported by means of reference to our course readings. Papers should be 8-10 pages in length and presentations should be approximately 10 minutes. Use Chicago Manual of Style to format your citations. Papers and presentations will be given a letter grade, evaluated according to the rubric posted to Moodle. You and your partner will receive the same grade, so it is up to you to work out an equitable division of tasks and responsibilities.

FINAL ESSAY EXAM (20%)
There will be one cumulative final exam consisting of short essays and long essays. This exam will test you on material covered in class discussions, mini-lectures, any readings, films, and activities (including any handouts and video clips in class), as well as application of relevant terminology. It will consist of a set of image-guided questions and/or thematic questions, which will require you to incorporate into your discussion works of art and concepts covered in the readings and port assignments. About a week before the final, students will participate in crafting a set of topics to prepare for the essays on the final. I will post these topics to Moodle, but don’t wait until then to begin studying. Regularly reviewing your notes will help you keep information fresh in your mind and thus streamline your exam preparation.

METHODS OF EVALUATION / GRADING SCALE
The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution). Pluses and minuses are awarded as follows on a 100% scale:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory/Poor</th>
<th>Failing</th>
</tr>
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<tbody>
<tr>
<td>97-100%:</td>
<td>A+</td>
<td>87-89%: B+</td>
<td>77-79%: C+</td>
</tr>
<tr>
<td>93-96%:</td>
<td>A</td>
<td>83-86%: B</td>
<td>70-76%: C</td>
</tr>
<tr>
<td>90-92%:</td>
<td>A-</td>
<td>80-82%: B-</td>
<td>60-69%: D</td>
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</tbody>
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ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM
Attendance in all Semester at Sea classes, including the Field Class, is mandatory. In this course, each unexcused absence may cause your overall course grade to drop 10 points per absence. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work that must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS
Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A memo from the student’s home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

STUDENT CONDUCT CODE
The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one’s own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: “I have not given, received, or used any unauthorized assistance on this exam/assignment.”

RESERVE BOOKS AND FILMS FOR THE LIBRARY


**List of films I plan to show in my course or via the CCTV loop:**
- *Dabangg 2*, dir. Arbaaz Khan (2012, 120 min.) PLEASE PURCHASE
- *Khal Nayak*, dir. Subhash Ghai (1993, 191 min.) PLEASE PURCHASE
- Trinh T. Minh-ha, *Surname Viet Given Name Nam* (1989; 108 min.) PLEASE PURCHASE

**Electronic Course Materials**
- bell hooks, excerpt from *Ain’t I a Woman/ Black Women and Feminism* (London: Pluto Press, 1982).

Excerpts from Wangechi Mutu: This You Call Civilization? ed. David Moos (Toronto: Art Gallery of Ontario, 2010).


Mala Sen, excerpts from Death By Fire: Sati, Dowry Death, and Female Infanticide in Modern India (New Brunswick: Rutgers, 2002).


Deepak Ananth, “The Knots are Many, But the Thread is One: Mrinalini Mukherjee’s Hemp Sculpture,” ART AsiaPacific 3, no. 4 (1996): 85-89; reprinted at http://www.criticalcollective.in/ArtistInner2.aspx?Aid=96&Eid=33


Nora A. Taylor, “Why have there been no great Vietnamese artists?” Michigan Quarterly Review 44, no. 1 (winter 2005).


ADDITIONAL RESOURCES

David M. M. Riep, “Visual Symbols of Self: South Sotho Arts and Initiation” (photo essay), in Art & Life in Africa website, University of Iowa Museum of Art
https://africa.uima.uiowa.edu/topic-essays/show/43?start=0
- Sandra Klopper, “Young Women in Contemporary Zulu Society,” (photo essay), in *Art & Life in Africa* website, University of Iowa Museum of Art
  https://africa.uima.uiowa.edu/topic-essays/show/36?start=0
- UN Women http://www.unwomen.org/en
- “Global Feminisms: Tejal Shah” (18 min)
- “Global Feminisms: Arahmaiani” (43 min; focus on the first 25 min)
- “Global Feminisms: Skowmon Hastanan” (10 min)
- “Global Feminisms: Michèle Magema” (22 min)
- Chicago Manual of Style Online Quickguide
  http://www.chicagomanualofstyle.org/home.html
- Brooklyn Museum, Sackler Center for Feminist Art, “Feminist Art Base”
  https://www.brooklynmuseum.org/eascfa/feminist_art_base