1. B. Course syllabus.

Introduction to Women's Studies

WS 151
London Semester
3 credits
Designation: Writing Intensive

Fall 2019
Dr. Kathy Ferguson

The purpose of this class is to explore the worlds of women and the workings of gender in contemporary and modern British society, with particular focus on women as creators of culture and London as a global city within which women work and move. The contemporary creative "scene" in London, across the arts, humanities, and social sciences, is incredibly fertile. Exploring this scene with particular attention to the diversity of women artists and writers will help to challenge stereotypes of immigrants, women of color, and working class women, and will illustrate the global vibrancy of London's artistic and literary world. Our class will move back and forth between contemporary and historical expressions of women's creativity, and will locate women's creative work, as feasible, within the city of London and its institutions of public display, including museums, galleries, libraries, bookstores, tours, etc.

Women's Studies is a thoroughly interdisciplinary field, drawing from the humanities, social sciences, and natural sciences to create integrated perspectives calling upon multiple methods of study. As an introductory class, WS 151 investigates the breadth and the historical sweep of women's lives and gender practices across classes, racial/ethnic groups, religious communities, and global economies. Since many of the founding mothers of feminism, including Mary Wollstonecraft and Virginia Woolf, lived and wrote for part of their lives in London, they will figure prominently in our historical inquiry.

This class includes several strongly suggested activities that involve visiting museums or taking in events; recognizing that students' schedules and finances will affect their ability to take part, I often provide one weekly activity that can be done on-line for students who may have difficulty attending an off-campus activity. In other cases, I combine activities (such as a visit to the National Portrait Gallery) so that multiple assignments can be completed in one visit. The weekly journal assignments and the two papers invite students to practice the skills of academic writing by applying them to artistic and literary material, both historic and contemporary. All of the examples in this syllabus are available in fall 2018; while some of the exhibitions may close down before fall, 2019, others will no doubt take their place.

*Note: I will be applying for a Writing Intensive designation for this class.
Books to buy:


Other important resources:

- Women’s Arts Association holds exhibits and provides information on women in the arts in Britain. [http://womensarts.co.uk/](http://womensarts.co.uk/)
- Society of Women Artists: SWA has had an annual exhibition of the work of women painters, water colourists, sculptors, printers, and ceramicists since 1857. We will miss the annual exhibition in June, 2019, but the website and office provides information on places and times of other exhibits. [http://www.society-women-artists.org.uk/](http://www.society-women-artists.org.uk/)
- Southbank Center hosts the Hayward Gallery (visual art) and the London Literature Festival in October.

Assignments and evaluation scheme (100 points possible for all assignments):

1. **Attendance and participation in classroom and experiential activities.**
   a. To earn full points:
      i. Attend every class and attend the entire class
      ii. Come to class prepared
      iii. Be an active, respectful listener
      iv. Make relevant comments. (20 points)

2. **Map project.** Once each week we will consult our “Big Board” – a large map of London and another of Great Britain – and add information from our most recent adventures. Our goal is to learn the city and the country together. This exercise is largely experiential.
   a. Everyone needs to go somewhere new at least once a week. Take a picture or pick up a brochure, advertisement, etc., and bring it back to add to the Big Board.
   b. Every student should add one item per week by sticking a pin in the map at the proper place and stretching a colored string from the pin to the margin of the map, where information about the site can be posted.
   c. Information can be added by writing or drawing it on a post-it note or collecting and displaying it, as in brochures, tourist information, photos,
postcards, business cards, etc. Post-it notes, pins, and string for affixing information will be provided.

d. To earn full points:
   i. Contribute interesting and relevant items.
   ii. Share information about your item: What is it? How did you learn about it or come across it? What is “British” about it? How do you think that being an American affects your encounter? Is there any mention of this item in Kolsky’s book Women’s London?
   iii. Ask about the items contributed by other students.
   iv. Use this exercise to learn the geography of London and of Great Britain as well as to reflect on the similarities and differences between your hometown and your new home. (20 points)

Map maintenance exercises will be assessed based on the following rubric:

*Below expectation:*
- There is no shared item, or there is only a last minute, half-hearted effort to come up with an item.
- Student has little or nothing to say about the item and makes no effort to place it in its urban or national context or to compare it to his/her experiences at home.
- Student makes little or no effort to engage the contributions of other students and learn this new city and country with the class.

*Meets expectation:*
- An appropriate item has been prepared in advance and is presented effectively.
- Student has an interesting, amusing, and/or insightful story about how s/he came to have this item, how it is situated within London or British society, and how it compares to similar items or experiences at home.
- Student engages the contributions of others in thoughtful and collegial conversation.

*Exceeds expectation:*
- The shared item(s) has been selected for relevance to our class readings and activities and is presented effectively.
- Student presents the item by locating its significance in British society, and by linking it to his/her archival research or class readings, especially from Kolsky’s book Women’s London.
- Student offers unique, supportive, and valuable contributions to the conversation.

5. **Weekly Journals.** Two total entries per week. One page each.
   a. First journal: One entry each week on an outing or encounter you experienced that week. It could be a scheduled class activity or an experience outside of class (in another class, in a museum, on a tour, in a pub, at the theatre, in the dorm, in the library, or just in regular life). You can write about the item you shared in the Map Maintenance project, or you can choose a different topic. This is an experiential assignment.
b. Second journal: One entry each week on one of the reading assignments from that week. This is an academic assignment.

c. Each journal entry will be about one typed page (or equivalent in clear handwriting). The first half is a description of the outing or a summary of the reading; the second half is your analysis of the event or the reading. For the experiential journal, you are invited (but not required) to substitute a drawing or other visual presentation for your half page description; every journal entry, whether text or drawing, needs to include a half page analysis in each journal entry.

d. To earn full points, each entry should meet the following criteria:
   i. Turned in on time.
   ii. Written in standard English with appropriate grammar, punctuation, spelling, and sentence structure.
   iii. Labeled with your name, the date, and a title.
   iv. Provide a thoughtful account of the event or the assignment (about one half page of writing or a visual representation that is reasonably complex).
   v. Offer your best reflections as to what it means, why it matters, how the event or the information is particularly "British" and how that compares with similar experiences in Hawai‘i or the U.S, how you might use that insight, etc. (about one half page). (20 points)

Journal entries will be assessed based on the following rubric:

*Below expectation:*
- Entry is missing or is late, poorly written, and/or unlabeled.
- Entry offers only a perfunctory account of the event or reading and shows little evidence of intercultural interactions.
- Entry lacks significant reflection on the potential meaning or implication of the event or reading in England and at home.

*Meets expectation:*
- Entry is timely, well written, and appropriately labeled.
- Entry offers a detailed account of the event or the reading and shows evidence of cultural immersion.
- Entry offers significant reflection on the possible meanings or implications of the event or reading in its British context and at home.

*Exceeds expectation:*
- Entry is written with considerable felicity and skill.
- Entry provides an insightful account of the event or the reading that shows awareness of similarities and differences in cross-cultural evaluation and communication.
- Entry considers multiple possible interpretations and links those interpretations with other class readings or discussions, including Kolsky’s book *Women's London*.

3. Two Papers
a. The first 3-5 page paper will be on one of the three main historical figures we have read: Mary Wollstonecraft, Mary Shelley, or Virginia Woolf. You should make use of the relevant readings and discussions from class and at least one additional reading of your own choosing. You can use material from your journal entries in your paper. (20 points total – draft (5) + final version (15)).

b. The second 3-5 page paper will be on one of the contemporary artists or writers whom we have encountered. We are defining the term “artist” broadly to include painting, sculpture, photography, textiles, jewelry design, performance art, and so forth. We are similarly defining “writer” broadly to include novelists, short story writers, essayists, poets, playwrights, journalists, etc. You can find appropriate subjects in Kolsky’s book, at the exhibits assigned in class, and on the websites listed above. You should make use of the relevant readings and activities from class and at least one additional source of information of your own choosing. You can use material from your journal entries for your paper. (20 points total – draft (5)+ final version (15)).

c. Please turn in a rough draft of both papers by mid-November. The body of the paper should be substantially complete, although, since it is a rough draft, it does not need to have a finished introduction and conclusion, or be smoothly edited or proofread yet. You will receive timely and detailed feedback from me. (Draft of each paper is worth 5 points.)

d. Final papers will be due at the end of the semester.
   i. To earn full credit, the papers must be well organized and thoughtful, in standard English with standard academic form.
   ii. The papers should include:
      1. A brief biography of the woman you selected.
      2. A discussion of her creative activities – what did she do? Why did it matter? Why were/are her ideas and/or activities meaningful or controversial in English society? Make use of the class readings as well as at least one additional research source.
      3. Your own assessment of the significance of her activities. Use the concepts of gender, globalization, non-dualistic thinking, and intersectionality, as useful to you, to advance your interpretation, and to consider other possible interpretations. Make use of our class discussion of genre to discuss the woman’s contribution.
      4. An appropriate introduction (to set up the paper and invite the reader in) and conclusion (to tie up your analysis and leave the reader with a bit of “punch”).
      5. Proper footnotes and bibliography. (Any style is fine so long as it is complete and consistent.) (Final paper is worth 15 points.)

The papers will be assessed based on the following rubric:
**Below expectation:**
- Paper is not completed (does not contain all the required sections), is late, or/and is written with poor grammar, spelling, punctuation, or sentence structure.
- Paper does not engage with the relevant readings in any substantial fashion.
- Paper does not show evidence of interdisciplinary thinking and does not explore different points of view on the topic.

**Meets expectation:**
- Paper is complete (contains adequate development of all the required sections), on time, and reasonably well written.
- Paper shows solid quality and quantity of research both from our class readings and from the student's independent research (1 required source).
- Paper engages the key concepts in the readings in a relevant manner.
- Paper shows significant levels of interdisciplinary thinking and explores more than one point of view on the topic.

**Exceeds expectation:**
- Each section of the paper is well developed and the whole paper is well integrated and well written.
- The research goes beyond the required number of sources outside of class readings (1).
- Paper identifies key concepts and compares them to those from other readings in the course.
- Interdisciplinary interpretations are made with awareness of the limitations of their validity and alternative interpretations are also advanced.

**Summary of the assignments, points each is worth, and due dates (total possible points = 100):**

<table>
<thead>
<tr>
<th>Attendance &amp; participation</th>
<th>Map Project - item to contribute and discuss</th>
<th>Journals – one page each</th>
<th>1st paper (on historical figure) – 3-5 pages</th>
<th>2nd paper (on contemporary writer or artist)– 3-5 pages</th>
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</thead>
<tbody>
<tr>
<td>Every class</td>
<td>Every class</td>
<td>2 per week for 10 weeks</td>
<td>Draft = 5 points – due mid November</td>
<td>Draft = 5 points – due mid November</td>
</tr>
<tr>
<td>Worth 20 points in final grade.</td>
<td>Worth 20 points in final grade.</td>
<td>2 points each = 20 points total in final grade.</td>
<td>Final paper = 15 points. Due end of semester.</td>
<td>Final paper = 15 points. Due end of semester.</td>
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**Making things work:** As Resident Director it is my job to monitor your attendance, participation, and academic progress. I will attend to any academic issue that arises in
your study and will see that your grades are turned in to UHM in a timely manner. I will be available to answer questions, clarify assignments, and give feedback on your work. I’m also available for counseling and assistance in your adjustment to life in a new and different cultural environment. You will have my email address, my physical address, and my telephone number: please feel free to contact me when you need or want to do so. If you need some background on British society and politics for your other classes, please feel free to ask me for assistance. Time before and after our classes is available for us to share snacks, reflect on our experiences in England, and address any issues that may be arising in your dorms, your other classes, or your personal lives. Other times can readily be arranged as well.

Study Abroad SLOs:

1. Demonstrate awareness of your own cultural values and biases and how these impact your ability to work with others. This SLO is central to the Map Project and the first of the two weekly journals.
2. Demonstrate knowledge of diversity with a focus on the population or topic of interest in your Study Abroad program. This SLO is central to the second of the two weekly journals and to the second research paper.
3. Communicate appropriately and effectively with diverse individuals and groups. This SLO is central to our travels to exhibits and events around London as well as to our class discussions.
4. Demonstrate an increased capacity to analyze issues with appreciation for disparate viewpoints. This SLO is part of both research papers and both weekly journals.

Women’s Studies SLO’s: These SLOs are intertwined throughout all the assignments and activities.

1. Demonstrated ability to engage in critical and interdisciplinary thinking, analysis, and problem solving through effective written and oral communication.
2. Evidence of ability to integrate key concepts in Women’s Studies, including the social construction of gender; intersectionalities among gender, sexuality, race, class and other vectors of power and identity; social stratification; and how these issues manifest in a Pacific-Asia context in written and oral work.
3. Demonstrated ability to connect the classroom with "real world" feminist issues through active engagement in citizenship and civic participation.

A few notes on classroom etiquette:
- Please bring your reading to class each week so we can refer to it together.
- Unless you have a medical problem or serious conflict with another class, please attend every class, arrive on time, and stay for the whole session.
- Plagiarism (presenting someone else’s work as your own) is cheating and will earn an F in the class. Plagiarism includes failing to document and paraphrasing so
closely that any reasonable person can see the texts are the same. Students usually cheat during moments of panic; if you are in a tough spot regarding your school work, please talk with me and we will find a solution that is more useful to you than cheating.

- Please advise me of any disability that might affect your work and we will find a way to address it.
- Please turn off your phones during class and only use your laptops to find information relevant to our discussion.

Week I: Getting started

Topics:

- Where and when are we? Mapping as we go.
- Getting around – public transportation in London
- Brief overview of feminism in England
- What are some analytic tools we need for feminist thinking?
  - *Critiques of dualism* – instead of thinking in terms of “either/or,” how can we think in terms of relationships, overlaps, and mutually creative relations?
  - *Gender* – how are material relations among women and men, and symbolic relations among masculinities and femininities, organized in different cultures? How does gender relate to sex and sexuality?
  - *Intersectionality* – how can we think of gender as fluid and always interrelated with class, race, ethnicity, religion, disability, and other vectors of power?
  - *Globalization* – how does “stuff” (including ideas, objects, disease, war, bodies, goods, and money) move around the world? What relations do these movements create or prohibit? How does globalization related to current issues in Great Britain involving Brexit and the legacy of empire?

Reading:

- Jenni Murray, “20th Century Britain: The Woman’s Hour”
  [http://www.bbc.co.uk/history/british/modern/jmurray_01.shtml](http://www.bbc.co.uk/history/british/modern/jmurray_01.shtml)

**Required activity:** Planning ahead for field trips and Map Maintenance exercise.

Week II: Cities as gendered, cities as global

Topics:
• How is a city gendered – how do patterns of behavior, organizations of space, and prevailing symbols reflect different cultural understandings of masculinity and femininity?
• How is a city global – how do past empires and present world exchanges create mobile and hybrid urban spaces?

Reading:

• Kolsky, Women’s London, pp. 21-76

Required activity:

• Walk around Roehampton Campus and the immediate neighborhood and analyze it as a gendered space. Are we in the “University of Man” or do you see a feminist awareness? What, if anything, do we need to unlearn about universities to imagine a feminist university space?
• During class: weekly map maintenance activity and planning excursions.

Week III. Contemporary women artists and craftswomen

Featured artists and writers:

• Warsan Shire, award-winning British-Somali poet, “For Women Who are Difficult to Love”
  o find on-line video of Shire reading the poem; get one that shows the lyrics on screen
• Tracey Emin, British working class visual multi-media artist. Part of permanent exhibition at the Tate. https://www.tate.org.uk/art/artists/tracey-emin-2590. Admission is free but some special exhibits charge fees. Concessions are offered to students with valid IDs.
  o Read/watch the on-line biography, look at each installation, read at least one essay from “Artist as Subject,” “Film and Audio, and “Features.”
• “Muslima: Muslim Women’s Art and Voices,” The International Museum of Women http://muslima.imow.org/
Read about the website in “Looking Back, Moving Forward”
   Select two women artists featured on this site, look at the work presented, find out a bit about them to share with the class.

- Anni Albers (weaving), Jenny Holzer (exhibitions) or Tania Bruguera (performance art) at Tate Modern https://www.tate.org.uk/visit/tate-modern. Admission is free but special exhibits charge entrance fees. There are some children’s activities at the Tate Modern that are quite interesting for adults, too.

Reading:

- Kolsky, pp. 77-124

Required activity: During class: weekly map maintenance activity.

Strongly suggested activity:

- Visit the Tate and/or the Tate Modern and view one or more of the above listed exhibits or another exhibit by a woman artist. You can combine this activity with viewing Wollstonecraft’s portraits (see below)

Week IV: Mary Wollstonecraft

Topics:

- How have women’s creations and self-representations emerged?
- What media have women traditionally been able to access?
- What are the struggles and legacies for today?
- Think about Wollstonecraft’s essay as an example of the genre – how is it crafted? What is the essay trying to accomplish?

Reading:

- Mary Wollstonecraft (1759-1797), A Vindication of the Rights of Women, introduction, chapters 1 – 7
- Kolsky, pp. 125-187

Required activity: During class: weekly map maintenance activity.
Strongly suggested activities:
- Visit the Tate and/or the National Portrait Gallery to view the portraits of Wollstonecraft by John Opie.
- National Portrait Gallery (admission is free but some special events charge entrance fees): [http://www.npg.org.uk/collections/search/portrait/mw02603/Mary-Wollstonecraft](http://www.npg.org.uk/collections/search/portrait/mw02603/Mary-Wollstonecraft)

(You can see the portraits of Wollstonecraft, Shelley and Woolf all at the National Portrait Gallery.)

Week VI: Wollstonecraft (con)

Reading:

- Mary Wollstonecraft (1759-1797), *A Vindication of the Rights of Women*, chapters 8 – 13
- “The Love Letters of Mary Wollstonecraft to Gilbert Imlay: [http://www.gutenberg.org/files/34413/34413-h/34413-h.htm](http://www.gutenberg.org/files/34413/34413-h/34413-h.htm). Read the preface and select two letters to read and discuss in class.
- Bee Rowlatt, “Mary Wollstonecraft: In the footsteps of the first feminist,” *The Telegraph* (October 17, 2015) [https://www.telegraph.co.uk/travel/books/Mary-Wollstonecraft-In-the-footsteps-of-the-first-feminist/](https://www.telegraph.co.uk/travel/books/Mary-Wollstonecraft-In-the-footsteps-of-the-first-feminist/)
- Kolsky, pp. 188-205

Topics:
- How does Wollstonecraft’s early feminism continue to affect women today?
- Compare Offen’s analysis of Wollstonecraft with Rowlatt’s:
  - How are they similar?
  - How are they different?
  - Which ideas do you find the most persuasive, and why?

Required activity: During class: weekly map maintenance activity.

Strongly suggested activities: Visit some of the sites of Wollstonecraft’s life in London as described in Kolsky’s book.

Week VII: Mary Shelley

Reading:

- Kolsky, pp. 206-233

Topics:
• How does Shelley's genre of science fiction compare with Wollstonecraft's genre of essay? How do they do their respective work?

**Required activity:** During class: weekly map maintenance activity.

**Strongly suggested activity:**
• View Mary Shelley's portrait in the National Portrait Gallery (you can combine this with viewing Wollstonecraft's and Woolf's portraits).

**Week VIII: Mary Shelley (con)**

**Reading:**
• Shelley, *Frankenstein*, Chapters XII – XXIV

**Topics:**
• What analogies are suggested by this classic story? Who is the real monster? What makes us monstrous?
• Why do you think Shelley's story has had such staying power?

**Required activity:** During class: weekly map maintenance activity.

**Strongly suggested activity:**
• Visit some of the sites of Shelley's life in London as described in Kolsky's book.

**Week IX: Virginia Woolf**

**Reading:**
• Woolf, *A Room of One's Own*, chapters 1 - 3
• The British Library, Reading Room, Architecture; [http://www.britishmuseum.org/about_us/the_museums_story/architecture/reading_room.aspx](http://www.britishmuseum.org/about_us/the_museums_story/architecture/reading_room.aspx)
• Kolsky, pp. 234-264.

**Topics:**
• How do women develop our own creative voice?
• Do we need a room of our own?

**Required activity:** During class: weekly map maintenance activity.
Strongly suggested activity:

- View Virginia Woolf’s portrait in the National Portrait Gallery (you can combine this with viewing Wollstonecraft’s and Shelley’s portraits)
- Take one of the Bloomsbury tours, such as: https://www.viator.com/tours/London/London-Bloomsbury-Walking-Tour/d737-14841P8. Note the places where Woolf is mentioned in Kolsky’s book.

Week X: Virginia Woolf (con)

Reading:

- Woolf, *A Room of One’s Own*, chapters 4 – 6

Topics:

- Why does Woolf say that the Reading Room is a bastion of class and gender privilege?
- Why does Bernstein see it as a fertile place for women’s intellectual development?
- What do you think? Is one of these arguments more persuasive than the other? Why?

Required activity: During class: weekly map maintenance activity.

Strongly suggested activity: Visit the Reading Room of the British museum. Spend at least two hours in the Reading Room – take in the physical space, look at the exhibits, observe the activities of the visitors. If the Reading Room is closed, make use of the British museum’s website to learn about the famous room: https://www.britishmuseum.org/about_us/the_museums_story/architecture/reading_room.aspx

Week XI: Drawings, photographs, fashion and design

Required activity:

- Visit the Victoria and Albert Museum, the world’s leading museum of art and design. Admission is free. Take in at least one of these exhibits:
  - Julia Margaret Cameron (1815-1879); she was one of the most innovative experimental 19th century photographers.
- Dorothea Braby and Dorothy Braddell - mid-20th century graphic artists and interior designers
- Heather Child - mid 20th century calligrapher
- Sylvia Clarke – mid 20th century textile designer
- Moira Forsyth – mid 20th century stained class artist and designer.
- Phoebe Cummings and Michelle Erickson, contemporary ceramics
- Rachel Kneebone, sculptor
- Frida Kahlo, painter
- Ilse Bing photographer.
- Find one other women artist in the Victoria and Albert Museum

**Required activity:** During class: weekly map maintenance activity.

**Week XII: Summing up**

- What has been the high point of your activities?
- What has been the high point of your readings?
- It’s almost time to go home – what haven’t you done yet that you really want to do before you leave?

**Required activity:** During class: weekly map maintenance activity.