CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL
Attach a syllabus, except if dropping a course.

SUBMITTED BY:
Department  ART
Prepared by  Carol Hoefler
Email Contact  fyart@uaf.edu/ dlmollett@alaska.edu

College/School  CLA
Phone  474-5657

Faculty Contact  David L. Mollett, Department Chair

1. COURSE IDENTIFICATION: As the course now exists.

Dept  ART  Course #  F490/690  No. of Credits  3

2. ACTION DESIRED: Check the changes to be made to the existing course.

Change Course  x  If Change, indicate below what is changing:  
Drop Course

NUMBER

PREREQUISITES*  
FREQUENCY OF OFFERING  

*Prerequisites will be required before a student is allowed to enroll in the course.
Reference the registration implications below due to Banner coding of these terms:
Prerequisite: Course completed and grade of “C” (2.0) or higher prior to registering for the course that
requires it.
Concurrent: Course may be taken simultaneously (and allows for a course to have been previously
completed).
Co-requisite: Courses MUST be taken simultaneously and does NOT allow for fact that a course was
previously completed!

CREDITS (including credit distribution)
ADD CROSS-LISTING
See #8 if intent is to stop an existing cross-listing.
STACKED (400/600)
Include syllabi.

(Requires approval of both departments and deans involved. Add lines at end of form for additional
signatures.)

COURSE CLASSIFICATION

OTHER (please specify)
repeatability

3. COURSE FORMAT
NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into
fewer than six weeks must be approved by the college or school’s curriculum council and the appropriate Faculty
Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved
by the core review committee.

COURSE FORMAT:
(check all that apply) 1 2 3 4 5 6 weeks to full semester

OTHER FORMAT (specify all that apply)
Mode of delivery (specify lecture, field trips, labs, etc)
4. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?  

YES  NO

IF YES*, check which core requirements it could be used to fulfill:

0 = Oral Intensive,  W = Writing Intensive,  *Format 6 also submitted

*Format 7 submitted  Natural Science,  *Format 8 submitted

4.A Is course content related to northern, arctic or circumpolar studies? If yes, a symbol will be added in the printed Catalog, and flagged in Banner.  

“snowflake”

YES  NO

5. COURSE REPEATABILITY:

Is this course repeatable for credit?  YES  XX

NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

Course is repeatable when the course follows a different theme. This is a seminar course with varying topics. Students should be allowed to repeat the course if the content changes.

How many times may the course be repeated for credit?  4 TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  n/a CREDITS

6. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording; strike through old wording and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative Aboriginal Indigenous Rights and Policies (s)

3 Credits

Offered As Demand Warrants

Case-study Comparative approach in assessing Aboriginal to analyzing Indigenous rights and policies in different nation-state systems. Seven Aboriginal situations Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (3+0)

ART F490 Current Problems

3 Credits

Offered Fall Even-numbered Years Offered As Demand Warrants

A forum for discussion of those aesthetic and professional problems confronted by artists. Topics are agreed-upon by instructor and students, and students research and lead discussion on these topics. Possible Topics may include: approaches to figuration of contemporary painting and sculpture, pigments and dyes, issues surrounding installation and performance, health hazards, for the professional artist, professional practices portfolio development and access to galleries, making art far from major cultural centers, etc. Course may be repeated for credit when topic changes. Stacked with ART F690. (3+0)

7. COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:

ART F490 Current Problems

3 Credits

Offered As Demand Warrants

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<table>
<thead>
<tr>
<th>H</th>
<th>Humanities</th>
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<tbody>
<tr>
<td>S</td>
<td>Social Sciences</td>
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</table>

Will this course be used to fulfill a requirement for the baccalaureate core?  
**YES** | **NO**

**IF YES**, check which core requirements it could be used to fulfill:  
O = Oral Intensive,  
*Format 6 also submitted  
W = Writing Intensive,  
*Format 7 submitted  
Natural Science,  
*Format 8 submitted

4.A Is course content related to northern, arctic or circumpolar studies? If yes, a symbol will be added in the printed Catalog, and flagged in Banner.  
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If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  
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3 Credits  
Offered Fall Even-numbered-Years  
As Demand Warrants

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topics include: pigments and dyes, issues surrounding installation and performance, health hazards, professional practices, etc. Prerequisites: Graduate standing or permission of instructor. Course may be repeated for credit when topic changes. Stacked with ART F490. (3+0)

8. IS THIS COURSE CURRENTLY CROSS-LISTED?
    YES/NO [No] If Yes, DEPT [ ] NUMBER [ ]

DROPPING A CROSS-LISTING:
    YES [ ] DEPT [ ] NUMBER [ ]

Changing or dropping requires written notification of each department and dean involved. Attach a copy of written notification.

9. GRADING SYSTEM: Specify only one.
    LETTER: X PASS/FAIL: [ ]

10. ESTIMATED IMPACT
    WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

    Students who repeat this course when different topics are offered generally petition to include the repeated credits in their degree program.

11. LIBRARY COLLECTIONS
    Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.
    No [ ] Yes [X]

12. IMPACTS ON PROGRAMS/DEPTS:
    What programs/departments will be affected by this proposed action?
    Include information on the Programs/Departments contacted (e.g., email, memo)

13. POSITIVE AND NEGATIVE IMPACTS
    Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

    This change will reduce the number of petitions filed by students who repeat this course.

JUSTIFICATION FOR ACTION REQUESTED
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

The Art Department is pleased to be able to offer a wide variety of topics regarding professional practices in art through this seminar course. Since art degree seeking students are required to take several art history/theory courses (lecture, non-studio courses), their course opportunities are greatly increased by making F690 repeatable.

The course is currently offered every year, but it could change according to workload of the instructor. Therefore, we would like to change the course frequency to “As Demand Warrants”.

We also removed “Topics are agreed upon by instructor and students, and students research and lead discussion on these topics.” and updated the possible topics to reflect the current status of the course correctly and match the course description to the stacked undergraduate course’s description.
8. **IS THIS COURSE CURRENTLY CROSS-LISTED?**

   YES/NO [ ] No  [ ] Yes, DEPT [ ] NUMBER [ ]

**DROPPING A CROSS-LISTING:**

   YES [ ] DEPT [ ] NUMBER [ ]

Changing or dropping requires written notification of each department and dean involved. Attach a copy of written notification.

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   No [ ] X  Yes [ ]

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The Art Department is pleased to be able to offer a wide variety of topics regarding professional practices in art through this seminar course. Since art degree seeking students are required to take several art history/theory courses (lecture, non-studio courses), their course opportunities are greatly increased by making F490 repeatable.

The course is currently offered every year, but it could change according to workload of the instructor. Therefore, we would like to change the course frequency to “As Demand Warrants”.

We also removed “Topics are agreed upon by instructor and students, and students research and lead discussion on these topics,” and updated the possible topics to reflect the current status of the course correctly.
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The Art Department is pleased to be able to offer a wide variety of art history topics through this seminar course. Since art degree seeking students are required to take several art history courses, their course opportunities are greatly increased by making F497 repeatable.

APPROVALS: (Additional signature blocks may be added as necessary.)

Signature, Chair, Program/Department of: Art
Date 10-30-2012

Signature, Chair, College/School Curriculum Council for:
Date 11-13-2012

Signature, Dean, College/School of: CLA
Date 11-13-12

Offerings above the level of approved programs must be approved in advance by the Provost:

Signature of Provost (if applicable)

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

Signature, Chair

Faculty Senate Review Committee: __Curriculum Review __GAAC __Core Review __SADAC
ATTACH COMPLETE SYLLABUS (as part of this application).
The guidelines are online:
http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/uaf-syllabus-requirements/
The Faculty Senate curriculum committees will review the syllabus to ensure that each of
the items listed below are included. If items are missing or unclear, the proposed course
(or changes to it) may be denied.

SYLLABUS CHECKLIST FOR ALL UAF COURSES
During the first week of class, instructors will distribute a course syllabus. Although modifications may
be made throughout the semester, this document will contain the following information (as applicable
to the discipline):

1. Course information:
   - Title, □ number, □ credits, □ prerequisites, □ location, □ meeting time
     (make sure that contact hours are in line with credits).
2. Instructor (and if applicable, Teaching Assistant) information:
   - □ Name, □ office location, □ office hours, □ telephone, □ email address.
3. Course readings/materials:
   - □ Course textbook title, □ author, □ edition/publisher.
   - □ Supplementary readings (indicate whether □ required or □ recommended) and
     □ any supplies required.
4. Course description:
   - □ Content of the course and how it fits into the broader curriculum;
   - □ Expected proficiencies required to undertake the course, if applicable.
   - □ Inclusion of catalog description is strongly recommended, and
   - □ Description in syllabus must be consistent with catalog course description.
5. □ Course Goals (general), and (see #6)
6. □ Student Learning Outcomes (more specific)
7. Instructional methods:
   - □ Describe the teaching techniques (eg: lecture, case study, small group discussion, private
     instruction, studio instruction, values clarification, games, journal writing, use of Blackboard,
     audio/video conferencing, etc.).
8. Course calendar:
   - □ A schedule of class topics and assignments must be included. Be specific so that it is clear that
     the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate
     to say “lab”. Instead, give each lab a title that describes its content). You may call the outline
     Tentative or Work in Progress to allow for modifications during the semester.
9. Course policies:
   - □ Specify course rules, including your policies on attendance, tardiness, class participation, make-
     up exams, and plagiarism/academic integrity.
10. Evaluation:
   - □ Specify how students will be evaluated, □ what factors will be included, □ their relative value,
     and □ how they will be tabulated into grades (on a curve, absolute scores, etc.) □ Publicize UAF
     regulations with regard to the grades of “C” and below as applicable to this course. (Not required in
     the syllabus, but may be a convenient way to publicize this.) Faculty Senate Meeting #171:
     http://www.uaf.edu/uafgov/faculty-senate/meetings/2010-2011-meetings/#171
11. Support Services:
   - □ Describe the student support services such as tutoring (local and/or regional) appropriate for the
     course.
12. Disabilities Services: Note that the phone# and location have been updated.
The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures
that UAF students have equal access to the campus and course materials.
   - □ State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-
     5655)to provide reasonable accommodation to students with disabilities.

8/1/2012
WOMEN, ART, AND SOCIETY
FALL 2010
MWF 2:15-3:15 room MUSIC 301

Dr. Mary Goodwin  mary.goodwin@alaska.edu  474-7726
Office Hours: MTWR 1:00-2:00 in room MUSIC 304 & by appointment

COURSE CONTENT: A survey of women’s roles as artists, subjects, patrons, critics, and audience members. The focus is on women artists in Western Europe and America from ancient to modern times, with a more global focus on women, art, and society in contemporary times.

COURSE OBJECTIVES: This course will address a variety of issues pertaining to gender, including female subjectivity, women’s contributions to visual culture, and the persistence of Woman as a category within visual representation. Today class, race, gender, sexuality, family, ethnicity, and country are understood to mediate cultural production by women and representations of gender. We will examine contemporary issues surrounding women, art, and society, including globalization, rapidly shifting demographic and geographic realities, and new technologies that have transformed our perceptions of the world.

REQUIRED TEXTS: Women, Art, and Society, by Whitney Chadwick (4th ed. 2007), and Women Artists in the 20th and 21st Century, edited by Uta Grosenick, are both available at the UAF Bookstore and are required reading for the course. Other readings will be available through the library’s electronic reserves, e-res, or through Blackboard.

COURSE REQUIREMENTS: You are responsible for doing all the readings assigned and discussing them at length in class. Attendance is highly recommended and is essential for the success of the course. Together with participation, attendance will count for 25% of your final grade. You are required to keep a journal that will be graded. You have a 10-page research paper due near the end of the semester. You will choose your paper topic and create an annotated bibliography in which you read and summarize others’ treatment of the topic to date. The annotated bibliography is due at mid-semester. You are expected to share your findings with the class in two 10-minute presentations, one at mid-semester and one on completion of your paper. There will be a comprehensive Final Exam.

JOURNAL: You are required to keep a journal in which you make twice-weekly entries of at least one page. You may write comments on the reading assignment, touching upon any aspect that interests you. These exercises will help stimulate and direct the discussions that are scheduled. Your entries might also link readings, lectures, discussions, and your daily encounter with art and the media. I do not want a summary of lectures, but a written analysis of topics. You are to submit the journal at mid-semester (Friday, October 8) and at the end of the course (Monday December 13). They will be graded for insight, originality, and individual progress as well as for clarity of writing.

ANNOTATED BIBLIOGRAPHY: Due Friday October 8. Prepare an annotated bibliography on one of the artists or subjects that interests you. Compile a chronological bibliography of at least 10 books and/or articles, researching the earliest to the most recent writing on the artist. Be selective and cite the major sources, critiquing the assumptions that underlie the writing on this artist and define her place in the history of art. You should offer a synopsis of each written selection and conclude with at least one full “Conclusions” page in which you by analyze the body of writing as a whole. Have attitudes shifted over time? If so, explain how and to what degree. I suggest one double-spaced typed page length per annotation and at least one page of “Conclusions.” Due Friday October 8, and each student will present their findings in a 10-minute presentation October 8, 11, or 13.

10-PAGE RESEARCH PAPER: Present your proposed theme in one paragraph due September 22. Submit the annotated bibliography (above) October 8. Present a rough-draft of
your topic November 8 and follow-up with an instructor conference for feedback and discussion. Final draft due Monday December 13, although you might be required to present the findings earlier, on December 6, 8, 10, or 13.

Follow the standard MLS format for research papers, including the introduction, body, conclusion, footnotes or endnotes and bibliography.

**EVALUATION:** The grade is determined as follows:

1. written journal = 20%
2. annotated bibliography = 20%
3. research paper = 20%
4. final exam = 20%
5. attendance, participation, and presentations at mid-semester of annotated bibliography and at end of semester of research paper findings = 20%

**SUPPORT SERVICES:** Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314). If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disabilities Services (474-7043) and appropriate accommodations will be determined. All documentation of disability is confidential.
<table>
<thead>
<tr>
<th>DATE</th>
<th>READING</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>F Sept. 3</td>
<td>- - -</td>
<td>Introduction</td>
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<tr>
<td>M Sept 6</td>
<td>- - -</td>
<td>Labor Day Holiday</td>
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<td>W Sept 8</td>
<td>Intro &amp; Ch 1</td>
<td>Art History and the Woman Artist / The Middle Ages</td>
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<td>F Sept 10</td>
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<td>M Sept 13</td>
<td></td>
<td>FEMINISM &amp; ART HISTORY</td>
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<td></td>
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<td>Discussion of readings:</td>
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<td>Nochlin, Linda, &quot;Why have there been No Great Women Artists?&quot;, 1971.</td>
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<tr>
<td>W Sept 15</td>
<td>Ch 2 &amp; 3</td>
<td>Feminist Art Histories: Renaissance Artists</td>
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<td>F Sept 17</td>
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<td>M Sept 20</td>
<td>Ch 4</td>
<td>Feminist Art Histories: Baroque Artists</td>
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<td>W Sept 22</td>
<td>**</td>
<td>1 paragraph research paper proposal due 9/22</td>
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<td>F Sept 24</td>
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<td>FEMINIST CRITIQUES OF REPRESENTATION</td>
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<td>Discussion of readings:</td>
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<td></td>
<td></td>
<td>Parker, Roszika, and Pollock, Griselda, “Painted Ladies,”</td>
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<tr>
<td>M Sept 27</td>
<td>Ch 5</td>
<td>Feminist Art Histories: Eighteenth Century Artists</td>
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<td>W Sept 29</td>
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<td>F Oct 1</td>
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<td>THE HIERARCHY OF ART: THE ART AND CRAFT DIVISION</td>
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<td>Discussion of readings:</td>
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<td>Parker, Roszika, and Pollock, Griselda, “Crafty Women and the</td>
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<td>M Oct 4</td>
<td>Ch 6, 7, 8</td>
<td>Feminist Art Histories: Nineteenth Century Artists</td>
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<tr>
<td>W Oct 6</td>
<td></td>
<td>Nineteenth Century Artists: Mary Cassatt</td>
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<td>F Oct 8</td>
<td>***</td>
<td>** Journals and mid-semester project due.</td>
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<td>Students present 10 minute summaries of annotated bibliography project today, the 11 &amp; 13.</td>
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<td>M Oct 11</td>
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<td>W Oct 13</td>
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<td>F Oct 15</td>
<td>SEXUALITY, EROTICISM, AND THE BODY</td>
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<td>Discussion of readings:</td>
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<td>M Oct 18</td>
<td>Ch 9 Feminist Art Histories: Twentieth Century Artists:</td>
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<td>Modernism, Abstraction, and the New Woman /</td>
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<td></td>
<td>Hannah Hoch</td>
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<td>W Oct 20</td>
<td>Ch 10 Modernist Representation: The Female Body /</td>
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<td>F Oct 22</td>
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<td>M Oct 25</td>
<td>GENDER, DIFFERENCE, POWER</td>
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<td>Discussion of Readings:</td>
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<td>W Oct 27</td>
<td>Ch 10 Modernist Representation: The Female Body /</td>
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<td>Frida Kahlo</td>
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<td>F Oct 29</td>
<td>Ch 11 Gender, Race, and Modernism after the Second World War</td>
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<tr>
<td>M Nov 1</td>
<td>Ch 11 Louise Bourgeois &amp; others</td>
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<tr>
<td>W Nov 3</td>
<td>Ch 12 Feminist Art in North America &amp; Great Britain</td>
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<tr>
<td>F Nov 5</td>
<td>Ch 13 New Directions: A Partial Overview</td>
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<tr>
<td>M Nov 8</td>
<td>Ch 13 New Directions, continued</td>
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W Dec 1
F Dec 3

M Dec 6 --- Research Paper PRESENTATIONS by students
W Dec 8 --- Research Paper PRESENTATIONS by students
F Dec 10 --- Research Paper PRESENTATIONS by students

M Dec 13 --- Research Paper PRESENTATIONS by students
* * Journals Due
* * Final Draft of Research Papers Due

F Dec 17 --- FINAL EXAM 1:00 – 3:00
COURSE CONTENT: A survey of women’s roles as artists, subjects, patrons, critics, and audience members. The focus is on women artists in Western Europe and America from ancient to modern times, with a more global focus on women, art, and society in contemporary times.

COURSE OBJECTIVES: This course will address a variety of issues pertaining to gender, including female subjectivity, women’s contributions to visual culture, and the persistence of Woman as a category within visual representation. Today class, race, gender, sexuality, family, ethnicity, and country are understood to mediate cultural production by women and representations of gender. We will examine contemporary issues surrounding women, art, and society, including globalization, rapidly shifting demographic and geographic realities, and new technologies that have transformed our perceptions of the world.

REQUIRED TEXTS: *Women, Art, and Society*, by Whitney Chadwick (4th ed. 2007), and *Women Artists in the 20th and 21st Century*, edited by Uta Grosenick, are both available at the UAF Bookstore and are required reading for the course. Other readings will be available through the library’s electronic reserves, e-res, or through Blackboard.

COURSE REQUIREMENTS: You are responsible for doing all the readings assigned and discussing them at length in class. Attendance is highly recommended and is essential for the success of the course. Together with participation, attendance will count for 25% of your final grade. You are required to keep a journal that will be graded. You have a 10-page research paper due near the end of the semester. You will choose your paper topic and create an annotated bibliography in which you read and summarize others’ treatment of the topic to date. The annotated bibliography is due at mid-semester. You are expected to share your findings with the class in two 10-minute presentations, one at mid-semester and one on completion of your paper. There will be a comprehensive Final Exam.

JOURNAL: You are required to keep a journal in which you make twice-weekly entries of at least one page. You may write comments on the reading assignment, touching upon any aspect that interests you. These exercises will help stimulate and direct the discussions that are scheduled. Your entries might also link readings, lectures, discussions, and your daily encounter with art and the media. I do not want a summary of lectures, but a written analysis of topics. You are to submit the journal at mid-semester (Friday, October 8) and at the end of the course (Monday December 13). They will be graded for insight, originality, and individual progress as well as for clarity of writing.

ANNOTATED BIBLIOGRAPHY: Due Friday October 8. Prepare an annotated bibliography on one of the artists or subjects that interests you. Compile a chronological bibliography of at least 10 books and/or articles, researching the earliest to the most recent writing on the artist. Be selective and cite the major sources, critiquing the assumptions that underlie the writing on this artist and define her place in the history of art. You should offer a synopsis of each written selection and conclude with at least one full “Conclusions” page in which you by analyze the body of writing as a whole. Have attitudes shifted over time? If so, explain how and to what degree. I suggest one double-spaced typed page length per annotation and at least one page of “Conclusions.” Due Friday October 8, and each student will present their findings in a 10-minute presentation October 8, 11, or 13.

15-PAGE RESEARCH PAPER: Present your proposed theme in one paragraph due September 22. Submit the annotated bibliography (above) October 8. Present a rough-draft of
your topic November 8 and follow-up with an instructor conference for feedback and discussion. Final draft due Monday December 13, although you might be required to present the findings earlier, on December 6, 8, 10, or 13.

Follow the standard MLS format for research papers, including the introduction, body, conclusion, footnotes or endnotes and bibliography.

Graduate Student Discussion Leadership:

Graduates are expected to work in pairs and direct discussion of 2 articles. The grads will create and present a 1-page summary of each article and will prompt discussion with directed questions.

Graduate students’ performance on all projects is expected to be at higher graduate level. In addition, the breadth and depth of the Final Exam will be increased.

EVALUATION: The grade is determined as follows:

1. written journal = 10%
2. annotated bibliography = 20%
3. research paper = 20%
4. final exam = 20%
5. attendance, participation, and presentations at mid-semester of annotated bibliography and at end of semester of research paper findings =20%
6. discussion leadership of 2 articles = 10%

SUPPORT SERVICES: Writing assistance is offered in the 8th floor Gruening Writing Center (474-5314). If you have a physical, psychological, medical, or learning disability that may impact your ability to carry out assigned course work, please contact the UAF Office of Disabilities Services (474-7043) and appropriate accommodations will be determined. All documentation of disability is confidential.
## PROPOSED SCHEDULE (SUBJECT TO CHANGE)

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<tr>
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<td>F Sept 3</td>
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<td>Introduction</td>
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<td>Labor Day Holiday</td>
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<td>W Sept 8</td>
<td>Intro &amp; Ch 1</td>
<td>Art History and the Woman Artist /</td>
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<td>Feminist Art Histories: Renaissance Artists</td>
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<td>Feminist Art Histories: Baroque Artists</td>
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<td>** 1 paragraph research paper proposal due 9/22</td>
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<td>FEMINIST CRITIQUES OF REPRESENTATION</td>
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<td>THE HIERARCHY OF ART: THE ART AND CRAFT DIVISION</td>
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<td>Ch 6, 7, 8</td>
<td>Feminist Art Histories: Nineteenth Century Artists</td>
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<td>Nineteenth Century Artists: Mary Cassatt</td>
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<td>F Oct 8</td>
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<td>** Journals and mid-semester project due.</td>
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<td>** Students present 10 minute summaries of annotated bibliography project today, the 11 &amp; 13.</td>
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<td>SEXUALITY, EROTICISM, AND THE BODY</td>
<td>Discussion of readings:</td>
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<td>Nude: Identity and Denial,” from <em>Art and the Committed Eye</em>, 1996.</td>
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<td>Hannah Hoch</td>
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<td>Ch 10 Modernist Representation: The Female Body /</td>
<td>Georgi o’Keeffe</td>
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<td>GENDER, DIFFERENCE, POWER</td>
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<td>Duncan, Carole, “Virility and Domination in Early Twentieth Century</td>
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<td>Vanguard Painting,” <em>Feminism and Art History: Questioning the Litany</em></td>
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<td>Frida Kahlo</td>
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<td>Ch 11 Gender, Race, and Modernism after the Second World War</td>
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<td>Ch 11 Louise Bourgeois &amp; others</td>
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<td>Ch 12 Feminist Art in North America &amp; Great Britain</td>
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The concept of the artist as a bohemian to
The artist as a social thinker;
From the microcosm of the studio to society;
From art as unigeneric to interdisciplinary;
And most important,
From culture as a static self-contained system
To a dynamic one encompassing multiple territories of thought and action
(semiotics, politics, social anthropology, media, education, etc.)

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2. Visual support materials: slides, videos, catalogues or books. Your article(s) may include artists the class is unfamiliar with. Bring in examples for the class and be prepared to "teach us" if need be.
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**Project 3: MIDTERM PAPER.** First draft due W Oct. 11 (5 pages).
This is a research paper of 5 pages, which will be shared with the class when appropriate. Your paper should be an essay on the theme of your choice within the history of art since 1965. You might want to explore a recent artist you have been curious about; compare similar subjects treated by different artists; compare an artist's statement with critics' interpretations; or compare the works of two or more artists working in the same fashion (i.e. minimalist or earthwork artists). This paper should follow the standard format for writing research papers, including an introduction, body, conclusion, and footnotes where appropriate. The paper can include visual support materials which help explain your position.

All papers should be five pages, double-spaced, and typewritten. The first draft is due Wednesday Oct. 11. A personal conference with the instructor will follow on Monday Oct. 16, and a revised final paper will be due Monday Oct. 23.

**Project 4: FINAL EXAM**
Slide identification and written discussion as well as an essay. You will see known and unknown slides and discuss them, using the vocabulary of post-1965 art criticism and theory.

**EVALUATION:** The grade is made up as follows:

- 10% general participation in all discussions
- 15% Project 1 Discussion leadership & presentation or Review
- 15% Project 2 Discussion leadership & presentation
- 20% Project 3: Midterm paper
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<td>Introduction to course</td>
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**POST WORLD-WAR II ABSTRACT EXPRESSIONISM**

Sept 8, 13  
Overview of Modernism & Postmodernism.  
Post World War II Abstract Expressionism;  
Action Painting, Color-Field Painting, the role of the critic.  
Hopkins, Chapter 1  
Hills, Chapter 4

**FIFTIES AND SIXTIES POP AND ASSEMBLAGE**

Sept 15, 20  
Alternatives to Ab-Ex: Johns, Rauschenberg, and Cage in The Spirit of Duchamp.  
Hopkins, Chapter 2  
Hills, Chapter 5  
9/20 Discussion on Rauschenberg & Pop, p. 218-232 Hills

Sept 22, 27  
Sculpture at Mid-Century: Asssemblies, Environments, and Happenings  
Pop Art  
Hopkins, Chapter 4  
9/27 Discussion on Kaprow, etc. p. 205-216 Hills

**SIXTIES ABSTRACTION**

Sept 29, Oct 4  
Post-Painterly Color Field Abstraction, Op Art, Hard Edge Painting and the Shaped Canvas  
Minimalism  
Hills, Chapter 5 - page 236 on  
Hopkins, Chapter 5  
10/4 Discussion on Minimalism, p. 236-250 Hills

**THE POST-MINIMAL SEVENTIES**

Oct 6, 11  
Conceptual Art and Process Art  
Performance Art  
Hills, Chapter 6  
Hopkins, Chapters 3 & 6  
*First draft Midterm Papers due Monday Oct. 11  
10/11 Discussion Leaders on Conceptual Art, p. 253-274 Hills

Oct 13, 18  
Earthworks, Siteworks, and Installations
Hills, Chapter 6  
Hopkins, Chapters 3 & 6  
10/18 Discussion on Political Art, p. 287-316 Hills

THE PLURALISTIC SEVENTIES
Oct 20, 25  
*Midterm research paper due Wednesday Oct. 20  
*Student presentations

Oct 27, Nov 1  
Photography  
Feminist Art, Pattern Painting, Decoration, and Crafts  
Hills, Chapter 6, pages 316-334  
11/1 Discussion on Feminist Art, etc.

Nov 3, 8  
New Illusionism: Photo Realist painting and Super Realist Sculpture  
Hills, Chapter 6, page 275 on  
11/8 Discussion on Realism, p. 275-285 Hills

THE APPROPRIATING EIGHTIES
Nov 10  
Neo-Expressionism, the New Abstraction, Graffitiists and Cartoonists  
Hills, Chapter 7  
Hopkins, Chapter 7  
11/10 Discussion on cartooning

Nov 15  
Art incorporating Appropriated Imagery  
Hills, Chapter 7  
Hopkins, Chapter 7  
11/15 Discussion on Neo-Expressionism

NARRATING IDENTITY: THE 1990s, RACE, CLASS, AND GENDER
Nov 17, 22  
Identity Politics  
Hills, Chapter 7, p. 376 on  
Hopkins, Chapter 8  
11/22 Discussion on Identities, p. 380-398 Hills; Censorship, p. 408-422 Hills

Nov 24  
Graduate Students present "Traditions and Innovations"

Nov 29, Dec 1  
Museum Collections as Sites of Contention  
Hills, Chapter 7, p. 423 (& Fred Wilson)

Dec 6, 8  
Art in Public Spaces; Current Issues  
Video - Judy Baca  
Hills, Chapter 7, p. 433 on  
12/8 Discussion on Public Art, p. 433-454 Hills
Monday Dec 13  Final Exam 2-3:30

Friday Dec 17  Debriefing: Modern vs. Postmodern vs. Contemporaneity
                2:00-3:30 p.m.
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The concept of the artist as a bohemian to
The artist as a social thinker;
From the microcosm of the studio to society;
From art as unigeneric to interdisciplinary;
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Slide identification and written discussion as well as an essay. You will see known and unknown slides and discuss them, using the vocabulary of post-1965 art criticism and theory.

**Project 5: My Artistic Traditions and Innovations** (7 pages)
Graduate students are to research and write a 5-page paper in which they expand on two or more artists who form the foundation of tradition in which the student-artist functions. A bibliography should include at least 3 critical responses to each artist. Consider the critical responses in the body of the research paper.
In 2 final pages, the student is to identify his/her place in this tradition and to identify the innovations that make their work distinctly their own. This might be done by adopting an imaginary critical persona and writing a review.

The research paper will be shared as a 20-minute illustrated lecture/discussion with the class. Date to be arranged in advance.

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<tbody>
<tr>
<td>F Sept 3</td>
<td>Introduction to course</td>
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<thead>
<tr>
<th>DATE</th>
<th>TOPIC &amp; READINGS</th>
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<tbody>
<tr>
<td>Sept 8, 13</td>
<td>POST WORLD-WAR II ABSTRACT EXPRESSIONISM Overview of Modernism &amp; Postmodernism. Post World War II Abstract Expressionism; Action Painting, Color-Field Painting, the role of the critic. Hopkins, Chapter 1 Hills, Chapter 4</td>
</tr>
<tr>
<td>Sept 22, 27</td>
<td>Sculpture at Mid-Century: Assemblages, Environments, and Happenings Pop Art Hopkins, Chapter 4 9/27 Discussion on Kaprow, etc. p. 205-216 Hill</td>
</tr>
</tbody>
</table>
THE POST-MINIMAL SEVENTIES
Oct 6, 11  Conceptual Art and Process Art
          Performance Art
          Hills, Chapter 6
          Hopkins, Chapters 3 & 6
*First draft Midterm Papers due Monday Oct. 11
10/11 Discussion Leaders on Conceptual Art,
p. 253-274 Hills

Oct 13, 18  Earthworks, Siteworks, and Installations
           Hills, Chapter 6
           Hopkins, Chapters 3 & 6
10/18 Discussion on Political Art, p. 287-316 Hills

THE PLURALISTIC SEVENTIES
Oct 20, 25  *Midterm research paper due Wednesday Oct. 20
            *Student presentations

Oct 27, Nov 1  Photography
              Feminist Art, Pattern Painting, Decoration, and Crafts
              Hills, Chapter 6, pages 316-334
11/1 Discussion on Feminist Art, etc.

Nov 3, 8    New Illusionism: Photo Realist painting and
           Super Realist Sculpture
           Hills, Chapter 6, page 275 on
11/8 Discussion on Realism, p. 275-285 Hills

THE APPROPRIATING EIGHTIES
Nov 10     Neo-Expressionism, the New Abstraction, Graffitiists and
           Cartoonists
           Hills, Chapter 7
           Hopkins, Chapter 7
11/10 Discussion on cartooning

Nov 15    Art incorporating Appropriated Imagery
          Hills, Chapter 7
          Hopkins, Chapter 7
11/15 Discussion on Neo-Expressionism

NARRATING IDENTITY: THE 1990s,
RACE, CLASS, AND GENDER
Nov 17, 22  Identity Politics
           Hills, Chapter 7, p. 376 on
           Hopkins, Chapter 8
11/22 Discussion on Identities, p. 380-398 Hills;
          Censorship, p. 408-422 Hills

Nov 24    Graduate Students present "Traditions and Innovations"
Nov 29, Dec 1  Museum Collections as Sites of Contention
            Hills, Chapter 7, p. 423 (& Fred Wilson)

Dec 6, 8  Art in Public Spaces; Current Issues
            Video - Judy Baca
            Hills, Chapter 7, p. 433 on
            12/8  Discussion on Public Art, p. 433-454 Hills

Monday Dec 13  Final Exam 2-3:30

Friday Dec 17  Debriefing: Modern vs. Postmodern vs. Contemporaneity
            2-3:30
ART F490/690

Current Problems:
The Economics of Art
Class held: Thursdays 6pm-9pm
Schaible Auditorium in the Bunnell Building

Instructor: Mareca Guthrie
e-mail: mrguthrie@alaska.edu
Office phone: 474-5102
Office hours: by appointment

COURSE DESCRIPTION & GOALS:
“Current Problems” is a seminar course which is a forum for discussion of aesthetic and professional problems confronted by artists. This particular semester I have selected the broad topic of the “economics of art” to provide us with an opportunity to discuss questions ranging from “How do people make a living as an artist?” to “Why did that painting sell for 8 million dollars?” to “Why is painting A in an art museum and painting B is not?”. Frequently there are no simple answers to these questions but what I hope to provide is a forum in which to untangle the overwhelming knot of issues surrounding the relationship between art and money.

WEEKLY READING:
There are no assigned textbooks for the class. There are however, weekly assigned readings that will be provided in pdf form on Blackboard. Below are some examples of the books from which we will be reading.

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Jill Snyder</td>
<td>Caring for Your Art: A Guide for Artists, Collectors, Galleries, and Art Institutions Third Edition</td>
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<tr>
<td>Carol Eikleberry</td>
<td>The Career Guide for Creative and Unconventional People</td>
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<tr>
<td>James Elkins</td>
<td>Why Art Cannot be Taught: A Handbook for Art Students</td>
</tr>
<tr>
<td>Caroll Michels</td>
<td>How to Survive and Prosper as an Artist: Selling Yourself Without Selling Your Soul</td>
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<tr>
<td>Tad Crawford</td>
<td>Legal Guide for the Visual Artist</td>
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<tr>
<td>Stuart Plattner</td>
<td>High Art Down Home: An Ethnography of a Local Art Market</td>
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<tr>
<td>Don Thompson</td>
<td>The $12 Million Stuffed Shark: The Curious Economics of Contemporary Art</td>
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<tr>
<td>Paper Monument</td>
<td>I Like Your Work: Art and Etiquette</td>
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<td>Bill Ivey Arts Inc.</td>
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<tr>
<td>Sarah Thornton</td>
<td>Seven Days in the Art World</td>
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<tr>
<td>Katherine Carter</td>
<td>Accelerating on the Curves: The Artist’s Roadmap to Success</td>
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<tr>
<td>Frieda Kay Fall</td>
<td>Art Objects: Their Care and Preservation</td>
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<tr>
<td>Amy Whitaker</td>
<td>Museum Legs: Fatigue and Hope in the Face of Art</td>
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<tr>
<td>Lynn Basa</td>
<td>The Artist’s Guide to Public Art</td>
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<tr>
<td>Philip Mould</td>
<td>The Art Detective: Fakes, Frauds, and Finds</td>
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</tbody>
</table>

QUIZES:
There are quizzes at the start of each class covering the assigned reading and the material covered in the previous class session. You may use your notes during these quizzes. These quizzes count also for attendance so please do not be late. These quizzes usually require two pages of short written essay answers.
EXAMS:
There is a midterm and final exam. You may not use your sketchbook for reference during either exam. The format of both exams are short written essays on topics covered in class and in the assigned reading.

REQURED NOTEBOOK:
The notebook contains your observations, reactions and questions to the content of the course (guest lectures, film clips, lectures, readings) in addition to written assignments. Take pride in your notebook, my hope is for you to be able to use it as a resource to reflect back upon once you are done with the course. You may also sketch in the notebook, but please keep drawings related to the course topics. Extensive unrelated drawings will result in a reduced notebook grade.

This sketchbook / notebook will be graded multiple times during the semester for the following:
• Clarity- You do not need to change your handwriting, but it should be moderately legible and orderly. Pages need to be labeled and dated.
• All notes from class (these notes can be used on the quizzes, but not the exam)
• All notes from the readings (again these notes can be used on the quizzes too)
• Additional short written assignments
• Organization.

You may choose what kind of sketchbook / notebook you use but I recommend:
Hard cover so that it is protected from damage
Spiral bound so that it can be opened flat to work on
Medium or heavy weight paper so that the pages are strong

RESEARCH PAPER & SHORT PRESENTATION
10 page research paper (15 for graduate students) and a 10 minute presentation.

The goal of this research paper is to have a finished product that I can hand out to students in future classes. Have fun with it, work hard on it and create something you are proud of and that is useful for future students.
Are you interested in a certain career? Research what the requirements are for that career. Art therapy? High school art teacher? Art handler at a museum?
Are you interested in how a particular artist supported their work? Are you interested in how to file your taxes as an artist? Find something you are interested in, something you want more information on, be sure it is something that you can research (through internet searches, books and interviews).

Follow the standard MLA format for research papers, including an introduction, body and conclusion. Reference sources within parenthesis in the body of your paper and end with a list of works cited, in MLA format. The paper can include visual support materials which help explain your position, but make sure that the length of typed content adds up to a minimum of 10 pages. After I have read the first draft, I will schedule an instructor conference for feedback and discussion with each of you. You will share the results of your research with the class in a short 10-minute presentation.

Due dates for research paper

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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<tr>
<td>October 6th</td>
<td>3 IDEAS FOR TOPICS YOU FIND INTERESTING (and ideas for where you would get the information)</td>
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<tr>
<td>October 13th</td>
<td>FINAL TOPIC AND THREE RESEARCH RESOURCES (names, book titles, websites etc)</td>
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<tr>
<td>October 20th</td>
<td>OUTLINE DUE</td>
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<tr>
<td>November 3rd</td>
<td>DRAFT DUE (you will not receive credit if it has more than 10 grammatical or spelling errors)</td>
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</table>
ATTENDANCE and GRADING:
You can not make up absences, quizzes, exams or papers.
20% Attendance, class participation and presentation of research
20% Notebook
20% Quizzes
20% Final exam
20% Research paper

BLACKBOARD:
All material for the course will be provided on blackboard. I will demonstrate in class how to access Blackboard online.

FOOD and DRINK:
As long as it is neither smelly nor loud you are welcome to bring it to class. I highly recommend bringing a hot drink as the winter months approach.

CELL PHONES AND LAPTOPS:
I do not permit cell phones, texting or taking notes via laptop. Use of these without prior permission from me with drop your grade.

SUPPORT SERVICES:
If you have a physical, psychological, medical or learning disability that may impact your ability to carry out assigned course work, please contact the UAF office of Disability Services at 474-7043 and appropriate accommodations will be determined. All documentation of disability is confidential.

SCHEDULE
DATES SUBJECT TO CHANGE DUE TO SCHEDULING OF GUEST SPEAKERS

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Due</th>
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<tbody>
<tr>
<td>Sept. 1</td>
<td>Review syllabus</td>
<td></td>
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<td>Sept. 8</td>
<td>Overview of course subject matter</td>
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<td>Sept 15</td>
<td>Museums</td>
<td>Museum tour</td>
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<td>Sept. 22</td>
<td>Galleries</td>
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<td></td>
<td>Artist statements and portfolios</td>
<td>Notebooks due for grading</td>
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<td>Sept. 29</td>
<td>The contemporary art “bubble”</td>
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<td>Oct. 6</td>
<td>Visiting artist Ying Li</td>
<td>3 ideas for research paper topic due</td>
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<td>Sign up to meet with Mareca to discuss</td>
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<td>research paper topic</td>
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<td>Oct. 13</td>
<td>The Business of Art</td>
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<td></td>
<td>Guest speaker- John &amp; Jona</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Notes</td>
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<tr>
<td>Oct. 20</td>
<td>Collectors</td>
<td>Outline due for paper</td>
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<td>Guest speaker- Laura Berkowitz</td>
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<td>Oct. 27</td>
<td>Dorothy and Herbert Vogel</td>
<td>Midterm Exam</td>
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<td>Nov. 3</td>
<td>Art theft, art forgeries</td>
<td>Draft of paper due</td>
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<td>Guest speaker- Sara Tabbert</td>
<td>Notebooks due for grading</td>
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<td>Meet with Mareca outside class time to discuss paper</td>
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<td>Nov. 10</td>
<td>Taxes, insurance &amp; copyright</td>
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<td>Faux selection jury</td>
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<td>Nov. 17</td>
<td>State funding and public art</td>
<td>Research papers due</td>
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<td></td>
<td>Guest speaker</td>
<td>Powerpoints due</td>
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<td>Nov. 24</td>
<td>No class</td>
<td>Catch up on sleep</td>
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<td>Thanksgiving break</td>
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<tr>
<td>Dec. 1</td>
<td>Final presentations</td>
<td>Final presentations</td>
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<tr>
<td>Dec. 8</td>
<td>Grants, fellowships, and other resources</td>
<td>Notebooks due for final grading</td>
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<tr>
<td>Dec. 15</td>
<td>Final exam</td>
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