Cover Sheet: Request 15928

ARH 4XXX – Gender & Sexuality in the Avant-Garde

**Info**

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<td>Submitter</td>
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<td>New upper-division ARH course that examines issues of gender and sexuality in the early twentieth-century avant-gardes.</td>
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No document changes
Course|New for request 15928

Info

Request: ARH 4XXX – Gender & Sexuality in the Avant-Garde
Description of request: New upper-division ARH course that examines issues of gender and sexuality in the early twentieth-century avant-gardes.
Submitter: Rachel Silveri rsilveri@ufl.edu
Created: 5/4/2021 12:10:26 PM
Form version: 4

Responses

Recommended Prefix
Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

Response:
ARH

Course Level
Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

Response:
4

Course Number
Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

Response:
XXX

Category of Instruction
Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.

Response:
Advanced

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000 = Joint undergraduate/graduate
- 4000/6000 = Joint undergraduate/graduate

*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council
Lab Code
Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response: None

Course Title
Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.

Response: Gender & Sexuality in the Avant-Garde

Transcript Title
Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response: Gender Sexuality Avant-Garde

Degree Type
Select the type of degree program for which this course is intended.

Response: Baccalaureate

Delivery Method(s)
Indicate all platforms through which the course is currently planned to be delivered.

Response: On-Campus

Co-Listing
Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response: No

Effective Term
Select the requested term that the course will first be offered. Selecting “Earliest” will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.
Response:
Earliest Available

Effective Year
Select the requested year that the course will first be offered. See preceding item for further information.

Response:
Earliest Available

Rotating Topic?
Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:
No

Repeatable Credit?
Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:
No

Amount of Credit
Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:
3

S/U Only?
Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:
No

Contact Type
Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:
Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours
Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:
3

Course Description
Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:
Explores issues of gender and sexuality across the historical avant-gardes in Europe and North America. Students learn about the work of various women and queer-identified artists, and consider how issues of gender, race, and sexuality inform its production and reception.

Prerequisites
Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course. Courses level 3000 and above must have a prerequisite. Please verify that any prerequisite courses listed are active courses.

Response:
6 ARH credits or senior standing

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not used commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D- In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.
- If the course prerequisite should list a specific major and/or minor, please provide the plan code for that major/minor (e.g., undergraduate Chemistry major = CHY_BS, undergraduate Disabilities in Society minor = DIS_UMN)

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and undergraduate PBH student should be written as follows: HSC 3502(C) & (HSC 3057 or HSC 4558) & UGPBH
Co-requisites
*Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.*

Response:
N/A

Rationale and Placement in Curriculum
*Explain the rationale for offering the course and its place in the curriculum.*

Response:
A number of women artists are briefly addressed in ARH 4450 Early Twentieth-Century Art, a course already existing in the curriculum. That course, however, only provides a general survey of modern and avant-garde art from 1900 to 1950, a narrative in which many of the key artists are white heterosexual men. This new class provides a much more in-depth examination of the ways in which the avant-garde attracted a number of women, non-binary, and queer practitioners, who used their artistic practice to explore issues of gender, race, and sexuality.

This class will fulfill a distribution requirement for the Art History major, counting as: "Modern — Art After 1750"

It will also count towards the various other majors in the School that require one or more Art History course(s).

Course Objectives
*Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.*

Response:
• Develop a comprehensive, in-depth, and critical account of issues surrounding gender and sexuality throughout the historical avant-gardes, enabling students to identify and fluidly discuss the work of women and queer artists from the interwar period
• Strengthen comparative analysis skills
• Build awareness of the ways in which social history, politics, and identity (including gender, race, and sexuality) can affect artistic production
• Increase fluency with reading primary sources and hone critical reading skills for scholarly texts
• Heighten forms of visual attention, observation, and analysis for works in a variety of media
• Improve research and writing skills

Course Textbook(s) and/or Other Assigned Reading
*Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course and identify required textbooks.*

Response:
Please see the schedule below for assigned readings.

All assigned readings will be available online through the Canvas e-Learning Course Website or through Library Course Reserves (there is no required textbook to purchase). Students must complete the readings before each class and should have copies of the readings ready and accessible during class hours for discussion.
Weekly Schedule of Topics

Response:

Unit I. Introductions

WEEK 1 INTRODUCTIONS

Class 1 Introductions, Overview, Expectations

Class 2 Gender — Sex — Identity

WEEK 2 THEORIZING GENDER & THE AVANT-GARDE

Class 3 Nude — Image — Gaze
  • John Berger, "Ways of Seeing" (1972), in The Feminism and Visual Culture Reader, 49-52.

Class 4 Modern Subjects

Unit II. Feminizing the Avant-Garde

WEEK 3 QUEERING CUBISM

Class 5 Gertrude Stein & Marie Laurencin

Class 6 Gertrude Stein & Marie Laurencin

WEEK 4 LA FEMME MODERNE: SONIA DELAUNAY

Class 7 Sonia Delaunay

Class 8 Sonia Delaunay

WEEK 5 LIVING DADA: THE BARONESS ELSA VON FREYTAG-LORINGHOVEN

— Short Visual Analysis Paper Due

Class 9 Baroness Elsa

Class 10 Baroness Elsa

WEEK 6 THE NEUE FRAU: HANNAH HÖCH

Class 9 Hannah Höch
• Edouard Roditi, “Interview with Hannah Höch,” Arts vol. 34, no. 3 (December 1959): 24-29.

Class 10 Hannah Höch

WEEK 7 “NEUTER IS THE ONLY GENDER THAT SUITS ME”

Class 11 Claude Cahun & Marcel Moore
• Claude Cahun [with Marcel Moore], Disavowals or Cancelled Confessions, trans. Susan de Muth (Cambridge, MA: The MIT Press, 2008), 1-2, 21-34.

Class 12 Claude Cahun & Marcel Moore
• Claire Folliot, “Lucy Schwob and Suzanne Malherbe – Résistantes,” in Don’t Kiss Me: The Art

Unit III. Swishes, Sailors, & Dada Dandies: Queer Masculinities

WEEK 8 JEAN COCTEAU’S GUIDE TO QUEER LOVE

Class 13 Jean Cocteau

Class 14 Midterm Exam
— In-class Midterm Exam

WEEK 9 RROSE SÉLAVY: MARCEL DUCHAMP IN DRAG

Class 15 Marcel Duchamp

Class 16 Marcel Duchamp & Other Dada Dandies
• Amelia Jones, Postmodernism and the En-gendering of Marcel Duchamp (Cambridge: Cambridge University Press, 1995), 146-190.

WEEK 10 “SPEAKING FOR VICE” IN THE AMERICAN AVANT-GARDE

Class 17 Charles Demuth

Class 18 Marsden Hartley

WEEK 11 “THE YOUNG AND THE EVIL” IN NEW YORK CITY

Class 19 Paul Cadmus

Class 20 Charles Henri-Ford, Lincoln Kirstein, and George Platt Lynes

Unit IV. “I’m absolutely free as to what I express”: Black Women Artists in the Avant-Garde

WEEK 12 AUGUSTA SAVAGE: FROM FLORIDA TO PARIS AND NEW YORK

Class 21 Augusta Savage
Class 22  Augusta Savage
• Theresa Leininger-Miller, "Modern Dancers and African Amazons: Augusta Savage’s Daring
Helene Kirschke (Jackson, MS: University Press of Mississippi, 2014), chap. 6.

WEEK 13 JOSEPHINE BAKER: NEGOTIATING NEGROPHILIA

Class 23  Josephine Baker
• Josephine Baker, and Jo Bouillon, Josephine (1976), trans. Mariana Fitzpatrick (New York:
Harper & Row, 1977), 1-5, 47-56, 82-94.

Class 24  Josephine Baker
• Anne Anlin Cheng, Second Skin: Josephine Baker and the Modern Surface (Oxford: Oxford
University Press, 2010), 12-21, 31-39, 72-90.

WEEK 14 LOÏS MAILOU JONES, “PAINTING IS MY LIFE”

Class 25  Loïs Mailou Jones
• Mildred Thompson, “Interview with Loïs Mailou Jones,” ART PAPERS 15:5
• Cheryl Finley, “The Mask as Muse: Loïs Mailou Jones,” Nka: Journal of Contemporary African
Art 29 (Fall 2011): 140-151.

Class 26  Loïs Mailou Jones
• Rebecca VanDiver, Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of

WEEK 15 ELIZABETH CATLETT, “MY ART SPEAKS FOR BOTH MY PEOPLES”

— Final Research Papers due this week

Class 27  Elizabeth Catlett
• Melanie Herzog, Elizabeth Catlett: An American Artist in Mexico (Seattle: University of

Class 28  Elizabeth Catlett
• Melanie Herzog, ed., Elizabeth Catlett: In the Image of the People (Chicago: Art Institute of
Chicago, with Yale University Press, 2005), selections.

FINALS WEEK
— In-class Final Exam on the day assigned by the registrar

Grading Scheme
List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details &nbsp;regarding how those items will be assessed.

Response:
Course Requirements
Active participation: 5%
Short Visual Analysis Paper: 20%
Midterm Exam: 25%
Final Research Paper: 25%
Final Exam: 25%

Completion of all assignments and exams is necessary to pass the course.

Please note: Any grade of C- or below will not count toward major requirements.

For more information on UF’s grading policies and assigning grade points, see:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

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Sample Assignments:

Short Visual Analysis Paper (example): In "The Modern Woman Revisited," Whitney Chadwick and Tirza True Latimer write that the First World War “marked a watershed in European culture,” particularly in terms of gender relations. This assignment asks you to go to The University of Florida’s Samuel P. Harn Museum of Art and visit the special exhibition, "The Great Catastrophe: Remembering World War I, 1914-1918" (located in the Bishop Gallery, on view until February 3). "The Great Catastrophe" is filled with various posters and prints that act as propaganda for the war, and it also includes the display of several documentary photographs showing scenes of battle and social upheaval. One section of the exhibition highlights the newfound role of women during the war and the strengthening support of the suffragist movement. Pick a photograph from this section of the exhibition and contrast it with your choice of a propaganda poster. How does each document—photograph and poster—construct gender relations? How does the figuration of women in the photograph differ from the presentations of femininity or masculinity in the lithograph prints? Make sure that your essay has an argumentative thesis statement, that you engage at least one reading from the class, and that you include illustrations of the photograph and poster that you have chosen at the start of your paper. Length: 4 pages.

Final Research Paper (example): For the ART + FEMINISM Wikipedia Edit-a-thon you selected an artist to study and then revised that artist’s public Wikipedia page based on the factual material you encountered throughout your research. As we all now know, Wikipedia is not the platform for original ideas—it’s an online encyclopedia of verified, accepted knowledge. This paper assignment, by contrast, wants to hear your original ideas. Building off of the research you’ve done, construct a 6-page essay that develops an argument about your chosen Wikipedia artist. Your paper should focus closely on one or two visual artworks by that figure and should be based on a lengthy visual analysis. The essay must have an argumentative thesis statement, but what you decide to argue is entirely up to you. As guidance, you might think about answering the question: “how have issues of gender and sexuality informed the production of this artist?” Be sure to cite and engage at least one reading from the class in your paper in addition to your discussion of the existing literature on that artist.

Grading Rubric:

Assignment: Active Participation (100 points; 5% of total grade):
Exceptional (90–100 points): Arrives ready to engage and discuss the week’s reading
assignments, as well as ask questions. Frequently responds when the instructor or a fellow peer student asks a question to the class.

Good (80–89 points): Mostly ready to engage and discuss the week’s reading assignment, but asks few questions. Participates only occasionally in class conversations.

Competent (70–79 points): Somewhat ready to engage and discuss the week’s reading assignment, but asks little questions and demonstrates evidence of having not completed the readings. Participates infrequently in class conversations.

Unsatisfactory (60–69 points): Provides an inaccurate and/or largely incomplete account of reading assignment and is unable to formulate or answer any questions. Does not participate at all in class conversations.

Assignment: Short Visual Analysis Paper

Exceptional (90–100 points): Beautifully written argumentative analysis of an artwork at the Harn. Has a clear thesis statement, lucid structure, and is filled with rich, descriptive detail of the formal elements of the artwork. Includes original insight and analysis of the artwork.

Good (80–89 points): Nicely written analysis of an artwork at the Harn. Has a clear attempt at a thesis statement which indicates the direction of the paper, but this statement is vague and/or lacks argumentative focus. The paper provides some nice details of visual analysis, but may not go in depth in its description or may be missing crucial details.

Competent (70–79 points): An adequately written analysis of an artwork at the Harn. Attempts an organizing sentence indicating the direction of the paper, but it is not clear what the argument is and the overall structure of the paper is not lucid.

The paper provides only a few details of visual analysis, but does not go in depth in most of its description. This paper might also not meet the minimum length requirements.

Unsatisfactory (60–69 points): Poorly written paper. No thesis statement or argument whatsoever. Structure is muddled and unclear. The paper lacks many details and does an unacceptable job in its visual analysis. This paper does not meet the minimum length requirements and is extremely short.

Assignment: Exams: Midterm Exam and Final Exam

Exceptional (90–100 points): Student correctly identifies all aspects of the slide ID’s, correctly answers all multiple choice questions, and writes short essays that excellently compare-and-contrast the paired works on the exam. These essays have a clear, organizing thesis, go into great formal detail, and engage the course readings.

Good (80–89 points): Student correctly identifies many parts of the slide ID’s, correctly answers many multiple choice questions, and writes short essays that nicely compare-and-contrast the paired works on the exam. These essays attempt a thesis statement, but are usually vague or not argumentative. The essays have many details about the artworks and/or readings, but might be missing a crucial point or two.

Competent (70–79 points): Student correctly identifies some parts of the slide ID’s, correctly answers a majority of the multiple choice questions, and writes short essays that adequately compare-and-contrast the paired works on the exam. These essays might lack a thesis statement but still provide some minimum detail about the artworks and/or readings.

Unsatisfactory (60–69 points): Student incorrectly identifies most of the slide ID’s, incorrectly answers most of the multiple choice questions, and writes short essays that fail to discuss the paired works on the exam. These essays do not have a thesis statement and they greatly lack detail about the artworks and/or readings.

Assignment: Final Research Paper

Exceptional (90–100 points): Has a strong, original argument with a clear thesis statement and lucid structure throughout. Demonstrates excellent knowledge of the scholarly literature on the chosen artist by citing other scholars and situating their own argument amongst other positions in the field. The research is complete and the bibliography contains all the relevant primary and secondary literature. Rich in detail and description, offering original insight of the artworks discussed. Beautifully written, with no grammar or syntax issues.

Good (80–89 points): Has a clear attempt at a thesis statement, but this may be vague or lacking in argumentative force and the structure of the paper may not be clear. Demonstrates good knowledge of the literature on the chosen artist, but does not cite these sources frequently and does not take a position within the field. The research is mostly complete, but may be lacking a few critical sources. Good in its visual description, but may be missing some crucial details in its formal analysis. Nicely written, with only a few grammar or syntax issues.

Competent (70–79 points): Has an overall sense of an argument but no clear thesis statement at
the start and a muddled structure throughout. Indicates that they may have read some
scholarship on the artist, but without fully grasping the arguments of other scholars. Does not cite
other literature throughout the paper. There is an attempt at some research, but the bibliography
is lacking many sources. Has some adequate detail in the formal analysis, but missing key and
crucial aspects of the artworks. Decently written, but has some significant grammar or syntax
issues. This paper might also not meet the minimum length requirements.
Unsatisfactory (60–69 points): No argumentative focus, no thesis statement, and inadequately
structured throughout. The student did not do any research. The bibliography is lacking in many
sources. The formal analysis greatly lacks detail and description. Poorly written, with many
grammar or syntax issues throughout. This paper does not meet the minimum length
requirements and is extremely short.

Instructor(s)
Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

Response:
Rachel Silveri

Attendance & Make-up
Please confirm that you have read and understand the University of Florida Attendance policy.
A required statement statement related to class attendance, make-up exams and other work will be included in
the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of
Florida policy. The following statement may be used directly in the syllabus.

• Requirements for class attendance and make-up exams, assignments, and other work in this course are
consistent with university policies that can be found at:

Response:
Yes

Accommodations
Please confirm that you have read and understand the University of Florida Accommodations policy.
A statement related to accommodations for students with disabilities will be included in the syllabus and adhered
to in the course. The following statement may be used directly in the syllabus:

• Students with disabilities requesting accommodations should first register with the Disability Resource Center
(352-392-8565, www.dso.ufl.edu/drc) by providing appropriate documentation. Once registered, students will
receive an accommodation letter which must be presented to the instructor when requesting accommodation.
Students with disabilities should follow this procedure as early as possible in the semester.

Response:
Yes

UF Grading Policies for assigning Grade Points
Please confirm that you have read and understand the University of Florida Grading policies.
Information on current UF grading policies for assigning grade points is require to be included in the course
syllabus. The following link may be used directly in the syllabus:
Course Evaluation Policy

Please confirm that you have read and understand the University of Florida Course Evaluation Policy. A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:

• <span style="font-size:11.0pt">Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/public-results/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.</span>

Response:
Yes
Gender & Sexuality in the Avant-Garde

ARH 4XXX: Gender & Sexuality in the Avant-Garde
School of Art + Art History, College of the Arts, University of Florida
Fall 2021

Mondays | Period 6: 12:50–1:40pm (sample day/time)
Wednesdays | Period 6–7: 12:50–2:45pm (sample day/time)

Room: FAC 201
Credits: 3
Prerequisite: 6 ARH credits or senior standing
Course Fees: $10.00

Instructor: Professor Rachel Silveri
Email: rsilveri@arts.ufl.edu
Office: FAC 119B
Office Hours: Fridays | Period 8–9: 3:00–5:00pm
Office Phone: 352-273-3053 — Outside of class and office hours, please know that my preferred method for communication is through email.

Course Description
Explores issues of gender and sexuality across the historical avant-gardes in Europe and North America. Students learn about the work of various women and queer-identified artists, and consider how issues of gender, race, and sexuality inform its production and reception.

Rationale and Placement in the Curriculum
A number of women artists are briefly addressed in ARH 4450 Early Twentieth-Century Art, a course already existing in the curriculum. That course, however, only provides a general survey of
modern and avant-garde art from 1900 to 1950, a narrative in which many of the key artists are white heterosexual men. This new class provides a much more in-depth examination of the ways in which the avant-garde attracted a number of women, non-binary, and queer practitioners, who used their artistic practice to explore issues of gender, race, and sexuality.

This class will fulfill a distribution requirement for the Art History major, counting as: “Modern — Art After 1750”

It will also count towards the various other majors in the School that require one or more Art History course(s).

**Course Objectives**
- Develop a comprehensive, in-depth, and critical account of issues surrounding gender and sexuality throughout the historical avant-gardes, enabling students to identify and fluidly discuss the work of women and queer artists from the interwar period
- Strengthen comparative analysis skills
- Build awareness of the ways in which social history, politics, and identity (including gender, race, and sexuality) can affect artistic production
- Increase fluency with reading primary sources and hone critical reading skills for scholarly texts
- Heighten forms of visual attention, observation, and analysis for works in a variety of media
- Improve research and writing skills

**Course Requirements**
| Active participation: | 5% |
| Short Visual Analysis Paper: | 20% |
| Midterm Exam: | 25% |
| Final Research Paper: | 25% |
| Final Exam: | 25% |

Completion of all assignments and exams is necessary to pass the course.

Please note: Any grade of C- or below will not count toward major requirements.

For more information on UF’s grading policies and assigning grade points, see: [https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx](https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx)

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>% Equivalency</th>
<th>GPA Equivalency</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>94 and above</td>
<td>4.00</td>
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<tr>
<td>A-</td>
<td>90 to 93</td>
<td>3.67</td>
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<tr>
<td>B+</td>
<td>87 to 89</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>83 to 86</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>80 to 82</td>
<td>2.67</td>
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Attendance, Participation, Due Dates
Students are expected to attend all classes, arrive to the classroom on time, and actively participate in our class discussions. Attendance will be taken at the start of every class. Absences that are incurred as a consequence of illness, religious observance, or family emergency will be excused; please simply inform the instructor and, in the case of illness, provide a doctor’s note.

Active participation is required for this course and will be factored into your final grade. Active participation means coming to class having completed all the readings and being prepared to discuss them (consulting images, identifying puzzling aspects of the texts, highlighting passages for analysis, raising questions for discussion), being engaged during our class conversations, and being respectful of the comments made by your peers. Efforts are made to encourage ALL students to participate.

Students are expected to turn in all assignments on time and attend all exams. Late assignments will be penalized 1/3 of a letter grade for every twenty-four hours past their due date (i.e. from an A to an A-). Any extensions or late work due to an excused absence must be coordinated with the instructor.

If you miss an exam due to an unexcused absence, it is at the discretion of the instructor to provide a make-up exam.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Assignments and Exams
There will be one Short Visual Analysis Paper assigned early in the semester. This paper will require you looking closely at the work of a woman or queer artist in the University of Florida’s Samuel P. Harn Museum of Art.

There will be two Exams in the middle and at the end of the semester. Exams will consist of slide identifications (artist name, artwork title, year, and country of origin), multiple choice questions, and short answer essays. In advance of the exams, a collection of study images will be posted to Canvas as a PowerPoint file.

The Final Research Paper will consist of a six-page argumentative essay on a chosen artist that builds off independent research conducted by the student. In advance of the Final Paper, students will be expected to turn in a draft thesis and outline of their work for peer and instructor review.
All assignments must be in Times New Roman 12-point font, double-spaced, with 1-inch margins. Please number the pages. Any citations must be done in Chicago-style. Further details on all assignments and exams will be provided during the semester.

**Grading Rubric**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Exceptional (90–100 points)</th>
<th>Good (80–89 points)</th>
<th>Competent (70–79 points)</th>
<th>Unsatisfactory (60–69 points)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Active Participation (100 points; 5% of total grade)</td>
<td>Arrives ready to engage and discuss the week’s reading assignments, as well as ask questions. Frequently responds when the instructor or a fellow peer student asks a question to the class.</td>
<td>Mostly ready to engage and discuss the week’s reading assignment, but asks few questions. Participates only occasionally in class conversations.</td>
<td>Somewhat ready to engage and discuss the week’s reading assignment, but asks little questions and demonstrates evidence of having not completed the readings. Participates infrequently in class conversations.</td>
<td>Provides an inaccurate and/or largely incomplete account of reading assignment and is unable to formulate or answer any questions. Does not participate at all in class conversations.</td>
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<tr>
<td>2. Short Visual Analysis Paper (100 points; 20% of total grade)</td>
<td>Beautifully written argumentative analysis of an artwork at the Harn. Has a clear thesis statement, lucid structure, and is filled with rich, descriptive detail of the formal elements of the artwork. Includes original insight and analysis of the artwork.</td>
<td>Nicely written analysis of an artwork at the Harn. Has a clear attempt at a thesis statement which indicates the direction of the paper, but this statement is vague and/or lacks argumentative focus. The paper provides some nice details of visual analysis, but may not go in depth in its description or may be missing crucial details.</td>
<td>An adequately written analysis of an artwork at the Harn. Attempts an organizing sentence indicating the direction of the paper, but it is not clear what the argument is and the overall structure of the paper is not lucid. The paper provides only a few details of visual analysis, but does not go in depth in most of its description. This paper might also not meet the minimum length requirements.</td>
<td>Poorly written paper. No thesis statement or argument whatsoever. Structure is muddled and unclear. The paper lacks many details and does an unacceptable job in its visual analysis. This paper does not meet the minimum length requirements and is extremely short.</td>
</tr>
<tr>
<td>3. Midterm and Final Exams (two exams 100 points each, consisting of 20 points slide IDs, 20 points multiple choice, 60 points)</td>
<td>Student correctly identifies all aspects of the slide ID’s, correctly answers all multiple choice questions, and writes short essays that excellently compare-and-contrast the paired works on the exam. These essays have a clear, organizing thesis, go</td>
<td>Student correctly identifies many parts of the slide ID’s, correctly answers many multiple choice questions, and writes short essays that nicely compare-and-contrast the paired works on the exam. These essays attempt a thesis statement, but are usually vague or</td>
<td>Student correctly identifies some parts of the slide ID’s, correctly answers a majority of the multiple choice questions, and writes short essays that adequately compare-and-contrast the paired works on the exam. These essays might lack a thesis</td>
<td>Student incorrectly identifies most of the slide ID’s, incorrectly answers most of the multiple choice questions, and writes short essays that fail to discuss the paired works on the exam. These essays do not have a thesis statement and they greatly lack detail</td>
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<tr>
<td>4. Final Research Paper (100 points; 25% of total grade)</td>
<td>Has a strong, original argument with a clear thesis statement and lucid structure throughout. Demonstrates excellent knowledge of the scholarly literature on the chosen artist by citing other scholars and situating their own argument amongst other positions in the field. The research is complete and the bibliography contains all the relevant primary and secondary literature. Rich in detail and description, offering original insight of the artworks discussed. Beautifully written, with no grammar or syntax issues.</td>
<td>Has a clear attempt at a thesis statement, but this may be vague or lacking in argumentative force and the structure of the paper may not be clear. Demonstrates good knowledge of the literature on the chosen artist, but does not cite these sources frequently and does not take a position within the field. The research is mostly complete, but may be lacking a few critical sources. Good in its visual description, but may be missing some crucial details in its formal analysis. Nicely written, with only a few grammar or syntax issues.</td>
<td>Has an overall sense of an argument but no clear thesis statement at the start and a muddled structure throughout. Indicates that they may have read some scholarship on the artist, but without fully grasping the arguments of other scholars. Does not cite other literature throughout the paper. There is an attempt at some research, but the bibliography is lacking many sources. Has some adequate detail in the formal analysis, but missing key and crucial aspects of the artworks. Decently written, but has some significant grammar or syntax issues. This paper might also not meet the minimum length requirements.</td>
<td>No argumentative focus, no thesis statement, and inadequately structured throughout. The student did not do any research. The bibliography is lacking in many sources. The formal analysis greatly lacks detail and description. Poorly written, with many grammar or syntax issues throughout. This paper does not meet the minimum length requirements and is extremely short.</td>
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**Course Textbook(s) and/or Other Assigned Reading**

Please see the schedule below for assigned readings.

All assigned readings will be available online through the Canvas e-Learning Course Website (there is no required textbook to purchase). Students must complete the readings before each class and should have copies of the readings ready and accessible during class hours for discussion.

**Course Policies**

**Email**
Announcements about the class will be sent out over email. Please check your UF email regularly. If you send me any emails, please do so from your official UF account and practice email etiquette and courtesy when messaging (write a clear subject line, include a salutation and closing, address your instructor as “Professor Silveri” or “Dr. Silveri,” etc.). For more information on email etiquette, see the guide from Inside Higher Education: https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay

**Disability Accommodations**
Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, https://disability.ufl.edu) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**Diversity**
It is my intent that we explore the content of this course in a way that is respectful of diversity—including gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

**School of Art + Art History Mission and Values**

*Mission Statement:*
The School of Art + Art History nurtures a culture of critical inquiry in our scholarly and creative work. Our educational mission is to empower each student with knowledge, skills, and insight to engage thoughtfully with our changing world.

*Values Statement:*
We believe in community and transformation. We aspire to be courageous, generous, and engaged.
- **Community:** We foster a diverse, equitable, and inclusive community through mutual respect and acceptance.
- **Transformation:** We pursue positive transformation and impact through education, research, and creative works.
- **Courage:** We ask challenging questions, take risks, and strive for excellence.
- **Generosity:** We assume the best in others and enable a culture where everyone can flourish.
- **Engagement:** We believe the diverse contributions of art, design, and scholarship are critical to our community and beyond.

**Evaluations**
Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.
University of Florida Student Honor Code
UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’”

In addition to The Honor Pledge, students are responsible for knowing and abiding by the Student Honor and Conduct Codes, both of which are available in full here: https://scrc.dso.ufl.edu/policies/student-honor-code-student-conduct-code/

UF’s policies regarding academic honesty, the Honor Code, and the Conduct Code will be strictly enforced. This means that cheating and plagiarism will be penalized with a failing grade, and a report will be filed with the Office of the Dean of Students.

An online service that checks for plagiarism may be used to screen papers and exams.

Campus Resources: Health and Wellness

U Matter, We Care: If you are in distress or have a friend who is, please contact “U Matter, We Care” so that a team member can reach out to the student.
Email: umatter@ufl.edu
Phone: 352-392-1575
Website: http://www.umatter.ufl.edu/

Counseling and Wellness Center: Address: 3190 Radio Road, Gainesville, FL 32611
Phone: 352-392-1575
Website: https://counseling.ufl.edu/

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:
Phone: 352-392-1161
Website: http://www.umatter.ufl.edu/sexual_violence

Campus Resources: Academic

The Writing Studio, 302 Tigert Hall and 339 Library West, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.
Phone: 352-846-1138
Website: http://writing.ufl.edu/writing-studio/

Teaching Center, SW Broward Hall, for tutoring and strengthening study skills.
Email: teaching-center@ufl.edu
Phone: 352-392-6420
Website: https://teachingcenter.ufl.edu/
Harn Museum of Art, 3259 Hull Road, excellent collection on campus with more than 10,000 works of art; offers free student memberships that include admission to 75+ museums nationwide, invitations to museum events, and more.

Phone: 352-392-9826
Website: http://harn.ufl.edu/

Resources for Art Historical Research:

For research on women and queer artists, the list of academic journals below is a good place to start.


UF Libraries Catalogue: http://cms.uflib.ufl.edu/

UF Libraries Inter-Library Loan Service: https://uflib.illiad.oclc.org/illiad/FUG/logon.html

Databases:
JSTOR, Oxford Art Online, WorldCat – access through UF Libraries Catalogue.

Chicago Manuel of Style Quick Guide for Citations:
https://www.chicagomanualofstyle.org/tools_citationguide.html

Schedule

The schedule may change slightly during the semester in response to the needs of the class.

Unit I. Introductions

WEEK 1 INTRODUCTIONS

Class 1 Introductions, Overview, Expectations

Class 2 Gender — Sex — Identity

WEEK 2  THEORIZING GENDER & THE AVANT-GARDE

Class 3  Nude — Image — Gaze

Class 4  Modern Subjects

Unit II. Feminizing the Avant-Garde

WEEK 3  QUEERING CUBISM

Class 5  Gertrude Stein & Marie Laurencin

Class 6  Gertrude Stein & Marie Laurencin
WEEK 4  LA FEMME MODERNE: SONIA DELAUNAY

Class 7  Sonia Delaunay

Class 8  Sonia Delaunay

WEEK 5  LIVING DADA: THE BARONESS ELSA VON FREYTAG-LORINGHOVEN

Short Visual Analysis Paper Due

Class 9  Baroness Elsa

Class 10  Baroness Elsa

WEEK 6  THE NEUE FRAU: HANNAH HÖCH

Class 9  Hannah Höch
• Edouard Roditi, “Interview with Hannah Höch,” *Arts* vol. 34, no. 3 (December 1959): 24-29.

Class 10  Hannah Höch

WEEK 7  “NEUTER IS THE ONLY GENDER THAT SUITS ME”

Class 11  Claude Cahun & Marcel Moore
• Claude Cahun [with Marcel Moore], *Disavowals or Cancelled Confessions*, trans. Susan de Muth (Cambridge, MA: The MIT Press, 2008), 1-2, 21-34.

**Class 12  Claude Cahun & Marcel Moore**


**Unit III. Swishes, Sailors, & Dada Dandies: Queer Masculinities**

**WEEK 8  JEAN COCTEAU’S GUIDE TO QUEER LOVE**

**Class 13  Jean Cocteau**


**Class 14  Midterm Exam**

☞ In-class Midterm Exam

**WEEK 9  RROSE SÉLAVY: MARCEL DUCHAMP IN DRAG**

**Class 15  Marcel Duchamp**


**Class 16  Marcel Duchamp & Other Dada Dandies**


**WEEK 10  “SPEAKING FOR VICE” IN THE AMERICAN AVANT-GARDE**

**Class 17  Charles Demuth**


**Class 18  Marsden Hartley**


**WEEK 11  “THE YOUNG AND THE EVIL” IN NEW YORK CITY**

**Class 19  Paul Cadmus**

**Class 20  Charles Henri-Ford, Lincoln Kirstein, and George Platt Lynes**

Unit IV. “I’m absolutely free as to what I express”: Black Women Artists in the Avant-Garde

**WEEK 12  AUGUSTA SAVAGE: FROM FLORIDA TO PARIS AND NEW YORK**

**Class 21  Augusta Savage**

**Class 22  Augusta Savage**

**WEEK 13  JOSEPHINE BAKER: NEGOTIATING NEGROPHILIA**

**Class 23  Josephine Baker**

**Class 24  Josephine Baker**

**WEEK 14  LOÏS MAILOU JONES, “PAINTING IS MY LIFE”**

**Class 25  Loïs Mailou Jones**

**Class 26 Loïs Mailou Jones**

**WEEK 15 ELIZABETH CATLETT, “MY ART SPEAKS FOR BOTH MY PEOPLES”**

☞ Final Research Papers due this week

**Class 27 Elizabeth Catlett**

**Class 28 Elizabeth Catlett**

**FINALS WEEK**

☞ In-class Final Exam on the day assigned by the registrar