COURSE DESCRIPTION:

This seminar investigates the contours of gender and sexuality in northern European art of the later Middle Ages and Renaissance (c. 1300-1550). Topics include images of women and men across court, urban, and monastic contexts; pictorial constructions of femininity and masculinity; relationships between the sexes; sexual practices and prohibitions; and gendered artistic expressions and formats. Various possibilities for understanding images via feminist and same-sex perspectives are raised; identity, agency, compliance, and transgression are interrogated across the artistic media.

We will take advantage of the exciting new body of scholarship on gender and sexuality in northern European art. Some of the ideas presented will change your views about art in history; some may even challenge your personal views. Importantly, the readings and activities for the course will allow you to hone your ability to assess art-historical scholarship critically and will enable to you refine your skills as a researcher and writer, as exemplified in your course project due at the end of the semester. You will develop your presentation skills—essential for art historians—by presenting your paper formally to the class.

Our approach is thematic. Readings comprise the bulk of the daily work assigned for the course; the selections are organized in categories representing major trends in the scholarship, both art-historical and interdisciplinary. You will soon find that certain readings on the list touch on several themes and thus could be placed in more than one category. It may surprise you that we will not spend much time on female artists of the period, but there is little published work (in English) on this subject. Importantly, as we move forward please remember that all writing about art reveals particular scholars' individual viewpoints, interpretations, and agendas, as do my choices in selecting the readings and images for this course. The "history" we learn is not ever just a given set of facts; it is always mediated by those who write it. It is therefore important to think critically about what you hear and read.

A note of caution. This course assumes some background: if you have not done foundational work in late-medieval or northern Renaissance art, or in gender and sexuality studies, you may find yourself in need of background information beyond that provided in class. If so, see the bibliography below and consult with me.

LEARNING OUTCOMES:

Course activities and assignments have been carefully developed so that engaged students will, by the end of the semester:

1. Develop an understanding of the primary issues of scholarly interest and debate in the study of gender and sexuality in late medieval and northern Renaissance art
2. Build an awareness of the complex interplay between these issues and various social, religious, and political trends in the eras under investigation
3. Develop an ability to think deeply and critically about specialized scholarly writings pertaining to art of the period
4. Hone research and analytical skills through classroom activities and the completion of a major written project
5. Strengthen communication skills through writing and verbal expression

GENERAL GUIDELINES and REQUIREMENTS:

Electronics Policy: Our classroom is a cell phone-free space! Please remember to turn off your phone before class. Computers are for note-taking only. No email, web surfing, etc., unless directed by me. Please respect your peers and your professor: if computers becomes disruptive, they will be banned.

This is a Green-Certified Course: The Center for Teaching, Research and Learning and Eco-Sense piloted a Green Teaching Certificate during the 2008-09 academic year. Qualified courses are rewarded with a seal representing one of five different levels of the Green Teaching Certificate, which can be put on syllabi and Blackboard pages to market courses as green. In this course, I will use Blackboard extensively to post handouts, collect assignments, and provide you with feedback; I will hand out printed materials only when necessary. To help make our class as green as possible, I encourage you to buy used books, minimize paper use by submitting assignments electronically as instructed, and read course readings online rather than printing copies. If you choose to print, please print double-sided, and recycle the paper after the end of the semester. Let's keep our course as green as possible!

Course Communication: Blackboard is the web-based course system used by most professors at American University. From our class Blackboard site you can access the syllabus, handouts, required readings etc. To reach our Blackboard site, go to https://blackboard.american.edu and log in with your AU ID and password. You will be automatically registered on the Blackboard class email list using your AU email address. If this is not the address you normally check, be sure to forward your AU email to your other account (Yahoo, Hotmail, AOL, etc). Go to www.american.edu, click on my.american.edu, then look in the Technology section for forwarding instructions.

Attendance and Tardiness: Regular attendance is crucial to your success in this course, especially since a week's worth of material is covered in one meeting. Therefore, all absences must be documented verifiably in writing and must pertain to a sudden family emergency, serious health issue, or University-sanctioned activity such as a conference. Examples of acceptable documentation include a note from a doctor for your illness or from a parent or guardian for a family emergency. Work due during a class period in which you were legitimately absent must be turned in for credit, on a schedule we develop together once the crisis or event ends: you must contact me to develop that schedule. Once the work is turned in, documented absences will be marked as excused. Each undocumented absence or failure to turn in required work for a documented absence will result in a reduction of the course grade by 1/3 of a letter (for example, a B would be reduced to a B-). For every two late arrivals to class, your course grade will be reduced by 1/3 of a letter.

Participation: Participation is crucial to success in this course. Preparation of specialized readings will represent a distinct grade percentage tied to class discussions. Read carefully, prepare the required responses described below, and be prepared to share your thoughts. I also hope you will participate generally by responding to my prompts and by asking questions. Let's work together to make our classroom vibrant and productive!
Required Text and Suggested Resources: If you do not have a background in late-medieval or northern Renaissance art, please consult the following sources and see me.

Posted to BB
- The course bibliography
- Two files with guidelines for writing in art history (see the books listed below as well)

Textbooks

Books that help with writing

Readings, Response Papers, and Discussions: Students will prepare a series of response papers keyed to readings listed in the course calendar. Each paper must be ½ to 1 page in length, single-spaced. The response papers will prepare you for in-class discussions that ask you to respond critically to the readings. Although at times the type of reading (article, book introduction or chapter, etc.) may require a different type of response, in most cases the papers will:

1. Identify the thesis
2. Summarize the evidence
3. Evaluate the selection's effectiveness in terms of organization, evidentiary sufficiency, clarity of expression, and strength of thesis (you may choose categories as appropriate)
4. Discuss issues that particularly challenged or surprised you

The responses require you to read not only for information but also as a means to improve your own research, creative and critical thinking, and ability to communicate effectively in writing. Evaluating published papers in terms of thesis, structure, evidence, and clarity is key to this process.

Response papers are due via Blackboard by the beginning of the corresponding discussion period indicated on the calendar below unless you provide written documentation for tardiness or absence: you may not complete a response paper during the class discussion or after the fact and expect to receive credit for it. DO NOT submit attachments. Instead, copy and paste your text into the Submission box in BB provided for that purpose. To find that, go to Content, then to a folder called Response Papers, and then to the appropriate category: Response 1, Response 2, etc. Click on the category heading and the Submission box will pop open.

Response papers will not be graded, but each late or missing paper will lower your discussion grade by 1/3 of a letter (a B to a B-, for example). Any response paper that does not meet expectations of quality or length will be credited as missing and the discussion grade lowered accordingly. I will notify you if your papers do not meet the criteria.

Students will prepare and be ready to discuss additional readings for most class periods. Each grad will be assigned at least one additional reading during the semester to present individually to the class for
discussion. The grad presentations should achieve what a response paper would, as per the criteria listed above, although more summary will be necessary since the rest of the class will not have read that selection. For class periods in which you are presenting a separate article, you must read the selections and participate in the discussions but response papers are not required!

**Evaluation.** Your grade for this part of the course will be determined both by the number of response papers turned in, as described above, and mostly by participation. Participation will be evaluated by the level and quality of engagement, and, for the grad students, the presentation of readings to the class. You cannot earn better than a B- for this part of the course if you hand in all papers on time but never or seldom participate. If you'd like a progress report along the way, please ask!

**Research Project:** Each student will complete a research-driven writing assignment as per the guidelines provided below. Paper deadlines are subject to revision only in case of a documented health crisis or family emergency. For any other reason, including technology failures, papers will receive a 1/3-letter grade markdown per day late, starting immediately after the due date. A project proposal and preliminary annotated bibliography of at least 10 sources will be submitted in advance for approval. See the longer description and due-date information below.

**Presentations and Synopses:** Presentations are an important part of an art historian's professional life; you will be giving presentations in all types of settings, and the more you practice the better off you'll be. Therefore, all students will present their research projects to the class. Additionally, all students will write and turn in synopses—summaries of the presentations—due as indicated below. This requirement will motivate you to pay attention as a basis for engaging with your peers during Q&A.

**Make-up Presentations:** Make-up presentations will be permitted only in the case of an unexpected family emergency or serious illness which must be verifiably documented in writing. These presentations will take place during the final exam period for the course. All students are required to attend and turn in synopses for make-up presentations.

**Policy on Incompletes:** Incompletes are possible for this course only with a last-minute severe illness or family emergency. All other requirements for the course to that point must have been met. The circumstances justifying the incomplete must be documented in writing as described above. To avoid scheduling problems that might prompt you to request an incomplete, plan your semester’s calendar from the start so that you can finish your work on time. It is important to establish such habits now, so that you don’t find yourself in trouble later in the professional workplace. This policy helps with that objective. Your future colleagues will thank me for it!

**Grade Weights and Major Due Dates:** All components must be completed in order to pass the course!

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<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Due Date</th>
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<tr>
<td>Response papers and discussions</td>
<td>30%</td>
<td>Throughout the semester</td>
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<tr>
<td>Project proposal with annotated bibl.</td>
<td>10%</td>
<td>Feb. 9, via BB, by 3:50pm</td>
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<tr>
<td>Presentation</td>
<td>20%</td>
<td>Apr. 2-20</td>
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<tr>
<td>Presentation synopses</td>
<td>10%</td>
<td>Apr. 27, via BB, by 2:35pm</td>
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<tr>
<td>Paper</td>
<td>30%</td>
<td>May 4, via BB, by 5:05pm</td>
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**Policy on the Calculation of Course Grades:** Letter grades (A, A-, B+, B, B-, etc.), not numerical scores, will be used to determine grades, except for the final exam, where numerical scores will be converted to letter grades according to the Art History Program scale: A 93-100; A- 90-92; B+ 88-89; B 83-87; B- 80-82; C+ 78-79; C 73-77; C- 70-72; D 60-69; F below 69. As per AU policy, grades are not negotiable.
Explanation of Grading Standards:

A = goes beyond basic requirements of assignment or exam, excellent understanding of the topic/question, an insightful and thoughtful response to the material covered and the readings, persuasive and logical argumentation, and, for papers, no typographical or grammatical errors
B = completes requirements of assignment efficiently, demonstrates competent understanding of the topic/question, adequate grasp of information and readings, logical argument, possibly a few organizational problems or grammatical errors, but shows overall coherence in discussion and, for papers, has few or no problems with grammar or typing
C = meets minimum requirements of the assignment but reveals superficial preparation through problems with factual information (omissions or errors), little or poor responses to readings, and logical argument, and may have grammatical and/or typographical errors
D = inadequate work, does not follow directions or refer to readings, poor use of resources, serious writing problems
F = completely unacceptable in terms of assignment guidelines and information provided

Academic Support and Disability Services: If you experience difficulty in this course for any reason, please don’t hesitate to consult with me. In addition, a wide range of services are available to support you in your efforts to meet the course requirements.

1. Academic Support Center (x3360, MGC 243) offers study skills workshops, individual instruction, tutor referrals, and services for students with learning disabilities. Writing support is available in the ASC Writing Lab or in the Writing Center—see below.
2. Counseling Center (x3500, MGC 214) offers counseling and consultations regarding personal concerns, self-help information, and connections to off-campus mental health resources.
3. Disability Support Services (x3315, MGC 206) offers technical and practical support and assistance with accommodations for students with physical, medical, or psychological disabilities.

If you have a disability and might require accommodations in this course, please notify me via DSS or ASC early in the semester so that we can make arrangements to address your needs.

Writing Center: The Writing Center, at the Commons on the first floor of the Library, is a place where American University students meet with other AU students to talk about writing. You may seek help from the Writing Center when preparing the papers required for this course. Check the hours of operation on the website (www.american.edu/cas/writing) and call 202-885-2991 for an appointment.

Reminder of the Academic Integrity Code: All students should be aware that American University has an Academic Integrity Code that forbids both cheating and plagiarism. When you register for courses at AU, you accept these rules. Cheating includes obtaining assistance on exams or turning in papers that are not your own. Plagiarism includes quoting someone’s exact words or reproducing another’s ideas without proper citation. If you are quoting, you must cite the author and source, with page number(s). If you are not quoting, you still may not “borrow” either the exact phrases (even two or three words) or the opinions (other than general facts) from your source. You must change the author’s phrases into your own words, and you must acknowledge any idea that is not your own by citing the author and source just as you do for a quote. When taking notes, be careful to differentiate clearly what you copy from your own ideas. If you need help, consult one of the manuals on style available in the Library or go to the campus Writing Center. I take academic dishonesty and plagiarism very seriously. If you turn in a plagiarized paper, the case will be reported for disciplinary action. Please do not put me in this position!
**COURSE SCHEDULE AND READINGS:**

The following schedule maps our subject(s) for each class period along with the corresponding required readings and due dates. **Note:** The schedule and the requirements for this course are subject to change. Due dates will remain the same, however, unless extremely unusual and unavoidable developments arise (snow day, instructor illness, etc.).

**The readings are posted to Blackboard under E-Reserves.** Full citations are found in the separate course bibliography, which includes additional sources as well. Publication dates are provided below so that you're aware of the sequence of the writings.

Jan. 12  **Introduction**  Course objectives and assignments; key issues and approaches
         Review of graduate presentation assignments for the semester
         Introduction to the readings for the next class period

Jan. 15  **Where Did We Start? Foundational Writings**
         **All students:**
         Turn in a response paper for and be prepared to discuss
            Broude and Garrard, "Introduction: Feminism and Art History," in *Feminism and Art History: Questioning the Litany*, 1982 or Scott, "Gender: A Useful Category of Historical Analysis," 1986
            Frantzen, "When Women Aren’t Enough," 1993
         **Assigned grad:** present and help lead a discussion on
         **Dr. Pearson:** Introduction to the readings for the next class period

Jan. 19  No class: Martin Luther King Day!

Jan. 22  **Where Are We Now? The State of the Field**
         **All students:**
         Turn in response papers for and be prepared to discuss
            Pearson, "Images of Women," 2013
         **Assigned grad:** present and help lead a discussion on
            Kurmann-Schwarz, "Gender and Medieval Art," 2006
         **Dr. Pearson:** Introduction to the readings for the next class period
Jan. 26  Women, Men, and the Book Arts

All students:
Turn in response papers for and be prepared to discuss


   Caviness, "Patron or Matron? A Capetian Bride and a Vade Mecum for her Marriage Bed," 1993

Assigned grad: present and help lead a discussion on

   Camille, "For Our Devotion and Pleasure: The Sexual Objects of Jean, Duc de Berry," 2001

Dr. Pearson: Introduction to the readings for the next class period

Jan. 29  Gendered Spirituality and Female Agency

All students:
Turn in response papers for and be prepared to discuss

   LeZotte, "Cradling Power: Female Devotions and Early Netherlandish Jésueaux," 2011


Assigned grad: present and help lead a discussion on

   Carroll, "Woven Devotions: Reform and Piety in Tapestries by Dominican Nuns," 2003

Dr. Pearson: Introduction to the readings for the next class period

Feb. 2  Masculinities

All students:
Turn in response papers for and be prepared to discuss


   Dressler, "The Knight’s Gendered Body," Chap. 5 in Of Armor and Men in Medieval England, 2004

Assigned grad: be prepared to present and help lead a discussion on

   L'Estrange, "Gazing at Gawain," 2008

Dr. Pearson: Introduction to the readings for the next class period

Feb. 5  The Body of Christ

All students:
Turn in response papers for and be prepared to discuss
Thebaut, "Bleeding Pages, Bleeding Bodies: A Gendered Reading of British Library MS 
Egerton 1821," 2009

Mills, "Ecce Homo," 2002

**Assigned grad:** present and help lead a discussion on

Areford, "Printing the Side Wound of Christ," Chap. 5 in *The Viewer and the Printed Image in Late Medieval Europe*, 2011

**Dr. Pearson:** Introduction to the readings for the next class period

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**Feb. 9**

**Project proposal due via BB by 3:50pm:** no class meeting

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**Feb. 12**

**Other Bodies: Compliant and Transgressive I**

**All students:**

Turn in response papers for and be prepared to discuss

Easton, "'Why Can’t a Woman be More Like a Man?': Transforming and Transcending Gender in the Lives of Female Saints," 2009

Pearson, "Visuality, Morality, and Same-Sex Desire: The Infants Christ and Saint John in Early Netherlandish Art," 2015

**Assigned grad:** be prepared to present and help lead a discussion on


**Dr. Pearson:** Introduction to the readings for the next class period

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**Feb. 16**

**Other Bodies: Compliant and Transgressive II**

**All students:**

Turn in response papers for and be prepared to discuss

Borland, "Violence on Vellum: St Margaret’s Transgressive Body and its Audience," 2011


**Assigned grad:** present and help lead a discussion on


**Dr. Pearson:** Introduction to the readings for the next class period

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**Feb. 19**

**Other Bodies: Compliant and Transgressive III**

**All students:** turn in a response paper for and be prepared to discuss

Jolly, "Rogier van der Weyden's 'Pregnant' Magdalene," 2007

Pearson, "Gendered Subject, Gendered Spectator: Mary Magdalene in the Gaze of Margaret of York," 2006
Assigned grad: be prepared to present and help lead a discussion on
Crowther, "Framing Eve," 2010

Dr. Pearson: Introduction to the readings for the next class period

Feb. 23

**Disruptive Desires**

**All students:**

Turn in response papers for and be prepared to discuss

- Wolfthal, "The Street," Chap. 5 in *In and Out of the Marital Bed: Seeing Sex in Renaissance Europe*, 2010

Assigned grad: present and help lead a discussion on

- Schuler, "Virtuous Model/Voluptuous Martyr: The Suicide of Lucretia in Northern Renaissance Art and Its Relationship to Late Medieval Devotional Imagery," 2003

Dr. Pearson: Introduction to the readings for the next class period

Feb. 26

Dr. Pearson presents her current research and introduces the next readings

Mar. 2

**Women, Men, and the Family I**

**All students:**

Turn in response papers for and be prepared to discuss

- Eichberger and Beaven, "Family Members and Political Allies: The Portrait Collection of Margaret of Austria," 1995
- Schleif, "Albrecht Dürer between Agnes Frey and Willibald Pirckheimer," 2010

Assigned grad: present and help lead a discussion on


Dr. Pearson: Introduction to the readings for the next class period

Mar. 5

**Work day**

Dr. Pearson attending a professional conference: no class meeting

Work independently on your projects

Mar. 9 - 13

Spring break!

Mar. 16

**Women, Men, and the Family II**

**All students:**

Turn in response papers for and be prepared to discuss

- Warner, "Remembering the Mother, Presenting the Stepmother: Portraits of the Early Modern Family in Northern Europe," 2011

**Assigned grad:** present and help lead a discussion on

Schleif, "Men on the Right-Women on the Left: (A)Symmetrical Spaces and Gendered Places," 2005

**Dr. Pearson:** Introduction to the readings for the next class period

**Mar. 19**

**Female Sovereignty: The Case of Elizabeth I of England**

**All students:**

Turn in response papers for and be prepared to discuss


**Dr. Pearson:** Introduction to the readings for the next class period

**Mar. 23**

**Feminism's Futures / Feminism's Failings?**

**All students:**

Turn in response papers for and be prepared to discuss

Bucholz, "The 'Stomach of a Queen,' or Size Matters: Gender, Body Image, and the Historical Reputation of Queen Anne," 2009

**Assigned grad:** present and help lead a discussion on


**Dr. Pearson:** Developing a professional PowerPoint presentation

Introduction to the readings for the next class period

**Mar. 26**

**What's the Future of Sexuality Studies?**

**All students:**

Turn in response papers for and be prepared to discuss

Salih, "The Trouble with 'Female Sexuality'," 2014

**Assigned grad:** present and help lead a discussion on

Simons, "Material culture in late medieval and early modern Europe," Chap. 3 in *The Sex of Men in Premodern Europe: A Cultural History*

**Presentation trouble-shooting:** bring your questions!

**Mar. 30**

**Work day**

Optional consultation with Dr. Pearson

I will be in my office during class to discuss your presentation if you wish
RESEARCH PAPER and PRESENTATION:

Your research paper and presentation may focus on any issue, artist, or image(s) that interests you, as long as the topic relates to the theme of the course. I hope you will find an intriguing, focused subject that motivates excellence.

Format and length of the essay: You will write a 10-12 page paper in a 12-point font, with 1-inch margins on all sides, plus separate pages for endnotes, a bibliography, and captioned illustrations. The essay must have an introduction ending in a thesis, a main body that provides support for the thesis, and a conclusion that summarizes the most important points.

To be sure that you take advantage of the guidance I am here to provide -- one of my roles is to direct you down the right path -- all topics and annotated bibliographies must be approved by me in the form of a proposal. See below for further discussion.

The research project consists of three major steps:

1. Choosing a topic and sources: Start by considering the artists, works, and subjects that most interest you. Because it's still the early part of the course, look ahead at the course schedule below to see if something we haven’t addressed yet captures your attention. Explore these possibilities further via the course bibliography, Library catalogue, and database searches to find appropriate scholarly, peer reviewed sources. Beware: Your sources must be peer reviewed. If you don't know how to find scholarly sources, you must see me right away: not all bibliography you find on a particular subject will fall into this category. You may not use websites or blogs without prior approval by me. No Wikipedia allowed! Use Grove Art Online (Oxford Art Online), available through the Library's database webpage, for factual information if necessary. This does not count as one of your required sources.

As you search for a topic, cast a relatively wide net at first so that you don’t box yourself in. Gradually narrow your focus until you are ready to write a project proposal.

2. The project proposal: The proposal consists of a précis of your subject (a summary, one or two paragraphs in length) and an annotated list of the most important scholarly sources you’ve found: at least five for undergraduates and ten for graduate students. An annotation is a brief summary of a source's content, in this case about 250 words. Writing an annotation requires you to read and understand the resource in application to your topic.
3. **Organizing and writing the paper.** Your essay must be structured around a **thesis**, a debatable statement you wish to argue, which is to be supported by convincing **evidence** presented in a carefully reasoned way. The goal of your paper is to compel the reader to agree with you. I suggest that you plan your work first by writing an outline; only after the outline is fully developed should you begin to compose the essay. It is probable that you'll need to produce several drafts, each one more fully refined, before you're done. Be sure to check for errors in typing, grammatical, punctuation, etc.

In order to avoid **plagiarism** (see above) you must use **endnotes** to credit authors whose ideas you use in your paper, and you must include a separate bibliography of the sources in proper format following the **Chicago Manual of Style**. See the Library's home page for Citations and then look for Chicago.

Please include in your paper **reproductions of the works you discuss**, each labeled by a consecutive figure number and identified with a caption, a feature you may have noticed in the published articles you’ve read.

**Evaluation of papers and presentations:** Papers and presentations will be evaluated according to the corresponding rubric below. Turning your paper in late is permitted only in case of a documented health crisis or family emergency. For any other reason, including technology failures, papers will receive a 1/3-letter grade markdown per day late, starting immediately after the due-date class period.

**If you miss your scheduled presentation**, you may give your talk at a later time only if you have a verifiable, written excuse for a medical or family emergency. If you miss your presentation for any other reason, you will not be permitted to make it up later and you will not be able to pass the course: remember, all components must be completed in order to pass. In some cases the only alternative may be to give a presentation during the Final Exam period. No one wants this, but we will do it if we must.

Please review the Academic Integrity Code above and contact me with questions before handing in your paper — emphasis on ***before***!

**Grading Rubric for the Paper:**

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<th>Excellent - A</th>
<th>Good - B</th>
<th>Fair - C</th>
<th>Poor - D</th>
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<tr>
<td><strong>CHOICE OF SUBJECT AND FOCUS</strong></td>
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<tr>
<td>addresses topic that is appropriate in depth and complexity</td>
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<td>connects topic to appropriate historical and cultural contexts</td>
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<td><strong>EVIDENCE OF RESEARCH SKILLS</strong></td>
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<tr>
<td>develops in-depth bibliography, including primary sources if appropriate</td>
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<tr>
<td>locates appropriate images to demonstrate argument</td>
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<td><strong>EVIDENCE OF CRITICAL THINKING</strong></td>
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<tr>
<td>paper opens with argumentative thesis statement</td>
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demonstrates ability to apply appropriate art historical approaches

uses quotations selectively and integrates them correctly into text

includes discussion of visual qualities of artworks to support analysis

ORGANIZATION AND WRITING

argument is organized in logical way and makes series of points that develop analysis

paper is well written with few grammar mistakes, spelling errors, or typos

uses citation format correctly for footnotes and bibliography

illustrations are identified correctly as Figure 1, etc. and with correct data

Grading Rubric for the Presentation:

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<thead>
<tr>
<th></th>
<th>Excellent - A</th>
<th>Good - B</th>
<th>Fair - C</th>
<th>Poor - D</th>
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<tr>
<td>Thesis: clear and sufficiently argumentative</td>
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<td>Intellectual rigor: substantive</td>
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<tr>
<td>Evidence: demonstrates the thesis</td>
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<td>Organization: coherent</td>
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<td>Delivery: engaging and intelligible</td>
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<td>Images: appropriately applied to the content</td>
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<td>PowerPoint: professionally executed</td>
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<td>Timing: adheres to 20 minutes</td>
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EMERGENCY PREPAREDNESS:

In the event of a declared pandemic (influenza or other communicable disease), American University will implement a plan for meeting the needs of all members of the university community. Should the university be required to close for a period of time, we are committed to ensuring that all aspects of our educational programs will be delivered to our students. These may include altering and extending the duration of the traditional term schedule to complete essential instruction in the traditional format and/or use of distance instructional methods. Specific strategies will vary from class to class, depending on the format of the course and the timing of the emergency. Faculty will communicate class-specific information to students via AU e-mail and Blackboard, while students must inform their faculty immediately of any absence due to illness.

Students are responsible for checking their AU e-mail regularly and keeping themselves informed of emergencies. In the event of a declared pandemic or other emergency, students should refer to the AU Web site (www.prepared.american.edu) and the AU information line at (202) 885-1100 for general university-wide information, as well as contact their faculty and/or respective dean’s office for course and school/ college-specific information.