PROMOTING GENDER EQUITY
THROUGH ART EDUCATION

A Thesis
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by
Cheryl A. Wipert, B.F.A.

* * * * *

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Master's Examination Committee:

J. Hutchens
N. MacGregor

Approved by

[Signature]
Advisor
Department of Art Education
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November 7, 1955.............  Born – Chillicothe, Ohio
1978............................. B.F.A., The Ohio State University, Columbus, Ohio
1990............................. M.A., The Ohio State University, Columbus, Ohio

FIELD OF STUDY

Major Field:  Art Administration/Education

Studies in gender equity in art education;
Studies in painting, drawing and graphics
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CHAPTER I

INTRODUCTION

The purpose of this study was to design an educational tool to serve as an exemplar for use in a pluralistic approach to art teaching. Although women have produced art in various media throughout history, art has often been represented as predominantly made by men. Leesa Jane Pendley notes:

An often cited example of the exclusion of women from the history of art is Janson's famous and often used text, *History of Art: a Survey of the Major Visual Arts from the Dawn of History to the Present Day*. In its seventh printing in 1965, it made no mention of a single woman artist ...Janson finally issued a revised edition. A poor attempt ... in which he notes their indebtedness to the men of their day. (p.5,6)

Although women stand on their own merit in thought and technical mastery in art, they have often been excluded in texts as role models in the making of art. If widely used texts do not include women, then the development of art curricula demonstrating gender equity in art must be provided.
Before this exemplar was developed, the following questions were examined.

1. Why should women's art be included in curriculum of art history survey?

2. Are artistic perceptions different based upon sexual orientation?

3. Which (gender) standard of judgement in art shall we follow in critically analyzing works of art?

Georgia Chamberlin Collins (1978) divides teaching approaches into three categories: a. the integrationist, b. the separatist, and c. the pluralist. Simply put, the integrationist approach suggests that women become familiar with, and assimilate to, masculine values rather than examining and exploring feminine values. According to Collins, "The group tends to forward the idea that femininity and feminine sensibility are meaningless, repressive stereotypes that while purporting to describe the characteristics of the female and her art, are really just used to justify the denial of recognition and rewards to female artists." (p.147)

The separatist approach assumes stereotyping of feminine values and calls for a separate arts system solely focusing on women. The pluralist approach encompasses integrationist and separatist theory by incorporating the known western masculine traditions of art history with the qualities of feminine
stereotypic human behavior as valid elements to art, while not confining individuals to gender based stereotypes.

This study advocates the pluralist approach of curriculum development. Women's art has often been ignored, not deemed as great art, and has been analyzed critically on a bases historically developed by western masculine tradition. The issue is that women have made art and students need to understand this art so that their education is not found wanting of the female reality of human experience. By showing a picture of a female in a stereotypic male role as a means of promoting equitable opportunities in education, texts ignore the necessary information and direction that females need to accomplish the understanding of themselves and their heritage. If female heritage is not included in curriculum, then women cannot explore the female sensibility of their sex nor can they share that information clearly with males for a better communication between the two. In the development of their decision making process, students should question the historical values of art analysis, who made the rules, and whether these rules have or have not been valid. Educational tools, curriculum, and curriculum expansions to accompany traditional texts should be developed until the texts and bulk of curriculum development eventually are examined and changed to reflect the values of women's art. Some of these values are expectations from and responses to economic, social and
historical factors, and women's concepts of the life cycle from a female perspective.

In this study, a video plan (script) was developed along with lesson plans that can be viewed independently, or with accompanying texts. The subject of the video was Suzanne Valadon, a woman artist of a different time and culture. This video examines the artist's work and critical analysis from both feminine and masculine values. The accompanying curricular expansions include suggestions for lesson plans, projects, interaction with other fields of study, and studio, critical and historical exploration. The four objectives of both the video and expansions are:

1. To incorporate the information of women as artists into the already existing traditional history of art;
2. To compare and contrast gender related work through a critical analysis examining iconography from the female and male perspectives of human experience.
3. To incorporate information of historical, economic and geographic factors that influence artists of either gender;
4. To show views of gender differences and similarities such as individual versus social perspective or historical and economic versus aesthetic perspectives.

Videos about women such as Georgia O'Keeffe, Judy Chicago, Louise Nevelson, and Lillian Hellman have already
been produced. These women are well known to the world of arts. Other women, rich in cultural diversity and talent, yet lesser known, can be brought to awareness through this curriculum tool. This study will not necessarily solve the lack of equity between masculine and feminine art makers in education, but will at least provide more information about one woman who made art than has been provided in the past. Chapter Two of this thesis reviews specific literature relevant to women in art through comparing and contrasting the concerns of art critics, artists, art educators and definers of semantic interpretations with gender equity issues. Issues examined are 1. the need for female inclusion in art history surveys, 2. artistic perceptions based upon gender orientation, and 3. standards of critical analysis of art works determined by a broad artistic language including the female perspective of the human experience. In Chapter Three, the script for the video is developed in tandem with production, finance and distribution considerations. Conclusions to this study are offered in Chapter Four.
CHAPTER II

LITERATURE REVIEW

1. Why should women's art be included in a curriculum of art history survey?

Eugene Gates (1988), has written that philosophers and critics have developed a "myth of women's inferior creative ability...through a conspiracy of silence."

Recent studies by Karen Peterson and J.J. Wilson (1976) provide a history of women artists describing the lives and works of over three hundred women artists from early middle ages to twentieth century. *Women, Art, and Education* (Collins, 1984), lists fifteen pages of names alone from their collection of "Some Women Artists", ranging from prehistory to the present. Therefore, women have made art throughout time. History, as defined by Webster (1974) is:

1: a chronological record of significant events usually with an explanation of their causes  
2: a branch of knowledge that records and explains past events  
3: events that form the subject matter of history.  
(p.336)

Therefore, since women have contributed works of art to history, and Webster makes no sexual gender distinction
regarding significant events in history, then women's works should be merged into the history of art. Beyond that line of argument, Collins also gives a rationale that articulates the purpose of studying women artists:

A. To identify, document, and give recognition to women artists whose work has been undiscovered, ignored, or disparaged by western art historians, critics, and educators.

B. To restore women in search of their collective identity and "roots", a lost heritage of artistic endeavor and achievement.

C. To analyze both the conditions for and obstacles to women's participation and achievement in art.

D. To uncover and eliminate both incidental and fundamental sex bias in western art.

E. To provide for all a more complete, complex, and "true" picture of artistic achievement in our culture.

F. To critique and develop traditional and innovative methods of scholarly inquiry to better serve these ends. (p. 80)

She also explains that "an awareness of women's achievements in art will also be a realistic preparation for our male students who will be entering a more pluralistic society and art world in which women as well as men participate, cooperate, and compete." (p.81) Even in terms of developing a realistic preparedness for society, women's art not only should be included, but is necessary in curriculum of art history survey.
2. Are artistic perceptions different based upon sexual orientation?

Gollnick and Chinn (1986) state that both men and women should be recognized as artistic role models throughout history, and that all subjects can and should be taught from both genders' perspectives as in the following:

...history courses that focus primarily on wars and political power will almost totally include men; history courses that focus on the family and the arts will more equitably include both sexes. (p.188)

But the concept that separate perspectives derive from separate genders are questioned by Eugene Gates, (1988). In his article, The Female Voice: Sexual Aesthetics Revisited, Gates states that criticism is an aesthetic undertaking based upon interpretation and "relative worth" which he describes "as aesthetic value of aesthetic objects, in order to point out what is valid and permanent in the creative achievements of humankind." (p.61) Yet, if the validity and permanancy of criticism remains as is, women can only receive criticism in an integrationist approach as Georgia Chamberlain Collins has defined. The integrationist approach only allows that women become familiar with, and assimilate to, masculine values rather than examining and exploring feminine values.

Female critics have often criticized male art as depicting perversions and erotic fantasies rather than human loveliness, physical gentleness, and affection by both women
and men through sensual and self awareness. These women as spectators or consumers of art have been rebuked for having little knowledgable sophistication in understanding the philosophies and aesthetic latitude "great" art deserves. In 1984, during the Balthus exhibition at the Metropolitan Museum of Art in New York, a female spectator was criticized: "to take too much notice of the perversity of the subject matter was not to "respond" to these masterpieces with the aesthetic distance they deserved" (Nochlin, 1988 p.31).

The male interpretation of the female in works such as David's *The Oath of the Horatii*, Goya's *And They Are Like Wild Beasts*, Delacroix's *The Death of Sardanapalus*, and Balthus' *Girl with a Cat*, has received negative response from female critics. Such interpretations often assign qualities to women that are male made, even to the point of complete subjugation and perversity in the name of great art. Linda Nochlin noted in her article *Women, Art and Power*, that women who attempt to protest against the portrayal of females and children in erotic and subservient settings, are derided as unknowlegable about the values of high culture and therefore unable to participate critically within the field of art. Yet if David had painted three women reveling in the comraderie of an upcoming war while men hovered, weeping in a nearby corner, or if Delacroix depicted a powerful woman laying upon a bed to observe the torture and slaughter of her writhing chattel of naked men by her army of sword bearing female soldiers, how
would critics respond? Would they advise, as they did in 1988, during the Balthus show "...that to protest on the grounds that these representations of young [wo]men were disturbing was simply to respond to a major element in the grandeur of the artist's conception: after all, they were supposed to be disturbing"? We can see the response of this suggestion through the Mapplethorpe exhibition currently traveling the country today.

This exhibition depicts "homoerotic acts and nude children" in a less than traditional setting according to the norms of society. Not only has this exhibition been cited as an example of pornography by conservative congressmen and community critics, it has also been cancelled, raided, shut down and prosecuted in cities such as Washington D.C. and Cincinnati.

Therefore, is Gates correct when he states that the subject matter chosen, the interpretation and the "relative worth" can continue to be analyzed without the recognition of gender differences or sexual orientation? Perhaps instead of completely dismissing the female voice theory, as Gates does, a pluralistic approach to criticism in the practicing and studying of art should be used. Collins' description of pluralism, a recognition of traditional critical responses with responses of feminine stereotypic human behavior as valid elements to art, while not confining individuals to gender
based stereotypes, is a beginning toward a more equitable educational system in the arts.

3. Which (gender) standard of judgement in art shall we follow in critically analyzing works of art?

Due to the emergence of feminist activity within the arts, "white-male-position-accepted-as-natural" (Nocchlin, 1971) foundation can not contain all the necessary elements needed to critically analyze women's art on an intellectual aesthetic bases. If in one sense art is the physical manifestation of personal perceptions regarding daily experience within the world, then in making art, men and women will have similar experiences as human beings, and different experiences due to gender. The standards that determine traditional critical analysis of women's art are male-oriented, male-made. The experiences and realities that women often express in their own work are not critically undertaken by men. Such experiences are not important by white western male standards.

As Harriet Frances (1976) notes:

...my experience as a woman in this world will most certainly differ from a man's and I guess my quarrel with most male critics is that they will not ask what my experience has been or where my vision comes from but will simply assume that I'm the one with astigmatism when our vision is not compatible. (p.34)

Analyses of women's art often lack a female language needed for critical dialogue and therefore is examined without full aesthetic consideration.
Today, feminist artists speak of a "central core imagery", based upon a traditional sense of femininity now dominant where it was once submissive. Iconography has included vaginal imagery, childbirth, motherhood as well as economic and political differences between men and women.

The development of a female language within the traditions of art criticism is an ongoing process full of debate by males and females as well as within the confines of feminist art criticism.

Patricia Mathews (1990) discusses first and second generation debate in feminist theory of art criticism. According to Mathews, first generation feminist theory examines the relationship of reality perceptions between men and women. The results indicate "that women perceive reality differently than men, for whatever reasons, and therefore have different expectations from and response to human experience." (p.3) Carol Gilligan (1982) states in her psychological study on women "given the differences in women's conceptions of self and morality, women bring to the life cycle a different point of view and order human experiences in terms of different priorities". (p.22)

Therefore, first generation critical issues center on cause of differences whether biological or socially constructed. Judy Chicago emphasizes the differences between the male and female by using biological iconography as a sexual political statement. Feminists have incorporated such
terms as "vaginal iconography" in critical analysis of female art to challenge the idea of female inferiority so that they can empower the female structure within the arts by establishing symbolic imagery of women.

Harmony Hammond (1979), a "first generation" critic, uses the term "woman centered" art to describe an image of strong, capable, self-satisfied women "in contrast to the misogynist attitudes toward women's bodies and bodily functions that we observe through the history of western art". (p.78)

Through continuous development from first generation feminist critics comes second generation concerns regarding less of a central core theory of female imagery, but more toward the position of female ideologies in culture. Performance artist, Suzanne Lacy describes her "second generation" position regarding feminism and art as "a consciousness of women's social and economic position in the world...it demonstrates forms and perceptions that are drawn from a sense of spiritual kinship between women (Roth, 1978, p.43). Therefore, the philosophy of second generation feminism involves women's position in art making, but not necessarily making art concerned with feminism.

Through these two 'schools' of thought, controversy and debate has arisen, as has the development of constantly growing female issues and language. This language and these issues can assist critics and educators in developing a pluralist approach toward art education of female artworks and
provide a closing of the gap, or an opening of further
dialogue toward pluralism in art and education. This language
and these issues need to surface during elementary art
education so that young females can evolve further in
developing and determining feminist issues in art as well as
assist young males toward a better understanding of the
messages put forth by female artists.

The video of Suzanne Valadon developed here is concerned
with her personal life to show the correlation of women's art
and their perceptions of every day life. Unlike today's
feminists, all of Suzanne Valadon's known critics and
colleagues were men. Yet her work is of a separate nature from
the "schools of thought" during the time in which she lived.
Her art work was a personal representation of her life rather
than a part of the intellectual artistic community in which
she was not only accepted but honored. Today, a room in the
Museum of Modern Art in Paris is named for her and her son,
and in the Parisian district of Montmartre, she is the only
artist of her time to be honored with a monument recognizing
her artistic achievements. She is not, however, discussed in
art history surveys as being anyone other than the mother of
her son, Maurice Utrillo. For these reasons, she has been
chosen as the subject of a thirty minute video intended for
educational purposes.
Chapter III

SCRIPT FOR VIDEO

THE MOON SHINES TOO

The video opens with the title The Moon Shines Too, based upon the notion that the sun shines in the sky, representing male artists, but the moon shines too, representing female artists. The music in the background will be from La Boheme and Ravelle.

Dissolve into external pan of Bessines, France while narrator speaks (not in scene):

Narrator: Marie-Clementine Valadon, more widely known as Suzanne Valadon, was born in Bessines, France. The date of her birth, like much of her life, is ambiguous. The official record of Bessines reads September 23, 1865, yet most biographers as well as the Paris Musee de l'Art Moderne respect the date she has chosen, 1867.

Dissolve into external shot of the Boulevard de Rochechouart,
specific shot on narrator as she walks down the street speaking:

Two months after her birth, Suzanne was taken away by her mother Madeline, to the Montmartre district of Paris where she would live for the rest of her life.

Emperor Napoleon Bonaparte the Third of France was engaged in the Franco Prussian war with Germany. After the surrender of Napoleon at Sedan, the French Government of National Defense chose to continue it's war against Germany, splitting the country of France into two factions - those that supported Napoleon and those called the Communards who considered the Napoleonic French government a police state attempting to control even the simplest of liberties.

Dissolve to internal of fireplace with hand putting a part of a chair onto the already burning fire and close-up of flames while narrator speaks (not in scene):

As the war continued, food supplies dwindled and the people of France began to starve. Families
burned furniture for fuel against the bitter cold of winter. Cats, dogs, horses and even rats were sold in meat shops as food.

Dissolve to external shot of the convent of St. Vincent de Paul with narrator walking and speaking as she walks from St. Vincent de Paul through the gates into the streets:

During this time, Madeline had enrolled Suzanne as a day pupil with the sisters of the Convent of St. Vincent de Paul. There she was fed fresh eggs and milk from the convent farm, but as the war ended with France ceding Alsace and Lorraine to Germany, a revolution exploded in France between the Communards and the Government of National Defense, and with that explosion, also came the end of school at St. Vincent de Paul. As thousands died, the streets became the front line of battle and out of fear, the sisters of St. Vincent de Paul closed their doors to everyone. Later, Suzanne Valadon would say, "From that day the streets of Montmartre were home to me. It was only in the streets that there was excitement and love and ideas."
Dissolve to internal shot of bedraggled woman, sweeping the floor, pouring wine into a glass and gulping rapidly only to pour more, as the narrator speaks (narrator not in scene): 

Suzanne's mother, dissolutioned and disgusted from watching human turn against human, struggled simply to survive and allowed the streets of Montmartre to become the parent to her daughter. To bury the hopelessness of her own life, and anesthetize her broken spirit, Madeline drank.

Dissolve to external scene with narrator walking down a twisted street with walls speaking:

Eventually the sisters of St. Vincent de Paul reopened their gates, but no amount of cajoling or discipline could keep Suzanne from the freedom of the streets. As the city found rebirth, those who sought the beauty of Paris were entertained and amused by "the Valadon terror" as she traipsed across walls and fences, singing the bawdy ballads she had learned through the war.

Dissolve to external shot of small child and old woman walking down
a curved, cobbled street, the child darting about, picking flowers, the old woman hunch over, walking slowly with a basket, rebuffing the child's offering of a flower:

In Suzanne's search for attention and acceptance, the one person with whom that goal would never be met was her mother, Madeline. Dutifully, Suzanne would clean the house, or pick flowers from other's pots to please her mother. On scraps of paper she would sketch cats and dogs, horses and flowers, yet could not penetrate the reverie of Madeline's world. One of tireless energy, the other weary with little left but the pleasure of drink, Suzanne and her mother shared little in common but the home in which they lived. Nevertheless they remained together for sixty years.

Dissolve to external shot of narrator speaking as she walks down the Place de Clichy:

At the age of nine, Suzanne was placed to serve as an apprentice in a dress shop. Taken to work by her mother and severly guarded by the managing forewoman, Suzanne loathed the sweatshop, slipping
away occasionally, only to be beaten both at work and at home upon her return.

Dissolve to an internal shot of a 15 year old child crawling out of a window, narrator speaking (narrator not in shot) while camera stays on window:

After three years, she escaped and found a rapid succession of employment as a pushcart vendor, a waitress, and as a stable hand which won her a job as an equestrienne in a carnival troupe, a job she would remember with fondness for the rest of her life.

Dissolve to a circus scene with horses being ridden performers, narrator speaking (narrator not in scene):

Here she trotted around the carnival ring, doing fearless acrobatics on the wide backs of the horses. But at sixteen, when a fall from a trapeze ended Suzanne’s circus career...

Dissolve to external scene with narrator speaking, walking around the fountain of the Place Pigalle:

...urged by a friend, she became an artist’s model and
in such, she found a way of life that was no longer foreign to her personality. The Bohemian life, with eccentric and extraordinary characters, fit well within her own vital exuberance of life. Monetary gain was not the goal but to live with those of her own genre, who needed the freedom to think their own thoughts and create their own lives — Suzanne Valadon had finally found the way to life in which she could live.

Dissolve to internal shot of 16 year old woman sitting on a stool, sketching while narrator speaks (narrator not in scene):

Once more she began to draw, but instead of stiff childlike figures, her drawings contained a fluidity, savage and bold, yet infused with a touch of sentiment. Secretly she began to envision herself as an artist but publicly, she was an artist's model, sitting for such artists as Puvis de Chavannes, Renoir, Henner, Inais, and her neighbor, Toulouse-Latrec.

Dissolve to internal shot of an artist's meager studio with narrator speaking:
One day, when Renoir went to the rue du Mont-Cenis to collect her for a sitting, he found Suzanne busy working on a self portrait.

Dissolve to slide shot of Renoir's *The Dance In Town*, then dissolve to a self portrait of Suzanne Valadon's (Plate I) as the narrator speaks (narrator not in scene):

A comparison of the work Renoir was doing of Suzanne in *The Dance in Town* and Suzanne's own self portrait are sharply in contrast, each artist seeing a different vision of the model.

Dissolve back to narrator speaking from meager studio:

Although Renoir commented on her art that day, he never mentioned her talent again. Instead, her friend, Toulouse-Latrec discovered drawings in her room and began showing them to other artists and encouraging her to show her work to Degas, who greatly admired her work and purchased several pieces.
Dissolve to internal shot of artist's library, then dissolve to a
night time shot of a Paris bistro (slightly blurred) while narrator
speaks (narrator not in scene):
Library scene:

Not all of Suzanne Valadon's time was spent modeling
and painting. While modeling for Latrec, she would
read the philosophies of Buchner and Nietzsche...

Night scene of Paris bistro (slightly blurred):

and at night travel to bistros with other artists,
actors, and philosophers. The atmosphere was
intellectual, argumentative, and gay.

Dissolve to a slide sketch of Miguel Utrillo (Plate XII) done by
Suzanne Valadon, then to three sketches of her son, Maurice (Plate
VII, V, IV), as the narrator speaks (narrator not in scene):

In this setting, Suzanne met Miguel Utrillo, an
architect, who is speculated to be the father of
her son, Maurice Utrillo, although when asked,
Suzanne would only shrug in regard to the paternity
of her son. Miguel legally acknowledged Maurice as
his son eight years after the December 23rd birth.
Dissolve to sketches done by Suzanne of her son (Plate III), while narrator speaks (narrator not in scene):

Miguel left for Spain and Madeline began to come from her fog to raise Maurice. After the birth, Suzanne returned to her modeling and painting, producing works of her son, her friends, and her mother.

Dissolve to the three paintings (Plates VI, XIX, XX) exhibited in the Salon de la Nationale while the narrator speaks (narrator not in scene):

Puvis de Chavannes tried to discourage Suzanne from submitting her work to the Salon de la Nationale because she had never had a teacher. Unlike other artists of the time, she had taken no instruction from a mentor, which is demonstrated in the uniqueness of her own style. Nevertheless, in 1884, the Salon de la Nationale accepted five studies of children, Maurice, and her mother and Maurice.

Dissolve to external shot of the narrator walking down the rue Cortot speaking:
On August 5, 1896, Suzanne married Paul Mousis whom she had known since 1893. They spent their time between a studio in Montmartre...

Dissolve to external shot of the narrator walking outside the country house near Pierrefitte, speaking:

and a country house near Pierrefitte. She and Mousis led a comfortable life and during the period of 1896 and 1909, she devoted herself to her art. Madeline and Maurice lived with Paul and Suzanne in Pierrefittes. Marucose, then seventeen, was showing symptoms of alcoholism. When he was unable to continue at the College Rollin, where he was a poor student, a doctor suggested as therapy for his condition, Suzanne teach maurice to paint.

Dissolve to external shot of narrator walking down the streets of Montmartre speaking:

As Maurice became engrossed in painting, he moved to Suzanne's studio in Montmartre where he became friends with artist, Andre Utter. In the daytime they would paint, Andre chattering to the quiet Maurice,
Dissolve to blurred interior of bistro scene with music while narrator speaks (narrator not in scene):

but at night they would meet with other artists to drink. Alcohol was for Maurice a demon, bringing him to depression and despair. Called by the police during his violent bouts with alcohol, Suzanne would collect Maruice to the country only to have him return to Montmartre as soon as he was well.

Dissolve to the photographs of Suzanne while narrator speaks (narrator not in scene):

It was during one of these visits that Utter first saw Suzanne, beautiful and vibrant in her early forties, and without knowing who she was, began to dream of her, feeling the challenge to know this very complex, blooming woman.

Dissolve to external shot of Pierrefitte with narrator walking the grounds speaking:

Yet Utter was not well, for he had lost weight through the erratic lifestyle he had chosen. His parents, worried about his health packed him off to a convalescent home located near the country home.
of Suzanne Valadon. He immediately sought the company of Maurice, home during one of his own bouts, who thereby introduced Andre Utter to the very woman he had longed to know.

Dissolve to several slides of the sketches by Suzanne Valadon (Plates VIII, IX, X, XI) while the narrator speaks (narrator not in scene):

Suzanne, growing weary of the slow, quiet country life, was growing weary of married life as well. Mousis moved the family back to Montmartre in a vain attempt to dispel Suzanne's discontent. Strained by the erratic behavior of Maurice, yet torn by the desire of her own creative urges, Suzanne could no longer entertain her husband's associates while living in the carefree bohemian land of her youth.

Dissolve to Adam and Eve (Plate XIII) painting by Suzanne Valadon while the narrator speaks:

One day, while looking down to the street, Suzanne spotted Andre Utter and called him in to her home. She needed a model and Andre gladly volunteered. the painting, Adam and Eve was the product of this venture, as well as the dissolution of Suzanne's
marriage. She moved in with Andre Utter, twenty years her junior. To the delight of Suzanne, *Adam and Eve* was exhibited at the Salon d'Automne beside *Pont Notre Dame* by her son, Maurice Utrillo. Suzanne Valadon, in love with Andre Utter, in hope that Maurice would now be cured through his success as a painter, was finally happy.

Dissolve to *Still Life with Duck* (Plate XXII), *Woman with White Stockings* (Plate XXIII), *The Cast-Off Doll* (Plate XXI) and other slides (Plates XV, XVI, XVII, XVIII, XXIII, XXIV, XXV, XXVI) up to 1929 with narrator speaking (narrator not in scene):

Through Utter, Suzanne began to learn a higher form of technical mastery with her work. Her palette broadened from a few colors to many bringing a rich voluptuousness to her paintings. Suzanne painted to examine the mystery of all living things so that
she could better understand the reasons why they were. Paintings such as Still Life with Duck, Woman with White Stockings, The Cast-Off Doll are examples of her experimentation with broadened color and new found sensuality. Never liking women, Suzanne painted her models brutally honest, never giving an idealized version or compliment. Unlike Toulouse Latrec or Degas, who painted dancers, circus people, or prostitutes, Suzanne paints family members, friends, or common subjects from her day to day world. Her female models have an opulence that distances her present life from the time of her extremely poor childhood. Suzanne was proud of her rise through the social stratum and showed this by painting a series of the more prominent people now in her life.

As she began to do landscapes, her trees and rock formations took on a three dimensional quality, giving them a valid existance rather than a flat backdrop to the figures of earlier work such as The Joy of Living. Eventually, human figures were completely gone from the landscapes.

Dissolve to slides of Picasso and matisse from the early 1900's while the narrator speaks (narrator not in scene):
Together, Suzanne and Andre Utter painted, talked, argued, constantly together. They went to all the exhibitions and galleries, saw the work at Picasso's studio and listened to Matisse discuss color theory, yet Suzanne did not feel the science of art, the theories important to making art and did not embrace them toward her own work.

Dissolve to slides of Maurice during his 'white' period with narrator speaking (narrator not in scene):

Her son, Maurice, continuing to drink, was institutionalized in a sanatorium. During this time, he painted what is known as his white period, and began to outshine his mother. She was never jealous of Maurice, always pleased with his talent and joyous when he would paint rather than drink, which was rare.

Dissolve to external shot with narrator speaking while walking down the rue Cortot to number 12 where the Utters lived:

The year was 1914 when war broke out after the assassination of the heir to the Austrian throne and his wife in Sarajevo. Within days, Germany had
invaded Belgium. Andre Utter was among the first to enlist in France's struggle against the Germans. Maurice also enlisted, was accepted, but then rejected when arriving at the recruiting station in a state of drunkenness. Maurice was devastated with his military rejection and began a maniacal period of drunken insanity.

Dissolve to slides of Suzanne's work after 1929 while narrator speaks (narrator not in scene)(Plates XXVII, XX, XIV, XXV, XXVIII):

Yet the person affected the most, seemed to be Suzanne. When Utter left, the forty-nine year old Suzanne felt less secure with their relationship. Although Utter loved her, she began to see her age as an adversary. The year of her birth changed, and then changed again. Her depression at the absence of Andre Utter affected her desire to paint, and she painted only when Maurice came to her studio, which was the only time she seemed not to miss Utter. In May of 1917, Utter was wounded at Champagne and removed to convalesce near Lyons. Suzanne joined him there and their three month holiday was a joyous reunion. With Utter around, Suzanne no longer thought of old age, but as soon as he returned to his regiment, she began not only to feel, but to
invaded Belgium. Andre Utter was among the first to enlist in France's struggle against the Germans. Maurice also enlisted, but then rejected when arriving at the recruiting station in a state of drunkeness. Maurice was devastated with his military rejection and began a maniacal period of drunken insanity.

Dissolve to slides of Suzanne's after 1929 while narrator speaks (narrator not in scene):

Yet the person affected the most, seemed to be Suzanne. When Utter left, the forty-nine year old Suzanne felt less secure with their relationship. Although Utter loved her, she began to see her age as an adversary. The year of her birth changed, and then changed again. Her depression at the absence of Andre Utter affected her desire to paint, and she painted only when Maurice came to her studio, which was the only time she seemed not to miss Utter. In May of 1917, Utter was wounded at Champagne and removed to convalesce near Lyons. Suzanne joined him there and their three month holiday was a joyous reunion. With Utter around, Suzanne no longer thought of old age, but as soon as he returned to his regiment, she began not only to feel, but to
realize, the world in which she had grown up, was no longer present. Her old friend Degas died September, 17th. As she remembered his encouraging words of her youthful endeavors of art, "You are indeed one of us", she thought of Van Gogh, Puvis de Chavannes, Gauguin, Seurat, and all the wild bacchanalian gatherings they had participated and created, and she felt the weight of her age, now fifty-three invade her spirit. This feeling continued within Suzanne even when Utter came home from war. Their relationship would never be the same, she needing to prove herself, and a bewildered Utter, hoping only that this phase would pass. It did not and over the years, Suzanne drove Utter from her life. During this time, she continued to paint landscapes, portraits of Andre and Maurice, but eventually, Suzanne painted less and less, mostly still-lifes and floral arrangements.

Dissolve to the Avenue Junot with the narrator speaking as she walks down the street:

In 1938, Suzanne Valadon died. She was mourned by a devastated Maurice and grief stricken Andre Utter.
Dissolve to the Valadon-Utrillo room at the Museum of Modern Art of Paris with the narrator speaking (narrator not in scene):

Today, although she is not mentioned in history of art texts, her work, and the works of her son hang in the Valadon-Utrillo room of the Museum of Modern Art of Paris, as well as museums all over the world. Of her own work she stated, "I have had some great teachers, and I have got the best out of them, in terms of both teaching and example. I have found myself, I made myself what I am, and I think that I have said what I had to say."

Dissolve to narrator speaking while walking down the Avenue Junot:

Suzanne Valadon started life with little love or opportunity. Her love of life was the streets of the Montmartre district of Paris. Through her courage, imagination and determination, she made herself into an artist. In the end she was honored by a marble plaque in the rue du Mont-Cenis, an honor given to no other artist from the district of Montmartre. Suzanne Valadon lived her entire life on the Montmartre. Suzanne Valadon was Montmartre.
Production Consideration

The production of the video begins with the development of a time schedule. The producer organizes a production crew which will include a staff that provides multiple skills and acts under various production hats, such as a director who also will act as a co-producer, off-line editor, and camera person, a grip who will act as a driver and interpreter, and the scriptwriter who is also the producer, director, and off/on-line editor.

The next step in the producer's task is to arrange for necessary equipment, travel/lodging arrangements, and locating a post production studio for editing. A timetable of various shoots necessary to the script will be written upon a production chart. Some shoots require permission from the property owner and these arrangements should be made long before the shooting is to occur as well as permission to use any musical score unless the music is considered public domain, which means it has been produced before 1971, is not copywrited, and is available for use without permission. The producer will also collect and receive permission for the use of slides of Valadon's work as well as some comparison works of her peers.

Primary Photography

A crew must travel to the various locations and shoot video tape of the actors who will narrate the script and portray Valadon, and also tape the landscapes, and the
landmarks of the subject's life. In this video, the life of Valadon was based mostly around Montmartre, Paris and the locations are of the places in which she lived, visited, the museum room named after her, and a few activities which have characterized her personality such as the escape from the seamstress's sweatshop as a young girl, and her employment in the circus.

Editing
The video shoots must be assembled and edited with the slides of Valadon's work. This splicing is called off-line editing. When the off-line editing is complete, the video must be sent to a studio for on-line editing, which will include each scene dissolving into the next, music and narration added to the video, and credits computed onto the video in essentially the final cut.

Evaluation
To evaluate the effectiveness of this project, viewers should be involved in a survey rating. The survey will cover such issues as adequate coverage of subject (not too light, not too heavy), work within limitations (not too ambitious), communicate with audience (inform, entertain, motivate, persuade, train, and teach), technical (exposure, focus, framing, steady, pans, zooms, smooth), editing (rhythm, pace, continuity, progression), sound (appropriate: synchronization, selection, enhances, image, builds mood), and an overall
evaluation as to improvements that could have been made in the efficiency of the project for future purposes.

Future Project

A future project for consideration is a ten video series on other women artists. Funding could be sought from corporations and foundations and income from rental, sales and release fees of the video could be put toward this future project. With the successful completion of the video, in-kind contributions on equipment use and production facilities could be sought.

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>INCOME</th>
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<tr>
<td>Production Costs</td>
<td>Available funds</td>
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The work should be evaluated by viewers and professionals through a survey tool.
CHAPTER IV

CONCLUSION

What will the future classroom be like? Hopefully, Women's Week, Black History Week, Hispanic History Week no longer will be necessary. Hopefully, the day will come when these traditions, along with today's white male tradition, will be one curriculum on a day to day basis.

Because art has been represented in textbooks as predominantly made by men, to satisfy the need for a stronger representation of women, a more gender equitable teaching approach is needed. Georgia Chamberlain Collins has provided a pluralist approach to teaching art that combines white male tradition with an exploration of the female sensibility.

In choosing the pluralistic approach over a separatist approach, both female and male made art will be examined together, comparing and contrasting works of art based upon different variables such as gender symbolism, personal heritage of the artist, conditions and obstacles the artist must consider to participate in art, and other issues that affect the status of an art maker. Although the separatist approach covers these issues regarding women in art, this
approach categorizes art by gender, and the pluralist approach, while providing that option, does not confine individuals to gender based stereotypes.

The integrationist approach was not acceptable for this study because the foundation of this method is to include women by teaching women the male traditions of art. This does not provide a voice for the female perceptions of their own human experience. Nor does it provide a willingness of those already established to hear those feminine experiences within scholarly inquiry in the field of art.

For these reason, pluralism is the approach chosen in the development of a video plan (script) and lesson plans that can accompany traditional texts.

Other questions were explored to develop this exemplar. The conclusion of the first question, why should women's art be included in curriculum of art history survey, is that women have made art throughout history and history is the documenting significant events and has no gender distinction, therefore, women should be included into the history of art. Other rationale are that women's art work needs to be identified and given the recognition it has not been given previously, because women's art is a part of history. Women's art provides a heritage for women and men to see, examine and experience.

The second question, are artistic perceptions different based upon sexual orientation, required exploring the idea of a female sensibility. Does a female sensibility exist? To
many women artists such as Judy Chicago, Suzanne Lacy, and Harriet Frances, a concern is that their perceptions and experiences within the world are not recognized by men because they are not experienced by men. Psychologist, Carol Gilligan concurred that through testing of women with regard to perceptions of the life cycle, women did indeed have a different conception of life as well as different priorities within their life choices. These conceptions and choices are female sensibilities.

If female sensibilities exists as the above question suggests, then which standard of judgement in art shall we follow in critically analyzing works of art? The foundation of pluralism in art education suggests that the language within the traditional study and criticism of art needs to be reconfigured by developing and including a dialogue that better communicates the statements and purposes of all art makers regardless of, and/or because of gender.

By examining these questions, I was able to develop a video plan about the artist, Suzanne Valadon. She was chosen because of her separateness of style in the midst of artists that are now considered to be masters, such as Toulouse-Latrec, Degas, Renoir. She was honored by her colleagues, critics and country. She is but one example of the many women who were artists yet were never recognized for their art in popular history surveys because they either made art from their own perceptions and were not understood, there was no language to describe the messages that these women were trying
to communicate, or else, no one cared to listen to any message they had to present. Today, artists, critics, and educators are examining these issues. These issues, from a pluralist approach need to be communicated through the classroom so that a better understanding of the past and further communication now and in the future can be made by human beings. A pluralist form of education can provide that no one is ever left out of her, his or each other's history ever again.
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Collins, Georgia Chamberlin, "The Sex-Appropriateness of Art Activity for the Female", The Ohio State University, 1978.


Gollnick and Chinn, Multicultural Education in a Pluralistic Society, Charles E. Merrill Publishing Company, Columbus, Ohio, 1986.


I. Self Portrait
III. My Utrillo at the Age of Nine
IV. Utrillo Nude Sitting on a Couch
V. My Son
VI. Utrillo Nude Standing Playing with a Wash Bowl with His Foot
VIII. Apples and Pear
X. Woman Combing Her Hair

suzanne Valadon
XII. Miguel Utrillo Smoking a Pipe
XIII. Adam and Eve
XIV. Nude at the Mirror
XV. Marie Cola and Her Daughter
XVI. Portrait of Madame Coquiot
XVII. Portrait of Monsieur Mori
XIX. Young Girl Doing Crochet Work
XX. Self-Portrait
XXI. The Cast-Off Doll
XXII. Still Life with Duck
XXIII. Woman with White Stockings
XXIV. The Blue Room
XXV. The Sacre-Coeur, Seen From the Garden of the Rue Cortot
XXVI. Flowers
XXVII. Still Life with Bouquet of Flowers
XXVIII. Andre Utter and His Dogs
Unit Lesson Plan

Text Used: Jeanine Warnod, Suzanne Valadon
Karen Peterson and J.J. Wilson, Women Artists
Daniel Cotton Rich, Georgia O'Keeffe Forty Years
of Her Art

Age Level: High School

Time: 120 minutes per lesson

Main Objectives:

1. To incorporate the information of women as artists into the already existing tradition of art;
2. To compare and contrast gender related work through a critical analysis examining iconography from the female and male perspectives of human experience;
3. To incorporate information of historical, economic and geographic factors that influence artists of either gender;
4. To develop within students, the ability of discerning personal artistic choices/investigations/activities;
5. To show views of gender differences and similarities such as individual versus social perspective or historical and economic versus aesthetic perspectives.
Lesson Plan One

Focus: Art in Society

The following activity will focus on society by introducing students to women in the art workplace through the video "The Moon Shines Too". The video deals with social, personal and economic choices that influenced Suzanne Valadon, a French artist who lived from 1865 - 1938.

Objective:

1. Students will be introduced to women as artists in what is predominantly viewed as male art making society;
2. Students will become aware of the effects of society upon artistic choices;
3. Students will contrast and compare gender issues in art that have appeared throughout the history of art;
4. Students will explore the messages and viewpoints artists attempt to make in their work;

Evaluation:

1. Students will compare the existing traditional gender role models to less presented works by women, to determine need and critical evaluation of these works;
2. Students will examine and compare artworks of women in various cultures to experience acceptance in the art world;

Visual and Literature References:

1. Paintings and sculptures by Suzanne Valadon
2. Works by artists of different cultures and genders

Instructional Activities:

Play video "The Moon Shines Too" 45 minutes
Discussions with the following questions: 30 minutes

1. What statements is Suzanne Valadon attempting with her work?
2. What problems did this woman, as a woman, encounter? Can these problems be compared to problems that women encounter in today's society?
3. What contemporaries influenced Suzanne Valadon? Did being a woman influence the work she produced?
4. What cultural influences are seen in her work?
Gaming Strategy: 30 minutes
Show art work by the following artists:
Louise Nevelson
Ma Ya-li
Mois Mailou Jones
Kathe Kollwitz
Frida Kahlo
Henry Matisse
Henry Moore
Isamu Noguchi
William DeKooning
Jean DuBuffet

Without telling the students who has produced what piece, see if the students can differentiate gender.

Discussion: 10 minutes

Have the class look closely at the art work listed above to see if any gender symbolism can be found.
Lesson Plan Two

Focus: Historical

Students will examine historical effects history has on the development of art by women and men. Through these activities the students will learn about cultural influences that women artists experience as well as the reasons that women have and difficulty in presenting their works into society.

Objectives:

1. Students will learn to understand political issues of choices
2. Students will learn that certain geographical areas and times have different effects upon the acceptance or non-acceptance of women artists

Evaluation:

1. Can the student relate the differences and similarities to the times in which they live today;
2. Can students develop methodologies in developing a program using their own thought combined with the styles of others;
3. Are the uses of another's style conducive to the understanding of the artist;

Visual References:

Works of Suzanne Valadon, Marie Cassatte, Georgia O'Keeffe

Instructional Activities:

30 minutes:
Class will be divided into five assigned groups. Each of these groups will then be assigned one of the following:
1. Louise Nevelson - American Sculpturer
2. Ma Ya-li - Chinese Painter
3. Lois Mailou Jones - Black American Painter
4. Kathe Kollowitz - German Sculpturer/Painter
5. Frida Kahlo - Mexican Painter

Each person of the group will investigate one of the following questions related to the artist:

1. What was the development of the artist's style?
2. What were the cultural influences/historical traditions the artist derived to make art?
3. What were the economic/political climates during the artist's life?
4. Who were the artist's contemporaries and how were they different/similar to the artist?
5. What statements does the artist make through the work done?

Students will have one week to do research on their specific question, and some class time to set up, as a group, their presentations. The group will be graded as one unit.

Visuals will be needed for the group presentation, whether it be prints of the artist, examples of style drawn by the students, various sketches of cultural artifacts, clothing made, models, etc.

The groups will be graded on their verbal presentations
a. how organized and developed the presentation
b. how smooth the transitions will be from student to student

and visual presentation
a. how much research and creativity are involved
b. how neatly done the visuals are

Students will be encouraged to arrange to meet after school in the art department on designated days of the week when the instructor will be present.
Lesson Plan Three

Focus: Critical Analysis

Students will develop critical analysis of artists works by examining art works to define the differences in style that make artists unique. Students will examine gender symbols and the choice of inclusion or exclusion of gender symbols.

Objectives:

1. Students will examine choices of symbolism in art making;
2. Students will determine various art schools of thought through gaming strategies;
3. Students will experience developing their own imagery and gender comparison in making art to determine outcome of differences if any exist;

Evaluation:

1. Students will learn that gender symbolism can be arbitrary to the artist;
2. Students will learn to identify different art areas through style and imagery;

Visual References:

1. Works by Picasso, Louise Nevelson, et.al.

20 minutes
Students will break into groups to discuss presentation problems and strategies - instructor will interact with each individual team.

Gaming strategies: 1 hour

Hand each team 20 works of art by different artists. One team will ask another team 10 - 20 questions about the artist. The questioning team will try to name the artist based upon the knowledge gathered. If they are unable to guess - the next team will be allowed to ask one question and try to guess. Teams score 20 points for a correct guess if they are the original questioning team.
If they do not, any other team may ask another question and guess. A correct guess for that team will be 15 points.

Suggested questions to ask:

1. Style of work
2. Time period
3. Gender of artist
4. Social, economic, political influence of period
5. Medium used
6. Nationality
7. Cultural heritage
Lesson Plan Four

Focus: Societal Analysis
Students will learn through the following activities the various women artists who have contributed to society. Students will have examined social, economic and personal reasons for making art and the influences and problems they have encountered.

Objective:

1. To make students aware of the determination of women to make art regardless of little encouragement from society;
2. To give students an opportunity to produce a cohesive program of their own development that allows them to teach each other about differences in culture;
3. To allow students to listen, examine, and question information for further development;

Evaluation:

1. Students will learn to produce an organized team presentation;
2. Students will learn of various women artists and the environment that influences them;
3. Students will develop the ability to critically analyze the artists they view;

Visual References:

Students' productions

Instructional Activities

60 minutes

Two groups will make their presentations;
Questions from students and instructor will be asked;
Discussion and critique of presentation will be given;
Studio Activities: 30 minutes

Have students sketch the classmate to their right. Have them draw that person 40 years older and from another country.

Critical discussion: 30 minutes
Is the work based upon cultural influences of this country? Of the artist? Of the country the model is supposed to be from? Are these symbols correct to the country? Is the work gender specific in any way? Can the work be determined to be done by a female or male? If so, what are the characteristics?
Lesson Plan Five

Focus: Societal/Critical/Analytical

Students will continue lesson four in the presentations and will learn about the choices they may have regarding gender in society.

Objective:

To allow students to make personal choices about the world in which they live. To show students the vast differences in culture regardless of the gender issue and how gender is perceived in many cultures. To allow students to examine and become aware of their own culture in comparison to others.

Evaluation:

1. Students will learn to examine several sides of one issue to determine their own personal choices;
2. Students will understand the benefits of team sharing and participation;
3. Students will become more aware of other cultures;

Instructional Activities

One hour and 30 minutes

Students will finish presentations (3 presentations)

Gaming strategies: 30 minutes

These groups will break down into 4 debate teams, based upon the issues covered and debate the following:

1. Does gender make a difference?
2. Can it be chosen to make a difference?
3. Do cultures effect gender issues?
4. Do various culture's political, social and economic environment effect gender issues?
5. Can one differentiate work done by men and women?

Each two groups will debate one question at ten minutes for each team.
DEFINITION OF TERMS

Gender Equity: Equal attention given to teaching the accomplishments of both sexes

Curriculum Expansions: Additional projects to aid already developed lesson plans

Producer:
Person who organizes a video project by doing the following:
1. obtains financing
2. collects necessary equipment
3. hires film crew
4. arranges travel and lodging
5. plans production shoots
6. keeps shoot on schedule
7. maintains budget
8. supervises post production
9. follows film to distribution

Off line editing:
A rough composite of the video in the order scenes are to be viewed without sound, or special effects

On line editing:
A final composite of the video with sound, special effects and credits included

Director:
Person who explains the scene to the crew to achieve a desired effect

Grip:
Person who assists camera man with lighting, electrical cords, mics, etc. In this case, the grip will also act as a translator and a driver.