ARTS 5377  Imaging the Body    spring 2024

Jill Carrington
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Office hours:  MTWRF 2:00 – 3:00; other times by appt.
Class hours:  TR 12:30 – 1:45 in 106 (Art History) in the Art Annex.
My other courses:  Art History II, MWF 9:00 – 9:50, 10:00 – 10:50; Art History I MWF 11:00 – 11:50.

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:  Printing copies of the readings for 19 students in the Art Office is too much. I have 5 – 8 copies of some readings that those who arrive early may have, or I will put in a box outside my office. I will post .pdfs of the readings in D2L Content.  If you want, I can have copies made and available for purchase.

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
Method:  Indirect. Undergraduate students will write a research paper that the course instructor 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:
40 % A.  Typed reading guides for discussion of the readings.
Put them in the box at the end of each class.  If there is one reading, you will usually be asked to provide the thesis and main or discussion points
The thesis is what the author seeks to prove about the subject, not merely identifying the subject.
Make these statements 1 or 2 sentences, not a whole paragraph for each discussion point.
Use your own words, not quotations unless you find a quotation that states the thesis.
B.  10% or more D2L Discussion posts, depending on how many are assigned.
C.  30%  Presentation with images in class.
   TWRF  1/29 to 2/2 Schedule a time with me to choose a presentation topic.
   R 2/22 due by midnight, detailed list of topics / artworks in your presentation.  10%
   Practice presentations R 3/7  5%
   Presentations  R 4/4  15%
D.  20%  State of research paper, minimum 6 full pages.
   TW 3/19, 3/20  TW 3/26, 3/27  Be assigned 2 recent or classic readings about the same topic.
R 4/18 by midnight. Brief written explanation of what the author is trying to prove and 2 “meaty” statements from each reading that support or prove what the author is trying to prove 10%

W 5/8 by midnight. Paper due in Dropbox folder. 10%

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). No penalty for submitting the written guide to a reading a couple hours later on the same day, 5% penalty for later on the same day, one class later for 10% penalty and 25% penalty one week later. Email me when you submit reading guides late; still upload to the Dropbox folder. 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: 1% extra credit to go on bus trip to Houston museums probably on April 19. ½% 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 inside the museum(s). 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 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.
This is an in-person course. It’s safe to gather in the classroom with COVID at a low level.
Being here in person promotes greater involvement than being online.
You are allowed to use Zoom only if you would have to drive more than 75 miles each way to campus or have a documented disability or illness.
Do not attend on Zoom, except with my permission. Email me to let me know if you’re going to attend on Zoom. I must be able to see your face live if you are on Zoom. If you don’t show your face, I will count you absent (after one warning). Attend in person like you do your other art courses.

Missed Work Policy:
See above. You cannot makeup missed classes, though you can submit reading guides up to one week late. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons for absences.
Evaluation of the validity of an excuse rests with me.
Notify me beforehand if possible if you miss the time of your presentations or other deadline. 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 on the course homepage for news. Course materials such as the syllabus, PDFs of the readings and paper guidelines will be distributed in class and posted in D2L Content.

--Turn off cell / smartphones, laptops, netbooks, and all other digital devices during class on in-person
discussion days, except for your notes or info from the D2L Discussion. I will remind you to focus on class instead of your device.

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--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 or politics 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.

*Texas Senate Bill 17*, the recent law that outlaws diversity, equity, and inclusion programs at public colleges and universities in Texas, does not in any way affect content, instruction or discussion in a course at public colleges and universities in Texas. Expectations and academic freedom for teaching and class discussion have not been altered post-SB 17, and students should not feel the need to censor their speech pertaining to topics including race and racism, structural inequality, LGBTQ+ issues, or diversity, equity, and inclusion.

**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** The Code of Student Conduct and Academic Integrity It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy. Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.
Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**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/](http://www.sfasu.edu/disabilityservices/)

**Mental Health and Wellness** SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
**SFA Counseling Services**
[www.sfasu.edu/counselingservices](http://www.sfasu.edu/counselingservices)
Rusk Building, 3rd Floor 936.468.2401

**SFA Human Services Counseling Clinic**
[www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp)
Human Services, Room 202 936.468.1041

**Crisis Resources:** Burke 24-hour crisis line: 1.800.392.8343
Suicide Prevention Lifeline: 1.800.273.TALK (8255) Crisis Text Line: Text HELLO to 741-741

R 1/18 Introductions, getting to know each other.
“The history of the ‘ideal’ woman and where it has left us” Jacqueline Havard. cnn.health. March 9, 2018

READINGS and COURSE CALENDAR (will likely be changed)

.1 Foundation studies


R 1/25 In-class discussion based on the questions I’ve fashioned from your online discussion of Clark.


Critique of Clark and Berger


T 2/6 Nude archetypes: the Doryphoros and the Aphrodite of Knidos


Episode 2: Andreas Vesalius (2014). 29:01

T 2/13 TBA. On-campus FIELD TRIP. Erin Childress, Interim Pre-Health Professions Director and Lecturer in Biology, will present a brief history of anatomical study and dissection and allow us to handle anatomical models of the arm, leg and torso. Miller Science Bldg, room TBA.


TBD: Group 1. pp. 5-28 line 6, Leonardo, Michelangelo, Raphael, Estienne, Vesalius, Catholic anatomists;

Group 2. pp. 28 line 7 – 41 first paragraph, Franco, apprenticeship studies, ecorche, Pontormo, Bronzino, Allori, Leonardo, Figino, Rubens

T 2/20. Renaissance or Baroque period reading

Codart.online slide exhibition, 1 Jan 2021 – 1 Jan 2026. “Representing Women: Gender and Portraiture in 17th Century Europe”
youtube: Dame Mary Beard on whiteness, 1 hour.

T 2/27 Manet’s Olympia
Getsey, David D. “How to teach Manet’s Olympia after Transgender Studies” Art History 22 April 2022. Open Access

R 2/29 Grad students: due by midnight, detailed list of topics / artworks in your presentation. 10% videos TBA.


R 3/7 Practice presentations videos

T 3/12 Pop Art: early Roy Lichtenstein

R 3/14 videos on racial stereotypes or white nationalism
Video. TED talk, Howard C Stateman, How to Resolve Racially Stressful Situations
--or--
Video. Erasing Hate [A couple who left a white power hate group.] 2011. 1:31:48
Video. White Noise. 2020. 95 min

Spring holiday
3. Recent art

**TW 3/19, 3/20  MTW 3/25 – 27**
Meetings to choose topic and readings for the state of research paper or grad students may keep the same subject as their presentation.

**T 3/19** Grad student practice presentations
One page reading and videos
"WITH ROLE MODELS LIKE THESE... ...is it any wonder teens who listen to today's pop songs revelling in porn culture are confused about sexual behaviour?" Daily Mail [London, England], 1 Apr. 2021, p. 20.
You Tube: Cardi B – WAP
Robart, Kate. "The Controversy Around the Song 'WAP' and Why It's Important." UWIRE Text, 21 Nov. 2020, p. 1. (738 words)

**R 3/21** TBA while Jill travels to a conference.
Video. BBC. Music, Money and Hip Hop

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

**R 3/28** Easter holiday

**T 4/2** readings  photography of nude children by Sally Mann and Jock Sturges

**R 4/4** Grad student presentations
Videos of performance art
Acconci’s Where are We Now? (2016), 11:30
Carolee Schneemann performs Meat Joy (1964)  5:20
What Inspired Yves Klein?  4:58
Yves Klein: Living Paintbrushes 7:14
Chris Burden, clip from Shoot  1:46
Burden, official trailer for Chris Burden Documentary (2016)
From Sick: The Life and Death of Bob Flanagan  2:38 of 1:29:41

**T 4/9** Transgender identity
Latimer, T. Women Together, Women Apart. 2005
What Trans artists can do for Art Ed.
Trans-Gender Transitivity and New Configurations of
R 4/11 TBD

T 4/16  TBD  Kara Walker or Jenny Saville
Kara Walker Sugar Sculpture
Rosenfeld, Jason. "JENNY SAVILLE with Jason Rosenfeld." The Brooklyn Rail, Feb. 2021, pp. 39+
“The looking glass from the outside: Reflections on Jenny Saville’s Proped” Visual Culture in Britain 5 no. 2: 77-91.

R 4/18 videos
due by midnight in the D2L Dropbox folder. Written discussion of the readings you will write your paper about that show you have some familiarity with them.

T 4/23 Kim Kardashian and celebrity style. Readings TBD
Nudson, Rae. All Made Up. The Power and Pitfalls of Beauty Culture …. Boston: Beacon Pr, 2021
Van Meter, Jonathan “Holding Court”. Vogue 5/2019
Manning, Sean,” Hyper Real” Gentlemen’s Quarterly vol. 93, no. 8 (Dec 2023) pp. 118f. KK joins her mother and sisters to talk about her late father
“If it all goes south, KK says she might fall back on accessor …. “ Allure vol. 32, issue 6 (Aug 2022) on Drive

R 4/25  TBD

T 4/30 AI and the body. Readings TBD
Critical Theory 1/2020 v. 4
Darling, Kate “Stop blaming Avatar-generating AI for needlessly sexualized images – fault the creator instead” BBC Science Focus, Jan 10 2023. 760 words.
Rodgway, Jessica L. “Before and After Avatar Exposure?: The Impact of Body Scanning Technology on Body Satisfaction, Mood and Appearance Management” Clothing and Textiles Research 36/2

R 5/2  TBD
W 5/8 by midnight. State of research papers due in Dropbox folder.