Course Description: Investigation of art and artists who have treated the nude and clothed body, body art and body self-image.

Additional Description:
The human body is a powerful image because it is self-referential and has been represented countless times. The course consists of three sections:
1. Foundations which consider issues that will frame the discussion and presenting key texts concerning the body and images of the body;
2. Historical studies, which examines selected works and issues of the past; and
3. Recent issues.
You will become aware of your own, your peers and societal assumptions about the body, which some readings will challenge. The class is structured as a seminar and will focus on class discussion of readings.

Texts: Photocopies of readings will be distributed in class; some may be posted on D2L. I will distribute the next week’s readings on Thursdays. Find them in a box outside my office if you are absent.

Program Learning Outcome Objective: Research Skills Undergraduate students will conduct art historical research involving logical and insightful analysis of secondary literature.
Category: Embedded course assignment (research paper)
Method: Indirect. Undergraduate students will write a research paper that the course instructors will evaluate for the following skills: accession and deployment of bibliographic resources as shown in the bibliography and citations within the paper; development of ideas, use of supporting evidence, and analysis, synthesis and interpretation of ideas and evidence; and clear and well-developed organization in the introduction, clarity and logic of structure and conclusion.

Course Requirements and Grading Policy:
15 - 20% A. Typed guides for discussion of the readings. Put them in the box at the end of each class. Sometimes, if there is one reading you will usually be asked to provide the thesis.
3 main points with page numbers in the reading, one main point from the first third of the reading, one from the middle third and one from the last third. Avoid restating the thesis.
3 talking points, meaning something you have a question about or can relate to something outside the reading, with page numbers in the reading.
The thesis is what the author seeks to prove about the subject, not merely identifying the subject. Make these statements brief, but understandable. Use your own words, not quotations unless you find a quotation that states the thesis.
25% B. Presentation with images in class
   R 2/21 Topics of paper due by midnight in Brightspace Dropbox folder Worth 10%
   T 3/5, R 3/7, T 3/12, R 3/14
35% C. Research paper Week of 4/2 – 5 Choose topic and preliminary bibliography
   R 4/11 bibliography for paper due 10%
   R 5/2 paper due by midnight in Dropbox folder 25%
20% D. Reflection paper about what you learned and experienced in this course. Due R 5/14
Class discussion of readings is the core of the course, so it is essential to do the reading. However, do attend even if you did not do the reading. No penalty for up to two days of class which you do not submit the typed guide and/or are unprepared to discuss the reading(s). You may submit the written guide to a reading the same day for a 5% penalty, one class later for 20% penalty and 40% penalty one week later. I will not accept them after one week unless you have been ill or have a legitimate excuse.

A = 90% or more,  B = 80 - 89%,  C = 70 - 79%,  D = 60 - 69%,  F = below 60%

% extra credit for going on the bus trip to Houston Fri March 29 ½% extra credit to visit on your own one art museum; 1% to visit two art museums or other museum outside Nacogdoches that shows art. Verify your visit by emailing a selfie at the museum(s), brochure with admission sticker, receipt or signature by museum personnel. Brochure alone is not acceptable. Check with me before you visit a museum that I might not be familiar with. 1% is the maximum extra credit offered. No other extra credit is offered.

Attendance:
6 absences, both excused and unexcused, is the maximum allowed by University policy (three weeks). You will receive no credit / an F if you are absent for any reason 7 or more class periods. Evaluation of an absence as excused rests with me. Schedule appointments at times other than class time. Track your absences in D2L Grades.

Missed Work Policy: You cannot makeup the classes you missed, though you can submit reading guides up to one week late for 20% reduction. 5% reduction for submitting the reading guide the same day up until 9:00 PM, 4:00 PM. 10% reduction for 3 days late. Email the document to me. Makeup exams will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse rests with me. Notify me beforehand if possible if you miss the time of your presentation. If not, you must notify me within twenty-four hours after the presentation why you missed your turn by e-mail, phone or note. Otherwise you not be allowed to reschedule the presentation. If you don’t notify me within 24 hours, talk to me anyway. One makeup presentation per term is allowed.

Academic Alerts and Intervention: I will issue an Academic Alert notifying the student adviser, RA, etc. for students who skip class and coursework regularly or perform poorly on coursework.

Communication: Check D2L News for announcements. Course materials such as the syllabus, PDFs of the readings and paper guidelines will be posted on D2L Content.

--Turn off cell / smartphones, laptops, netbooks, and all other digital devices during class unless I ask you to use them or you ask permission. I will remind you to focus on class instead of your device.
--Avoid private conversations in class, which are distracting to your classmates.
--Eat and drink elsewhere. Water bottles are acceptable.
--Respect ideas presented in class, particularly statements about religion presented as history.

I care and want you to succeed. You are welcome to share interests, difficulties, etc.
Emergency Exit: In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, the end of the hall where my office is located and near the photography studio/lab.

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

Academic Integrity (A-9.1) Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Withheld Grades Semester Grades Policy (A-54) Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

Register with Disability Services for accommodations with attendance, etc. if you have documented mental health issues.
T 1/22  Introductions, getting to know each other.

READINGS and COURSE CALENDAR

1. Foundations

R 1/24  Traditional view of the human body and beauty
For this reading, bring to class typed Clark’s thesis, 3 main points with page numbers in the reading, one from the first third, one from the middle third and one from the last third. 3 talking points, meaning something you have a question about or can relate to something outside the reading, including page numbers in the reading.  Make these statements short but understandable.  Use your own words, not quotations unless you find a quotation that states the thesis.

T 1/29  Revised view in the 1970s
Bring thesis, 2 main points, 2 talking points.
Steen Library Call No. N 7305 .W39 1977x

Critique of Clark and Berger
Marcia Pointon, Naked Authority: the body in western painting, 1830 – 1908, Cambridge, UK: Routledge, 1990, pp. 11-17, image on 18, 20, summary 33-4  Call No. ND 1290 .P6 1999

R 1/31  Videos on the human body and beauty
Real vs Ideal; The Ideal; Nudity  Adam and Eve and the Last Judgment were the only works at first in Christianity to show nudity; Adornment in Indian art; Madame X; Tattoos; Power  Samoan photographers, Black Sandy series and fa’afafine, performance of Samoan dance in Victorian mourning clothes; Experimentation  Pollock; Conclusions 24:50 – 25:38; credits.

A Darwinian theory of beauty / Denis Dutton  TED  uploaded 11/16/2010
7:30 – 14:40 of 17:33

“What does it mean to be beautiful?”  / Esther Honig  TED Vancouver  (2016)
12:24  Before and After images of her by photo editors around the world

Men’s Standards of Beauty  (Buzzfeed) 5:23

Women’s and men’s attitudes toward physical improvement
“‘No Man Ever Needs to Feel Inadequate Again’: Men in the 1990s.”

“The 'Grip of culture on the body': beauty practices as women's agency or women's subordination.” In Beauty and misogyny : harmful cultural practices in the west / Sheila Jeffreys. London; New York: Routledge, c2005, pp. 5-27.
Series: Women and psychology Call No.: HQ 1219 .J44 2005

R 2/7 Measuring our bodies against canons of human proportion –or-- presentation by a Biology instructor

2. Historical studies

Nude archetypes: the Doryphoros and the Aphrodite of Knidos

Tues – Fri 2/12 – 2/15 Appointments in Jill’s office to choose presentation topic. Bring digital devices to record suggestions and search the Internet.

R 2/14 Byzantine art and iconoclasm

Smarthistory > Byzantium > Venice and Ravenna
San Vitale and the Justinian Mosaic text and video

Nazania Hedayat Munroe, “Dress Style in the Mosaics of San Vitale” article

Sarah E. Bassett, “Style and Meaning in the Imperial Panels at San Vitale,” artibus et historiae v. 29 no. 57 (2008), pp 49 -- (23 pp.)

Smarthistory > Byzantine > Byzantine iconoclasm > Iconoclastic controversies

Italian Renaissance Learning Resources, National Gallery of Art, Washington D.C.
Virgin and Child, p. 3 The Power of Icons; p. 4 The Triumph of Images

Heilbrunn Timeline of Art History Essay: Icons and Iconoclasm in Byzantium

The Sexuality of Christ in the Renaissance and in Modern Oblivion. Leo Steinberg.

R 2/21 List of topics you will discuss in your presentation, typed, double-spaced, due by midnight in Brightspace Dropbox
Class TBA
Manet's Olympia

cocottes = painted ladies fille = girl

p. 83 Under the painting Manet added verse by Zacharie Astruc:
“When weary of dreaming, Olympia wakes,
Spring enters in the arms of a gentle black messenger
it is the slave, like the amorous night
who comes to make the day bloom, delicious to see:
the august young girl in whom the fire burns. “

p. 86 and passim: courtisane = courtesan

p. 87 de bas etage = of low status

p. 88 faubourgs = the night people

p. 89 Princesse du pays de la porcelaine = Princess from the land of the porcelain, fig. 28 on p. 90

p. 91 "Que signifie cette peinture" = What does this painting mean?"

p. 92 cassone = wedding chest

p. 96 Ce corps est sale = The body is dirty cerne de noir = dark circle avec du charon tout autour = with charon? all around

p. 98 l'enseigne de la Femme a barbe = the sign of the bearded woman

pp. 104, 117 and passim insoumise = Jezebel

p. 100 Femmes devant un cafe, le soir = Women before a cafe, evening

p. 101 fete = entertainment or celebration

p. 105 fille pubique = prostitute (public girl, literally)

p. 106 racolage = solicitation

p. 108 Les hommes boursicotent, les femmes traficotent = men do business, women traffic

pp. 122, 123 La Naissance de Venus = The Birth of Venus

p. 126 Venus Anadyomene = Venus Rising from the Sea. Find this Ingres work online.

p. 129 pudeur = modesty p. 140 olla podrida = rotten pot

p. 141 chiffonniers = a tall dresser (furniture) Le Crepuscule du soir = The twilight of the evening

p. 143 Daphnis et Chloe s'anusant a donner la becquee (mouthful) a des petites merles qu’ils viennent de denicher

R 2/28 TBA video Edgar Degas: the Great Impressionists
2:38:04 intro to :38 mediocre image quality

Degas: History of Impressionism by Richard Brettell, UT Dallas
30:08

T 3/5 Presentations

R 3/7 Presentations

T 3/12 Presentations

R 3/14 Presentations
3. Recent issues

McCarthy, David. *Smithsonian studies in American art*; 4 issue 3-4 (summer-fall 1990), p. 102-127. Abstract: Study of Wesselmann’s Great American Nude collage series; argues that it was designed in brash opposition to European culture, to condemn, commemorate, and celebrate the expectations that Americans had for their country and for their own sexuality in the late 1950s and early 60s.


30: – 31: distortion, the body and the figure; 33: - 35: self portraits

F 3/29 Bus trip to Houston Museums

T 4/2 Kiki Smith readings

TWRF 4/2 – 4/5 Individual appointments to choose paper topic, probably related to your presentation topic.

R 4/4 Marina Abramovic, The Artist is Present
Smarthistory > Global Cutures 1980 – now > Identity and the Body


R 4/11 Ron King presentation on tattoos while Jill at conference
Bibliography for paper due by midnight in Brightspace Dropbox folder.

T 4/16 TBA

R 4/18 Easter holiday

T 4/23 Ron Mueck reading

R 4/25 Pepon Osorio, En la barbiera no se llora (Don’t cry in your beard).
Smarthistory > Global Cutures 1980 – now > Identity and the Body


**R 5/2**  
**Papers due by midnight in Brightspace Dropbox**  
**No class.**

**T 5/7**  
Spencer Tunick  

“New York: Spencer Tunick at I-20.”  

“The art of persuasion: why do thousands of volunteers take it off for Spencer Tunick?”  

“Intimate and Public: An Interview with Spencer Tunick.”  

Zocolo, Mexico City  13,000 nudes   6 May 2007

R  5/9  
Shirin Neshat, Women of Allah series  
Smarthistory > Global Cultures 1980 – now > Identity and the Body

R  5/16,  1:00 – 3:00  
video   Mapplethorpe: Look at the Pictures (2016)  
HBO documentary that debuted April 4, 2016 in conjunction with a retrospective at the J. Paul Getty...  
1:48:32  
$9.99

**Reflective essay due by midnight in Brightspace Dropbox folder**