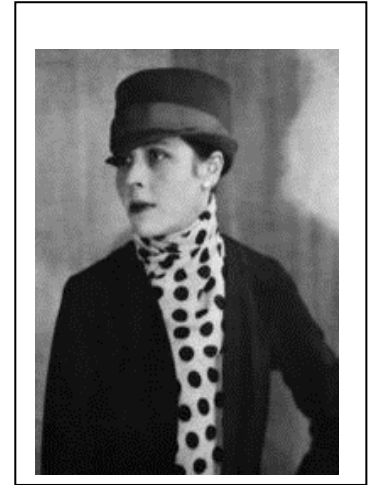
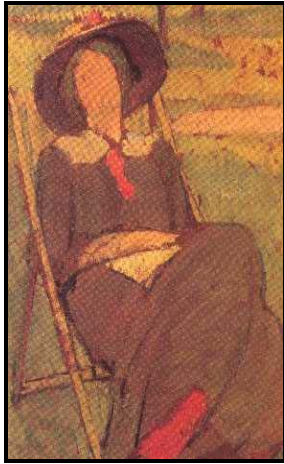


WMNST 553: Women and Creative Arts
"Becoming Modern: Modernism/Modernity
and Intersections of Gender
Dr. Bonnie Kime Scott * Spring 2010



Contact Information:

Class time: Tuesday/Thursday 11-12:30

E-mail: bkscott@mail.sdsu.edu

Office: AL346A Office phone: 594-6460

Office Hours: Monday 3-4 Thursday 1:30-2:30 and by appointment. Please stop by to see me at least once by February .

Classroom: SH 260

Course Description:

In this course we will discover ways that creative women of the early 20th century explored what it means to be female and modern in a rapidly changing world that anticipates our own. Our encounters will include a diverse set of “arts”: several literary genres, manifestoes, paintings, dance, and film. Many of the artists and works considered do not appear on standard course lists in modernist studies. The context is a tumultuous period of history that saw the suffragist movement, the decline of empire, two world wars, modernist experimental forms, queer and lesbian cultures, social activism of the depression era, the rise of fascism, and the influence of “sciences” like psychoanalysis, eugenics, and anthropology. Questions of gender, race, sexuality, class, colonialism, and conditions fostering creativity will be addressed thematically and intersectionally throughout. We will consider hierarchies and power structures that affect what counts as art and who is respected as an artist, and find ways that feminist politics and theory intersect with and question art, and how we can sensitively read the work of cultures and/or eras different from our own.

Required Texts:

Barnes, Djuna. *Nightwood*. New Directions

Hurston, Zora Neale. *Their Eyes Were Watching God*. Harper

Scott, Bonnie Kime, ed. *Gender in Modernism: New Geographies, Complex Intersections: GiM*

Woolf, Virginia. *Mrs. Dalloway*. Annotated. Harcourt, 2005.

Additional essays available on reserve and digitally

Learning Objectives:

- Develop a sense of what it means to be for a woman to be modern, as defined in early 20th century culture, and “modernist” as defined by the critics
- Understand and apply feminist concepts—particularly ones relating to gender, authorship, representation, and intersectionality
- Detect historical, geographical, racial, colonial and class contexts that have affected the production, access to and reception of “art.”
- Work productively between the present and the past, including concepts of the postmodern and implications for the future
- Define and assess the traumas of modernity for individuals and groups around the globe
- Detect formal properties of diverse artistic and literary works, and genres in order to interpret them critically
- Enjoy your encounter with various modernist arts and consider what makes cultural forms endure

Expectations:

- Bring something to every class. Participate actively in your learning process! This means completing reading assignments and sharing ideas from written work.
- **Miss no more than two classes. Turn in all work on time.** Let me know by e-mail, in advance, if you must miss more than 3 classes or cannot meet the due date for a written assignment.
- Submit a **class facilitator** (1 page max.) on 10 **different** weeks, submitted on paper at the start of the relevant class. Try for variety. Retain these in a notebook. Post 5 on Blackboard. This takes the place of quizzes, which I’ll resort to only if participation lags.
- Present a **course resource** to an appropriate class (to be further defined depending on class composition: e.g. 15 minute report on a related feminist approach, article, film, or book; suggestions will be forthcoming). This lets you take a special role in a segment of the course that particularly interests you. This can contribute to your final paper and to one class facilitation paper
- **2 short papers.** (4-5 pages) I will have some suggested broad topics for these, and we will workshop others. One or both of these can contribute to your final paper.
- **Attend two colloquia, or appropriate arts events, museums, films** (1 page critique)
- **Final paper** (10-15 pages). These may reuse elements of earlier papers and extend by way of comparison to contemporary work by women artists and writers.
- Graduate students will have greater expectations for the final paper and class facilitation

Students with special needs: Students who need accommodation of disabilities should contact me privately to discuss specific accommodations for which they have received authorization. If you have a disability, but have not contacted Student Disability Services at 619-594-6473 (Calpulli Center, Third Floor, Suite 3101), please do so before making an appointment to see me.

Avoid plagiarism. Give credit to any ideas or phrases borrowed from a source, whether found online or in print. You could fail a paper or the entire course for infractions. See full page explanation at the end of the syllabus

Grading Proportions (open to discussion):

Class facilitation papers:	10 @ 3% each= 30%
Reflection on WS colloquium, excursion to museum, or approved performances:	2 @ 5% each = 10%*
Short (3-5 page) papers:	2@ 10% each = 20%
Course resource presentation:	10%
Final paper and presentation:	30%

*The Women's Studies Department encourages students to explore the connections between theory and activism by offering students the option to fulfill a percentage of their course requirements through participation in colloquia, student organizations, and/or community events relevant to Women's Studies. Students who choose this option will attend at least two meetings or events that highlight issues of significance for women, and provide a written reflection on each event. This opportunity will be worth 10% of the final grade (5% for each event and reflection). If you are selecting this option for more than one Women's Studies classes per semester, you must attend different events and write different reflections for each class. Turning in the same paper for credit in more than one class is considered cheating.

Suggestions for Class Facilitation Papers

- Think of questions that will really stir the class. Provide provisional answers.
- Focus on a situation in one of the works studied that raises a feminist issue. What positions emerge or go neglected?
- Cite something about the work that pleases, angers, or confuses you and say why, relating to your own experience if you wish.
- Analyze the form of a poem, fictional work, painting, or film
- In the culture represented, what sorts of limitations and possibilities are applied on principles of gender?
- What forms of privilege and oppression intersect with gender in this work?
- Do your own creative work in response to one of the works we study
- Follow a line that interests you through several texts, perhaps aiming at the final paper
- Suggest a class activity that offers variety to our sessions. **SHARE this with me at the start of class.**

Major and Minor in Women's Studies

Thinking about a Major or Minor in Women's Studies? The program offers exciting courses, is committed to women's issues and social justice, and is adaptable to your interests and concerns. Women's Studies is not impacted! For more information contact: Dr. Irene Lara, ilara@mail.sdsu.edu, 594-7151. Her office hours are posted in the Women's Studies Office, AL346.

Classroom Atmosphere:

This varies a lot, depending upon who makes up the class, how well they bond with one another, and what material and approaches occur on a given date. Some problems are difficult to predict. We can revise as we go along to enhance our learning situation. Don't hesitate to contact me if you are experiencing difficulties.

- Support the instructor and other students in clarifying ideas and their expression. The goal is to bring everyone along, even if we may be working from different levels and types of experience.
- Endeavor to make the classroom a safe space. Education, even under the most positive of conditions and the best of feminist intentions, can be a dangerous thing—rousing internal demons, crises of identity, and unexpected outbursts. If you are experiencing discomfort or insecurity, let's talk about it—the sooner the better. I will always take class time for this. I don't want anyone to feel silenced. I don't want a few voices to take over.
- Diverse opinions will be attended to and responded to with civility. It is fine to challenge questionable statements. These include blind spots regarding norms, hierarchies, divisions, or positions of privilege and power. They may involve unfortunate choices of terms and labeling language. Body language can be as hurtful as spoken words.
- No one should feel on the spot to represent a standpoint or identification (e.g., racial group, disability, sexuality).
- We will occasionally read each other's work critically in class. This will be done with constructive intent, never to exalt or humiliate a class member, and as anonymously as possible.
- This is a 500-level course and participation is an expectation. So is preparation—really knowing the readings and, even if they are not fully understood, bringing in points to be clarified. Come on time and stay the entire time. Turn off all electronics, unless we have a special use for them.

Learning from my students is one of the reasons I've loved teaching for 37 years!

Schedule of assignments starts on p. 6.

Regarding Plagiarism:

Cheating and plagiarism are serious offenses. You are plagiarizing or cheating if you:

- For written work, copy anything from a book, article or website and add or paste it into your paper without using quotation marks and/or without providing the full reference for the quotation, including page number
- For written work, summarize / paraphrase in your own words ideas you got from a book, article, or the web without providing the full reference for the source (including page number in the humanities)
- For an oral presentation, copy anything from a book, article, or website and present it orally as if it were your own words. You must summarize and paraphrase in your own words, and bring a list of references in case the professor asks to see it
- Use visuals or graphs you got from a book, article, or website without providing the full reference for the picture table
- Recycle a paper you wrote for another class
- Turn in the same (or a very similar paper) for two classes
- Purchase or otherwise obtain a paper and turn it in as your own work
- Copy off of a classmate
- Use technology or smuggle in documents to obtain or check information in an exam situation

In a research paper, it is always better to include too many references than not enough. When in doubt, always err on the side of caution. If you have too many references it might make your professor smile; if you don't have enough you might be suspected of plagiarism.

If you have any question or uncertainty about what is or is not cheating, it is your responsibility to ask your instructor.

Consequences of cheating and plagiarism

Consequences are at the instructor's and the Judicial Procedures Office's discretion. Instructors are mandated by the CSU system to report the offense to the Judicial Procedures Office.

Consequences may include any of the following:

- failing the assignment
- failing the class
- warning
- probation
- suspension
- expulsion

For more detailed information, read the chapter on plagiarism in the MLA Handbook for Writers of Research Papers (6th edition, 2003); or visit the website:

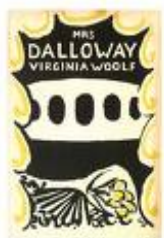
<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Talk to your professors before turning in your paper or doing your oral presentation if anything remains unclear. The University of Indiana also has very helpful writing hints for students, including some on how to cite sources: <http://www.indiana.edu/~wts/pamphlets.shtml>

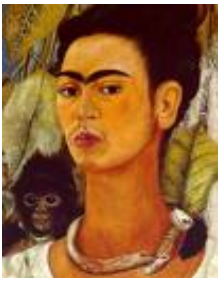


Schedule of Assignments




There will probably be adjustments and perhaps omissions if we want to take longer on something, so listen to announcements in class and check on changes via blackboard.

Week	Dates	WMNST 553 Topics and Assignments
1	Jan. 20 R	<p style="text-align: center;">INTRODUCTORY DISCUSSION</p> <p>What does it mean to be Modern? Modernist? Engaged in a feminist classroom? What qualifies as art? Follow-up reading: Intro <i>GiM</i></p>
2	Jan. 25-27 T	<p style="text-align: center;">MODERNIST FEMINIST ACTIVIST</p> <p>Suffragists, manifestoes, and forms of protest: <i>GiM</i> Chapter 1; film clips from <i>Iron Jawed Angels</i> DVD 1009</p> <p>-----</p> <p>R Suffragists in performance: <i>GiM</i> Chapter 5, through p. 174; Chapter 18, pp. 677-81, 696-719</p>
3	Feb. 1-3 T	<p>Pacifism and Feminist representations of World War I: <i>GiM</i> Chapters 14, 15</p> <p>-----</p> <p>R Woolf's <i>Mrs. Dalloway</i></p> <p>(cover by Vanessa Bell)</p>
4	Feb. 8-10 T	<p><i>Mrs. Dalloway</i> con'd</p> <p>-----</p> <p>R Screening of Film <i>Mrs Dalloway</i></p>
5	Feb. 15-17 T	<p>Discuss film Socially-engaged art, <i>GiM</i> Chapter 3</p> <p>-----</p> <p style="text-align: center;">MODERNIST BIASES</p> <p>R What gets published? <i>GiM</i> Chapter 4 (Bias against the Sentimental), Chapter 7 (Women and WOC Editors' choices) Chapter 5, pp. 174-78 First short paper due Feb. 17</p>



Jessie Fauset

6	Feb. 22-24	T	<p>Science and Technology into Art: <i>GiM</i> Chapter 16 (biomedicine); Chapter 18, Treadwell's <i>Machinal</i> pp. 720-34</p> <hr/> <p>VISUAL ARTS</p> <p>R Modern/ist Painting: <i>GiM</i> Chapter 20 Leininger-Miller " 'Une Femme Sculpteur Noir'" R Pollock, "Feminist Interventions in History of Art" R</p>
7	Mar. 1-3	T	 <p>View selected Kahlo paintings on Blackboard under "Assignments" You will be assigned one to analyze Herrera, "What the Water Gave Me" R Gambrell, "A Courtesan's Confession" R</p> <p>R Screening of Herrera's film <i>Frida</i></p>
8	Mar. 8-10	T	 <p>Mulvey, "Visual Pleasure and Narrative Cinema" R Women and Emerging Film Practices: <i>GiM</i> Chapter 21 Mayne, "Arzner and Lesbian Looks" R</p> <hr/> <p>R Screening of Film, <i>Dance Girls Dance</i>.</p>
9	Mar. 15-17	T	<p>Mar. 12</p> <p>Women's Hall of Fame Event</p> <p>Modern Dance in theory, practice, and popular venues: <i>GiM</i> Chapter 19 Jules-Rosette, "Opening Nights" on Josephine Baker R</p>  <hr/> <p>DIVERSIFYING MODERNIST GEOGRAPHIES</p> <p>R Hooks, "Oppositional Gaze" R Modernism, Gender and Africa, <i>GiM</i> Chapter 12</p>

10	Mar. 22-24 T  R	Urban Modernism: Paris: <i>GiM</i> Chapter 8 Mirrlees ----- Screening of the film: <i>Paris was a Woman</i>
	Mar. 29-31 Georgia O'Keeffe Sunflower	Spring Break ~ Enjoy the Arts on Your Own!
11	Apr.5-7 T R	<i>Hurston: Their Eyes Were Watching God</i> ----- Finish Hurston Second short paper due Apr. 7 Schedule a conference to discuss final paper topic
12	Apr. 12-14 T R	Race, Nation, Modernity, <i>GiM</i> Chapter 13 ----- MODERNIST SEXUALITIES Passing Modernisms, <i>GiM</i> Chapter 11 Lesbian Political History, <i>GiM</i> Chapter 9
13	Apr. 19-21 T R	Queer Conjunctions, <i>GiM</i> Chapter 10 ----- Workshop for final Papers: topics posted on blackboard
14	Apr. 26-28 T	Barnes, <i>Nightwood</i> (all week)  (Sketch by Barnes in her <i>Book of Repulsive Women</i>)
15	May 3-5 T R	SUMMING UP Icons, path-finders, or paradigm shifters? Some conclusions ----- Begin Presentations
16	May 10	Finish Presentations Final papers due

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