

Professor Ghirardo
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Arch. 442, Fall 2019
T 12.30-3.20pm, WAH 212
Class # 11256R

Hussies, Harems and Housewives: Women's Spaces in History

How cultures divide and occupy spaces throughout history reflects a diverse range of status differences, differences as apparent in pre-industrial as in post-industrial revolution societies. This course explores spatial differentiation from the perspective of gender. From the intimacy of the home to the larger rural or urban community, patterns of spatial differentiation reinforced unequal status based upon gender and made it more difficult for women to achieve equality. Spatial differentiation in the modern era has extended from the home to educational facilities to the workplace to the city as a whole, and it has marginalized women along with other groups. We will specifically consider the role of gender relations in the formation of the built environment, both the public and the private spheres.

Learning Objectives: We examine spatial differentiation and its practice in ancient, pre-modern, and modern cultures. The focus is upon the expression of that differentiation in the house, workplace, and public sphere, but we also explore the responses of women to the systems of oppression manifested through spatial differentiation. Because this class meets University requirements for diversity courses, it is also concerned with ways in which relations of domination are concealed or suppressed. We employ methodologies from history, anthropology, architecture and sociology to understand the nuances of domination through spatial differentiation. We study the institutional structures that underlie spatial organization, who benefits and who is deprived by specific socio-spatial arrangements, the assumptions of scholars who have studied diverse cultures and their buildings, and how they conceived of gender relations. The films that we view have a two-fold purpose: on the one hand, they help illustrate spatial practices in non-western cultures, in pre-modern times, and in our own culture; on the other, the films enable us to discern how to decode gendered spatial practices in the visual realm.

Possible scholarship:

<https://studenthealth.usc.edu/rsvp/belle-vivian-scholarship/>

Course Organization:

The class is organized in two parts: the first eight-nine weeks consist primarily of lectures, discussions, and reading assignments. The second four to six weeks consist of focused research of individual student projects and presentations of research results to the class (depending upon enrollment). Therefore students can expect the readings to be completed by the middle of October, leaving ample time to complete research and writing.

Important Dates

Paper Proposal	3 September
Bibliography	10 September
Outline research paper	24 September
Draft of research Paper	15 October
2 nd draft of paper	29 October
*Final Paper (draft)	26 November
**Final Movie Paper	26 November

*** Final Papers Due ONLINE at time of final exam Dec. 17, Tuesday, 11am – 1pm**

Course Readings: Texts:

J. Rendell, B. Penner, I. Borden, eds. **Gender Space Architecture. An Interdisciplinary Introduction** (London & New York 2000) (marked in the syllabus as GSA)

Mary Ann Rampolla, **A Pocket Guide to Writing in History**

Additional readings (see attached list) are in a course reader available from University Readers. < www.cognella.com >

During the course of the semester, we will see two to four films from the following list: *Agorà*, *Dangerous Beauty*, *Malena*, *The Whale Rider*, *Gett: The Trial of Viviane Amsalem*. *The Whale Rider* addresses issues of women's access to knowledge in a traditional culture; *Agorà* recounts the story of Hypatia during the last years of the Roman empire; *Gett* recounts the efforts of a Jewish woman in Israel to divorce her husband. *Dangerous Beauty* and *Malena*, on the other hand, treat of women and space in Renaissance and modern Italy. Students may write their papers on two of the films shown, or, alternatively, one of those not shown.

Option: Students may choose to substitute a paper for the films. The papers should constitute an evaluation of one of the books listed below. They all consist of texts written by women, from the earliest account of a religious pilgrim from the end of the fourth century of the Common Era (Egeria) to the first woman to support herself entirely by her writing (Christine de Pizan) to the letters of an early modern Italian saint (St. Catherine of Siena), among others. The list of possible books is attached separately.

Class policies:

Attendance via sign in at outset of class; School of Architecture policy requires that more than one unexcused absence lowers grade by one full grade. See attached School of Architecture policy.

Schedule of readings: Even if we fall behind in our discussion, keep to the reading schedule!

Class Policy on Presence in class, cell phones and computers:

All architecture students sign a Studio Culture Agreement at the beginning of each academic year. This agreement includes a promise not to make or receive texts during class time. I would like to respect this agreement in this class.

However, I realize that this is difficult for some people, who either text during class or leave the room during class to text or call. Therefore, students will have two choices:

(1) Students may text, use computers, tablets, phones or whatever during class. Instead of the take home final with papers submitted online (the précis), there will be an in class, multiple choice, short answer and true false exam based on all of the readings (including footnotes) and all of the lectures.

(2) Students will not use computers, tablets or phones in class, unless requested to do so. The final assignment will be the précis, submitted online at the time of the final exam.

We will take a vote at the first class; in the event that the class chooses the second option, I expect you to police one another, because a breach on the part of any student will void the agreement for all.

Class Schedule

**** readings marked with an asterisk are in the course reader***

August 26: Introduction to the Course

a. Space as Power

b. Theorizing Space: Women and Space in Prehistory

Required reading:

***Bourdieu, "The Berber House,"** in M. Douglas, ed. *Rules and Meanings: The Anthropology of Everyday Knowledge* (Harmonsworth: Penguin 1973), 98-110

Sept. 3 Theory: Origins of Western Attitudes about women

Movies: The Whale Rider; Agorà

Required reading:

GSA, 1-5 (Weisman, "A Manifesto") 6-11 ("Introduction") 25-28 (Woolf, "A Room of One's Own") Kampen & Grossman, *Feminism and Methodology*

Recommended reading:

***Leslie Kanies Weisman, *Discrimination by Design* (Urbana & Chicago: Univ of Illinois Press 1992), 9-33**

Sept. 10 Women's Spaces: The Body

Required reading:

GSA, 101-111 (Rendell, "Gender & Space")

submit paper topics online before 3 September class

Sept. 17 Women in Non-Western Traditions

Recommended reading:

*Assia Djebar, *Women of Algiers in their Apartment* (Caraf Books). 5-52, 133-51

submit bibliography online before 10 September class

Sept. 24 Women and Space in Antiquity: Women's Spaces in Greece and Rome

Hand in draft outline of research paper by class time (online)

Required reading:

Xenophon's *Socratic Discourse*, "Oeconomikos," 28 – 47

*Susan Walker, "Women and Housing in Classical Greece: The Archaeological Evidence," in A. Cameron & A. Kuhrt, eds. *Images of Women in Antiquity* (Detroit: Wayne State Univ Press 1983), 81 – 91
Lycias, "On the Murder of Eratosthenes" "Public Life," in *Women's Life in Greece and Rome*

Recommended reading:

Giovanni Boccaccio, *On Famous Women*, trans. Guido A. Guarino, 2nd. rev ed. (New York: Italica Press 2011) Ch. VII (Venus); Ch. XXIX, Wives of the Minyans; Ch. XXX Penthesilea; Ch. XXXVIII Penelope; Ch. XLVI Lucretia; Ch. LIII Veturia; Ch. XCIX Pope Joan; Ch. CIV Joanna; Conclusion

Oct 1 TBA (film)

Oct. 8 Women in the Home in Early Modern Europe

Required reading:

*Leon Battista Alberti, *The Family in Renaissance Florence. Book Three* (Prospect Heights, IL: Waveland Press 1969), 21-24, 77-99

*Daniel Hobbins, ed. *The Trial of Joan of Arc* (Cambridge, MA, Harvard University 2005), pp. 33-4, 40, 41, 52-63, 66-70, 157-62

Recommended readings

*Francesco Barbaro, "On wifely duties," Book 2, trans. Benjamin G. Kohl, in *The Earthly Republic: Italian Humanists on Government and Society*, ed. Benjamin G. Kohl and Ronald G. Witt (Philadelphia: University of Pennsylvania Press 1978), 189-230.

*Christine de Pizan, *The City of Women*, Book 1, chs. I, IX, XI, XIV, Book 2, chs. XXV- XXVIII, XLVII, XLI.

Oct 15 Women and Space in Medieval & Renaissance Palaces and Convents

Submit 1st draft of research papers online

Required Readings:

*Jeanne de Jussie, *The Short Chronicle* (1611) (Chicago: University of Chicago press 2006) 78-80, 92-3, 111-2, 115-9, 122-6, 129-135, 139-40, 159-77

*Archangela Tarabotti, *Paternal Tyranny* (1650 ca) (University of Chicago Press 2004) 37-46, 60-72, 79-83, 97-101

Recommended Readings:

•Justine Siegemund, *The Court Midwife* (1690) (Chicago: University of Chicago Press 2005) 45-61, 167-81, 190-94

Diane Ghirardo, "Virtually Visible," *Thresholds* 19 (1999), 41-47

Oct 23 Moving into the Modern: Body and Space

Required Readings:

- *Griselda Pollock, "Modernity and the Spaces of Femininity," in Broude and Garrard, eds. *Expanding the Discourse: Feminism and Art History*, 245-267
- Alice Friedman, "Architecture, Authority & the Female Gaze," *GSA*, 332-341
- bell hooks, "Choosing the Margin as a Space of Radical Openness," *GSA*, 203-209

Recommended Readings:

- Susana Torre, "Claiming the Public Space: The Mothers of Plaza de Mayo," in *GSA*, 140-145
- Mary McLeod, "Everyday and 'other' spaces," *GSA*, 182-202

Oct. 29 Spaces of Work, Spaces of the automobile

submit 2nd draft of research paper

Nov. 5 Women and Space in the Contemporary World: Who is the Architect? // Presentations

submit draft of movie paper

- Sara Boutelle, "Julia Morgan," *GSA*, 240-43
- Karen Franck, "A Feminist Approach to Architecture," *GSA*, 295-305
- Frances Bradshaw, "Working with Women," *GSA*, 282-94
- Lynne Walker, "Women and Architecture," *GSA*, 244-257

Nov. 12 Presentations

Nov. 19 Presentations

The exact Presentation schedule will depend upon enrollment.

Dec. 3

Presentations

Last date to submit final movie paper; last day to submit draft of research paper

Tuesday, December 17, 11am-1pm Final Exam: submit final research paper **online**

Further guidelines are included on a separate sheet.

Papers Not Submitted in Proper Form, either document name or footnote format or font, will not be accepted.

Computation of Grades:

- **Class Participation: 15%**

Attendance and participation in discussion.

Each session, one or two students (depending upon enrollment) will prepare an oral summary of the readings for that class.

- **Seminar Presentation (15%) and Paper (45%)**
- **Movie Reviews: 25%**

During the last weeks of the semester, students will present results of an individual research project to the class. Students will write a **research paper** approximately **ten to fifteen pages long, plus additional pages for footnotes & images**. The presentation should include images (best made available in a power point presentation). In all cases, you must cite the complete source for your image, just as you footnote books & articles in your report.

On the date you present your report, you must also turn in your final paper. I will also review drafts of papers prior to presentations, but they must be submitted at least one week prior to your presentation. I will continue to mark and comment upon papers until the day of the final exam.

The class views two to four films this term. You will receive a series of points to consider for each film to help initiate our discussions. **You should write a 5 page paper focusing on at least two of the films** and consider the ways in which the films treat the issues of gender and space.

Papers, Exams, etc.

Final Exams: Students are to submit their final, corrected movie papers online during the exam period; this constitutes the final project for this class, and it includes both the research paper and the movie paper. *(this depends upon the vote taken in the first class)*

I allow students to rewrite their papers and the movie reviews as often as they choose, until the last class; papers submitted at the last class will be returned for a final revision to be submitted at the time of the final exam. All final papers should be submitted online on the date and time of the final exam – Tuesday, December 17, 11am-1pm. The earlier you submit the papers, the more frequently you will be able to revise them.

Deadlines for the course (all work may be resubmitted to improve grade within seven days after I have returned it to you; the final paper and movie papers may be revised once after the last day of class, before the time of the final exam).

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to my TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30AM-5PM, Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at:

<http://www.usc.edu/student-affairs/SJACS/>

For information on what constitutes plagiarism, please see the required text for this course, Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 5th edition or later, pp. 88-96. The Office of Student Judicial Affairs also has free pamphlets available. Nonetheless, although the University does not seem to take academic integrity seriously, I strongly advise against plagiarizing in your papers. Any plagiarism will result in a grade of F for the course.

School of Architecture

University of Southern California Approved Attendance Guidelines

Attending classes is a basic responsibility of every USC student who is enrolled in courses at the School of Architecture. Although any student should be evaluated primarily on their demonstrated knowledge through project development, papers, quizzes, and exams, the School believes important skills such as verbal presentation, design discussion and articulation of critical issues within each course are equal additional measures of demonstrated knowledge, particularly for our professional degree programs. In studio courses, the central learning experience is through direct contact between the student and the faculty which advances a student's understanding of architecture through shared exploration. As most all of our enrolled students are completing accredited professional degree programs, regular and punctual class attendance is considered an essential part of satisfying both the NAAB and LAAB accreditation requirements. It is also expected that our faculty will use the majority of valuable contact time with students to cover material that cannot be covered through readings, out-of-class projects and other supplemental learning methods.

As our curriculum is composed of a variety of learning environments, it is important that each instructor has authority over the precise terms of their own attendance policy as outlined in each course syllabus. The following points are to be considered the School of Architecture's collective policy to be referenced in all syllabi, or unless otherwise outlined with individual faculty variation within a particular course syllabus:

The School of Architecture's general attendance policy is to allow a student to miss the equivalent of one week of class sessions (three classes if the course meets three times/week, etc) without directly affecting the student's grade and ability to complete the course. If additional absences are required for a personal illness/family emergency, pre-approved academic reason/religious observance, the situation should be discussed

and evaluated with the faculty member and appropriate Chair on a case-by-case basis. For each absence over that allowed number, the student's letter grade can be lowered up to one full letter grade (some instructors might vary the consequences such as only being worth 1/3 letter grade etc). This policy or any variation of it should be stated clearly in the syllabus of the course.

Each instructor should review his/her attendance and grading policies with the students in the first week of class. If the instructor believes a stricter policy should be followed, and he or she has explicitly called it out as a policy in the syllabus, the School will fully back up the stated penalties for this stricter policy if any grade disputes might occur. Any attendance procedure should not take up more than a few minutes of class time. The policy for late work or for making up missed work due to absence or not due to absence should be explicitly outlined in the syllabus. All students should understand that any false representation of their attendance is grounds to be considered for a violation of ethics before the University in the syllabus.

Any student not in class within the first 10 minutes is considered tardy, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/ water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do everything possible to minimize the disruption caused by a late arrival. It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.

Being absent on the day a project, quiz, paper or exam is due can lead to an "F" for that project, quiz, paper or exam or portfolio (unless the faculty concedes the reason is due to an excusable absence for personal illness/family emergency/religious observance). A mid term or final review is to be treated the same as a final exam as outlined and expected by the University. Students must understand that days allocated for their studio final in the syllabus are considered an examination period. If they are absent or tardy on any review day and miss their opportunity to present, this is considered equal to missing a final exam.

No instructor can require a student to withdraw from a course even if that student will eventually fail due to numerous absences or poor performance. All faculty members should notify any student who has missed more than the equivalent of one week of class **IN WRITING, COPYING THE STUDENT SERVICE OFFICE**, that their lack of attendance will now begin to have a significant effect on their grade (even if these absences occur at the end of the semester or if the faculty believes the student has withdrawn due to whatever reason). If the student is near the point of failure due to absences, the faculty member should then again notify the student in writing. The majority of grade disputes tend to center around absences (often at the end of the semester), and, thus, it is imperative that a clear attendance policy is referenced in each provided syllabus and that timely notification is provided by the instructor to any student whose absences begin to exceed that policy.