

ARH 4930/ 6917
SPECIAL TOPICS:
Gender and Sexuality in Visual Representation, 1300-1600

University of Florida, College of Fine Arts, School of Art + Art History
Remote
Wednesday, 8:30 am – 11:30 am ET
Credit Hours: 3

Dr. Christine Zappella
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Office Hours: Wednesday 12pm -1pm ET, online, by appointment

Course Web Site: <http://eLearning.ufl.edu>

COURSE DESCRIPTION:

This course examines concepts of gender and sexuality in the artistic output of both male and female artists to explore the spectrum of late-medieval and early-modern masculinities, femininities and marginalities. Our guiding questions will be: how did artists' own ideas about their gender and sexual identities come to play in the production and consumption of their art, if at all? In what ways were ideas about masculinity and femininity expressed, portrayed, and presented in images of this period? How did male and female bodies come to symbolize religious, political, and cultural ideas? Did images always show men and women performing normative gender roles and sexual identities? Or was it possible for artists of this period to subvert expectations about gender and sexuality in their bodies of work or for specific commissions? How did human gender and sexuality relate to the designing of architectural spaces as well as the larger urban landscape? And finally, how did viewers' performances of their own gender and sexual identities in these spaces overlap with their consumption of art objects, both alone and in groups? By the conclusion of this course, students will be able to make connections between historical and contemporary constructions of gender and sexual identities.

COURSE GOALS:

Upon completion of this course, students will be able to:

- Formally-analyze a painting, sculpture, architectural space, built environment, or performative act for the sake of making arguments about and understanding late-medieval and early-modern constructions of gender and sexuality in cultural and historical context.
- Compare two or more images in formal as well as historical/ sociocultural terms with an eye towards understanding constructions of gender and sexuality across time and cultures.
- Argue for or against the idea that visual and material culture was used strategically to advance enculturated narratives about people and society.
 - This goal will necessarily require that students become familiar with artistic, cultural, political, and religious thought and practice of the period, and use related vocabulary.

- It will also necessarily require that students be familiar with the relationship among sex, gender, and sexuality as well as the related concepts of masculinity and femininity as understood in the past, and use appropriate related vocabulary.
- Discuss the use of visual and material culture to subvert enculturated narratives about gender- and sexual-identities or to regulate gender and sexual identities.
- Compare and contrast historical and contemporary constructions of gender and sexuality in the visual arts.
- Articulate the effects of historical ideas about gender and sexuality on the lived experience of people in this historical period, with an eye towards intersectionality (ie the related effects of race, class, religious affiliation, etc., on people of different genders and sexualities).
- Read, summarize, and analyze, an academic argument in the field of Art History.
- Discuss the basic artistic, historical, religious, cultural, and political terrain of Europe during this period.

GRADE COMPOSITION:

- Attendance 15%: In this course, being present means finding an appropriate space in which to join the zoom class remotely with camera on. While this should be a quiet space, you should also keep in mind that you will need to be able to talk and participate in class. Class recordings will be made available only to students with a documented disability or students with an excused absence who make arrangements with me in advance. Students who miss more than 3 classes will be asked to drop the course.
- Participation (18%)—class participation is vital to the learning experience. Although the class is large it is not overly so, and students should aim to make a meaningful contribution to class each week either by speaking or by leaving comments in the chat. This means that students should be present and prepared for class.
- Reading Checks (33%)—1 page maximum. Summarize the major points of the reading. Make at least two connections to a reading, in-class discussion or lecture, or art object that the reading supports, refutes, exemplifies, comments on, etc.. Finally, list at least two persistent questions you have as a result of the reading.
- Mid-Term Exam (16%)—to be given in class.
- Final Exam (17%)—to be given in class.
(MAY BE REPLACED WITH A RESEARCH PAPER IF NECESSARY. PLEASE SEE ME BY THE BEGINNING OF THE FIRST WEEK OF COURSE IF PERTAINS TO YOU).
- **GRADUATE STUDENTS: any graduate students taking this course as an independent study should meet with the instructor within the first two weeks of the semester to discuss independent learning goals.**

COURSE DOCUMENTS AND MATERIALS:

All course documents and materials including readings and assignments will be made available digitally on the course website.

REGARDING POWER POINTS AND OTHER PRESENTATION MATERIALS:

Such materials are considered the intellectual property of the instructor, and will not be posted to the course cite. Students should take appropriate notes.

COURSE POLICIES:

Attendance and due dates. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policy that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> . Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact Dr. Zappella in advance.

Email. The instructors will contact you through the eLearning system or by emailing your UF address. Please check your account.

Classroom demeanor. This class is held remotely. This poses challenges. Nonetheless, I expect all class community members to attend class with their cameras on and from a location free from distractions in which they can participate to the best of their abilities. I also expect students to stay off of social media or other internet browsing during class.

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

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Diversity. It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, 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.

Recordings of lectures and classes. Classes may be recorded (unless otherwise notified for reasons of confidentiality) and distributed to individual students upon request, if they meet the eligibility. However, these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other

purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.0403 UF, Academic Affairs, August 5th, 2021, Honor Code and Student Conduct Code.

ACADEMIC HONESTY:

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.’” The Honor Code (<https://sccr.dso.ufl.edu/students/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please consult with the instructors.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. For a discussion of how to avoid plagiarism, consult *Misuse of Sources* on the course web site. *If you have any questions, please ask an instructor.* An online plagiarism checker service may be used to screen papers.

Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	94+	90-93	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	59-

See the following web page for UF policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

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

Academic Resources:

- **E-learning technical support**, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu.
- **Career Resource Center**, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>
- **Library Support**, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center, Broward Hall**, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu>
- **Writing Studio**, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>
- **On-Line Students Complaints**: <http://www.distance.ufl.edu/student-complaint-process>
- **U Matter, We Care**: If you or a friend is in distress, please contact umatter@ufl.edu or (352) 392-1575 so that a team member can reach out to the student.
- **Counseling and Wellness Center**: <http://www.counseling.ufl.edu> or (352) 392-157
- **University Police Department**: (352) 392-1111 or 9-1-1 for emergencies
- **Sexual Assault Recovery Services (SARS)**, Student Health Care Center, (352) 392-1161.

COURSE SCHEDULE (Subject to change with notice from instructor):

Jan 11: Introduction to Gender and Sexuality, syllabus Review

- First class, no reading due

Jan 18: Masculinity and the Male Portrait

- Vern L. Bollough, "On being a Man in the Middle Ages," in *Medieval Masculinities: Regarding Men*, 31-45.
- Patricia Simons, *The Sex of Men in Premodern Europe*, pp. 38-51.

Jan 25: Femininity and the Female Portrait

- Patricia Simons, "Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture," *History Workshop* 25 (1988): 4-30.

Feb 1: Seeing Sodomites in the Middle Ages and Renaissance

- Michael Rocke, *Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence*, pp. 3-16.
- Christine Zappella, ““The Implicating Gaze in Bronzino’s *Cosimo I de’ Medici as Orpheus* and the Intellectual Culture of the Accademia Fiorentina,” *Studies in Iconography* 42 (2021): 157-182.

Feb 8: Special Guest, Dr. Cosette Bruhns (University of Pennsylvania), “Visualizations of Love in Medieval Manuscripts.”

- Joan Kelly, "Did Women Have a Renaissance," Reprinted from *Becoming Visible: Women in European History*, edited by Renate Bridenthal and Claudia Koonz 1977 by Houghton Mifflin Co.

Feb 15: INSTRUCTOR CONFERENCE—Alternate Learning Opportunity

- WATCH: John Berger, *Ways of Seeing*, Episode 2: The Male Gaze: https://www.youtube.com/watch?v=4T0ou_Ab4Fs

READ:

- Mary D. Garrard, "Leonardo da Vinci: Female Portraits, Female Nature," in *The Expanding Discourse: Feminism and Art History*," edited by Mary D. Garrard and Norma Broude, pp. 59- 85.
- C. King, "Looking at Sight: Sixteenth-Century Portraits of Woman Artists." *Zeitschrift Für Kunstgeschichte* 58, no. 3 (1995): 381-406.

Feb 22: Queer and Intersex Identities in Pre-modern Europe?

- Patricia Simons, “The Case of Elen(a)/ (o),” *The Sex of Men in Premodern Europe*, pp. 25-31.
- Saslow, “A Veil of Ice between My Heart and the Fire”: Michelangelo’s Sexual Identity and Early Modern Constructs of Homosexuality,” *Genders* 2 (1988): 77-90.
- Dennis Romano, “A Depiction of Male Same-sex Seduction in Ambrogio Lorenzetti’s “Effects of Bad Government Fresco,” *Journal of the History of Sexuality* 21.1 (2012): 1-15.

March 1: MIDTERM EXAM**March 8: INSTRUCTOR CONFERENCE—Asynchronous lecture on Women Artists**

- Linda Nochlin, “Why have there Been No Great Women Artists”

March 15: SPRING BREAK NO CLASS**March 22: Male and Female Artist Portraits**

- Garrard, Mary D. "Artemisia Gentileschi's Self-Portrait as the Allegory of Painting." *The Art Bulletin* 62, no. 1 (1980): 97-112.
- Bernardine Barnes, “Skins, Bones, and Dust: Self-Portraits in Michelangelo’s *Last Judgment*,” *Sixteenth Century Journal* 35.4 (2004): 969-986.

March 30: The Gender of Public Space

- Robert C. Davis, “The Geography of Gender in the Renaissance,” in *Gender and Society in Renaissance Italy*, pp. 19-38.
- Yael Evan, “The Loggia di Lanzi: A Showcase of Female Subjugation,” *Woman’s Art Journal* 12.1 (1991): 10-14.

April 5: The Domestic Interior

- Christina Olsen, “Gross Expenditure: Botticelli’s *Nastagio degli Onesti* Panel,” *Art History* 15.2 (1992): 145-170.

April 12: Where were all the Lesbians?

- Valeria Traub, “The (In) Significance of Lesbian Desire in Early Modern England,” 62-83.

April 19: Summing up

- TBD

April 26: FINAL EXAM