Jill Carrington
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Hours: after class; M-F 11:00 – 11:30, MTWR 4:00 - 5:00; other times by appointment
Class hours: TR 2:00 – 3:15 in 106 (Art History) in the Art Annex

**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:**
20 - 35%  A. In-class work and typed guides for discussion of the readings. Put them in the box at the end of each class.
You will usually be asked to provide the thesis if there is one or two readings.
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 in class
   T 2/4, W 2/5, F 2/7  individual meetings with Jill to choose your topic  
   R 2/13 date TBD library workshop to seek bibliography
   R 2/27 annotated bibliography of 6 sources due by midnight in Dropbox folder  Worth 10%
   R 3/19, T 3/24  Presentations  15%
20 - 35%  C. Research paper based on and extending or changing the research for the presentation
R 4/3 additional annotated bibliography for paper due 5%
R 4/23 paper due by midnight in Dropbox folder, no class 15% or more
10% D. Reflection paper about what you learned and experienced in this course. Due R 5/7

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 any written accompaniment to class meeting 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%

Graduate students are expected to serve as leaders in group discussion of group presentations. Their presentation and their research paper will be longer and held to a higher standard than undergraduates.

1%! extra credit for going on the bus trip to Houston Fri. April 3. 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 presonnel. 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.
Absences are posted on D2L Grades.

**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 accomodations with attendance, etc. if you have documented mental health issues.
447 / 547 COURSE SCHEDULE to be changed

R 1/16  Introductions, getting to know each other.

1. Foundation studies

Bring thesis (what Clark is trying to prove, not the subject of the chapter) and 5 main points about different parts of the chapter.  Discuss in 3 groups.


Critique of Clark and Berger
Discuss in 3 groups

T 1/28 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.
Three groups: one presented Jeffreys’ view on the advantages and negatives of beauty practices; one one on Luciano’s intro, hair transplants; steroids, implants; one on liposuction, penis enlargement; porn; Viagra; consumerism; being single.

R 1/30  Videos on human beauty
A brief history of representing the body in Western painting  Smarthistory  8:21
  Doryphoros, Woman and her daughter Roman painting; Madonna and Child mosaic, 800s, Hagia Sophia; Giovanni Bellini, Madonna and Child

A brief history of representing the body in Western sculpture  Smarthistory  7:56
Doryphoros; Kings and Queen jambs, Chartres Cathedral, Early Gothic; Donatello, David, bronze; Giacometti, Woman of Venice II, 1956, bronze
The human face – beauty
1/6 deleted
2/6  8:38  start at :13, stop 3:47, start 4:28 – 7:12, start 7:44
3/6 deleted
4/6  start 5:28
5/6  stop 1:01, start 3:11, stop 7:26
6/6 deleted
2. Historical studies

**Tues, Weds, Fri 2/4, 2/5, 2/7** Appointments in Jill’s office to choose presentation topic. Bring digital devices to record suggestions and search the Internet.

T 2/4  Nude archetypes: the Doryphoros and the Aphrodite of Knidos

Each person in 4 groups, 2 of which do one of the readings, present their responses to questions about the reading. At the beginning of class gather in your groups to discuss the reading and your responses.

R 2/6  TBD talk by Shaun, Arely, Ron
or
Racial Stereotypes in the media, DVD. Princeston, NJ: Films for the Humanities and Sciences, 2008. 42:00 while Jill drives to Lamar Univ to give presentation

T 2/11  a controversial view of the body of Christ
The Sexuality of Christ in the Renaissance and in Modern Oblivion. Leo Steinberg.
Each person in 4 groups presented their responses to questions about the reading. Students gathered in their groups beforehand to discuss the reading and their responses.

R 2/13  Date to be determined. library workshop on seeking bibliography for your presentation and paper.


R 2/20  Date to be determined. Erin, Childress, Lecturer in Biology, history of anatomical study and dissection and exploration of models of the arm and leg Miller Science Bldg

Annotated bibliography of 6 sources relevant to your topic typed, double-spaced, due by midnight in Dropbox folder.

Manet’s Olympia
Reading A. pp. 79-70, 85, 89-90, 92-99.
Reading B. pp 79-80, 85, 89-90, 131-139
Bring responses to specific questions to class; each of two groups presents to the class responses to 92-99 of the A reading and 131-139 of the B reading.
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

List of topics with content that shows you have ideas about what you will discuss in your presentation, typed, double-spaced, due by midnight in Dropbox folder.

Spring holidays

Tom Wesselmann and the Americanization of the nude, 1961-1963.
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.

Presentations

Shaun Roberts’ or Arely Roberts’ presentation about his/her working procedure and the meaning of paintings in their joint 2019 show at Kirk Hopper Fine Arts, Dallas or Ron talk about the history of tattoos in the USA while Jill at conference.
3. Recent art

“Dis / playing the Phallus: Male Artists Perform their Masculinities,”

Bring responses to specific questions to class; each of four groups presents to the class responses to one-quarter of the questions.

R 4/2  Videos of performance art
Acconci’s Conversions performance reenactment
Scenes of a Sexual Nature: Lynda Benglis
Carolee Schneeman performs Meat Job (1964)
Chris Burden, Shoot
Burden, official trailer for Chris Burden Documentary (2016)
Chris Burden TV commercials, 1973, 1977
Death of Bob Flanagan
Bob Flanagan, Visiting Hours

R 4/2  TBD
by midnight, additions to annotated bibliography for paper due in Dropbox folder.

F 4/3  Bus trip to MFA Houston and FotoFest venues

T 4/7  Kiki Smith or Henry Moore reading  Bring responses to questions to class. Each of you teaches a classmate who did the other reading about your reading.


Henry Moore (1898 – 1986) on art, particularly sculptures of the human figure.
No thesis, 3 main points, 2 talking points
“5. Works by Henry Moore,” pp. 251-4 (up to Mask), pp. 255-6 (Reclining Figure, 1935-6), pp. 258-60 (Recumbent Figure, 1938, 1939), pp. 261-76 (Shelter Drawings – Standing Figure, 1950), pp. 281-3 (King and Queen), pp. 283-4 (Warrior with Shield), pp. 287-91 (Two- and Three-Piece Reclining Figures; Standing Figure: Knife Edge), pp. 307-9 (Child Studies; Three Bathers),

R 4/9  Easter holiday
Discuss photos of Spencer Tunick’s performance pieces and view part of the documentary about Marina Abramovic, “The Artist is Present”

Bring to class: 1. what Tunick says he is trying to achieve; 2. positive reactions to specific works; 3. negative reactions to specific works; 4a. how he directs participants; 4b. how participants feel; 4c. why he wants new participants each time. 5. Comment on the limitations of photography in preserving and displaying his work in gallery shows (not discussed in the readings).

Each of 4 small groups present several readings.

“New York: Spencer Tunick at I-20.”


“Spencer Tunick: New Mexico I.” Ward, Ossian. Art Review v. 52 (i.e. 53) (October 2001) p. 72-5.


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


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


Instructor’s review during class of part of your paper for paragraph coherence, topic sentences, etc. Incorporate suggestions into your paper.
