

Winter 2016

**Western University
Department of Visual Arts
VAH 2287G Sexuality and Modern Visual Culture
Professor: Marielle Aylen
Teaching Assistant**

Tuesdays: 8:30-11:30

Room: VAC 100

Office: 241 B

Office Hours: Tuesdays 241B VAC 11:30-12:30
Thursdays 3270 Lawson Hall 3:30-4:30, and by appointment.

than 10% of assignments.

Mental health policy: Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Grade Change: As course director, I welcome students during office hours to discuss the course materials and projects. Feel free to bring questions about the readings, your research, points of confusion and ideas you would like to explore. As for the marks received on assignments, read the comments carefully and then consult with the person who marked your assignment one week after it is returned to you. If a Teaching Assistant marked it, you will meet with her/him. I give clear instructions to the assistants, and re-assess a segment of the class for each assignment. Before meeting, prepare specific questions about the method of evaluation. This will lower your stress level, and lead to a more productive meeting. Think strategically. Contextualize this mark in relation to your final grade: do you really only want to raise your mark *one or two points* to receive a better *letter grade*? If so, it would be more strategic to work on improving the next project: how can you re-capture the marks on a more heavily weighted assignment? How are you progressing with the readings and lectures? Think of this meeting as part of a larger picture. Getting few marks on one project.

If after you have discussed the assessment with your T.A., and only after, you can approach the course director with your questions.

Essays/tests: All essays are due at the beginning of class and you must be on time for tests. If you are late for a test, be sure to not disrupt other students, and be advised the lost time will not be made up. ***You are also responsible for all submitted projects until you receive official confirmation of your final grades.*** Keep a computer file version of all your essays, and the marked hard copies until you receive the final transcript for the course. This protects you in the event that one of your projects is lost, stolen, or plagiarized.

Learning Outcomes (Course Objectives):

engagement with issues of sexuality. Readings provide an introduction to, and in depth exploration of, key issues and debates about desire, representation, identity, embodiment, visibility, eroticism, pornography, art and sexual politics. Students will develop proficiency in articulating analytical responses to readings and to cinematic texts, as well as their own research. More specifically, they will develop proficiency in engaging with polemical arguments, and articulating a position in relation to them. Students will gain a thorough knowledge of how the field of Art History and Visual Culture not only contributes to the understanding of a fundamental aspect of human experience, but participates in guiding and shaping it.

Readings: Required readings are Amelia Jones, *Sexuality* (available at the bookstore), and articles posted to OWL.

OWL: The syllabus and readings are posted as pdf files on Sakai. Use your UWO user name and password posted as shn(ent)-5(s, a)-3(nd)1ne w

yourself in your bibliography. **All sources must be cited using the *Chicago Manual of Style, Humanities format*.** Inform professors if you intend to explore related projects in more than one course. essays with friends is a form of plagiarism that results in automatic failure for both students, and can lead to more serious penalties (not exactly a solid foundation for a lasting friendship). Support friends by urging them to consult their instructors for assistance.

Writing Centre: WSS Building, 4th floor, <http://www.sdc.uwo.ca/writing/>

The Writing Centre offers individual instruction on all aspects of writing and is not solely for undergraduate students, and those having difficulty. See the web site for details.

Visual Arts Department

POLICIES

Student Conduct:

building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty, IGA Building, Room 1N20 (Ms. Amanda Green and Mr. Ben Hakala are the counselors for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031;

VISUAL ARTS Undergraduate Grading Guidelines - Art History

These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first year courses are generally lower than in fourth year.

90-100 (Outstanding, A+)

The **writing** shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding **research**, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

80-89 (Excellent, A)

The **writing** shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding **research**, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

75-79 (Very Good, B+)

The **writing** shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding **research**, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

70-74 (Good, B)

The **writing** shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding **research**, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

60-69 (Competent, C)

The **writing** demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently in

Bibliography and Suggested Readings

eteenth-Century France,

Nicholas Mirzoeff ed., *The Visual Culture Reader* (London: Routledge, 2002), 431-447.

1993): 39-64.year

The Art Bulletin 75:1 (March

Wright, Alison E.,
2013): 59-70.

The British Journal XIV: 1 (March

FinancialTimes.com, July 20, 2013.