

Professor Ghirardo

Arch. 442, Fall 2011

T 12.30-3.20pm, WAH 212 Class # 11256D

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

How cultures divide and occupy spaces throughout history reflect 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.

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.

Course Organization:

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

I allow students to rewrite their papers and the movie reviews as often as they choose, until the date and time of the final exam, when the final papers should be submitted. 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 until the day of the final exam): submit online and backup hard copy in class.

Paper Proposal	Sept 6
Bibliography	Sept 13
Draft of Outline	October 4
Draft of Paper	October 25
Movie Paper 1st draft	November 1
Final Paper	Final Exam time, submission online

Due online at time of final exam

For class meeting 12.30 Tuesday: Final Exam is 12/14, 2-4pm

ALL WRITTEN WORK MUST BE SUBMITTED IN .DOC FORMAT NOT .DOCX

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 will prepare an oral summary of the readings for that class.

Seminar Report (25%) and Paper (45%)

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 pages long, **in addition to** 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 report. I will continue to mark and comment upon papers until the day of the final exam.

Movie Reviews: 15%

The class views three 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.

Paper Guidelines:

•submit all papers online and hard copy in my mailbox

My computer does not open .docx papers – all submissions must be in Word .doc format.

• **file (document) names for online submissions should be in this format:**

442 11 (your surname) topic + date
442 11 (your surname) bibliography + date
442 11 (your surname) outline + date
442 11 (your surname) draft + date
442 11 (your surname) final paper + date

Therefore, the **DOCUMENT NAME SHOULD READ AS FOLLOWS:**

442 11 Jones Movie 1, 13 Sept 2011

- subsequent versions should be identified by a different date
- 3000 – 3500 words, double spaced, 12 point type for research papers
- 1500 words for movie papers

Rewrites: first drafts are due by **26 October**; I will read and comment on these drafts, without grading them. Subsequent drafts will be graded. Students may submit revisions until the final exam, when the final paper is due.

After the last class, I will only accept papers that have already undergone one revision, after the first draft.

Course Organization:

The first two weeks are dedicated to theoretical readings, and the last four weeks (eight sessions) will be devoted largely to presentations of seminar reports. This means that the readings are front-loaded so that fewer reading assignments will be due during the period you are preparing and presenting reports.

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)
- B. Martin & P. Sparks, eds. **Women's Places: Architecture and Design 1860-1960** (London & NY 2003)
- Mary Ann Rampolla, **A Pocket Guide to Writing in History**
- Articles** (see attached list) are in a course reader available from University Readers. <www.universityreaders.com>

During the course of the semester, I will show four films, "Hepatia," "Dangerous Beauty," "Malena," and "The Whale Rider," two of which offer unusual illustrations of women's spaces in Renaissance and contemporary Italy, respectively. "The Whale Rider" addresses issues of women's access to knowledge in a less modern culture. Depending upon time and interest, an additional film might be shown. These films provide interesting discussion topics.

Attendance via sign in at outset of class; 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!

- Aug 23 Introduction to the Course**
a. Origins of attitudes toward women in the West
b. Professor Ghirardo's adventures in research on gender
- Aug 30 Theory: Problems and Methodologies**
*Leslie Kanes Weisman, *Discrimination by Design* (Urbana & Chicago: Univ of Illinois Press 1992), 9-33
GSA, 1-5 (Weisman, "A Manifesto") 6-11 ("Introduction")
25-28 (Woolf, "A Room of One's Own")
GSA, 101-111 (Rendell, "Gender & Space")
Kampen & Grossman, *Feminism and Methodology*
- Sept 6** *The Whale Rider*, Hepatia
[submit paper topics to me online](#)
- Sept. 13 Theorizing Space**
Lecture: Women and Space in Prehistory
*Bourdieu, "The Berber House," in M. Douglas, ed. *Rules and Meanings: The Anthropology of Everyday Knowledge* (Harmonsworth: Penguin 1973), 98-110
*Henrietta Moore, "Interpreting Space" & "Invisible Women," in *Space Text and Gender* (1996), 107-120, 166-188
*Pat Caplan, "Engendering Knowledge," in S. Ardener, ed. *Persons and Powers of Women in Diverse Cultures* (New York & Oxford: Berg 1992), 65-88
Shirley Ardener, "The Partition of Space," GSA 112-117
*Susan Kent, "Activity Areas in Architecture," in Susan Kent, ed. *Domestic Architecture and the Use of Space* (Cambridge: Cambridge University Press 1990), 1 – 8
[submit bibliography online](#)
- Sept 20 Women and Space in Antiquity**
Lecture: Women's Spaces in Greece and Rome
*Shelby Brown, "Ways of Seeing Women in Antiquity," in A. Koloski-Ostrow, & C. Lyons, eds., *Naked Truths. Women, sexuality and gender in classical art and archaeology* (London & New York: Routledge 1997), 12-42
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 University Press 1983), 81 – 91
Lycias, "On the Murder of Eratosthenes"
"Public Life," in *Women's Life in Greece and Rome*
*Richard P. Saller, "Symbols of Gender and Status Hierarchies in the Roman Household," in S. Joshel & S. Murnaghan, eds. *Women and Slaves in Greco-Roman Culture* (London & New York: Routledge 1998), 85-91
*Andrew Wallace-Hadrill, *Houses and Society in Pompeii and*

Herculaneum (Princeton NJ: Princeton University Press
1994), 3-16

Sept 27

Women who ruled: Lecture

- *Leon Battista Alberti, *The Family in Renaissance Florence. Book Three* (Prospect Heights, IL: Waveland Press 1969), 21-24, 77-99
- *Guido Ruggiero, "Marriage, love, sex and Renaissance civic morality," in J. Turner, ed. *Sexuality and Gender in Early Modern Europe* (Cambridge: Cambridge University Press 1993), 10-30

Oct 4

Women and Space in Late Medieval Europe

Lecture: Medieval and Renaissance Palaces and Convents

- *Annibal Guasco, *Discourse to Lady Lavinia his daughter...* (Chicago & London: University of Chicago Press 2003), 49-58, 62-3, 85-103
- *Karen Scott, "Urban Spaces, Women's Networks, and the Lay Apostolate in the Siena of Catherine Benincasa," in E. A. Matter & J. Coakley, eds. *Creative Women in Medieval and Early Modern Italy. A Religious and Artistic Renaissance* (Philadelphia PA: University of Pennsylvania Press 1994), 105-119
- Diane Ghirardo, "Virtually Visible," *Thresholds* 19 (1999), 41-47
- *Yael Even, "The Loggia dei Lanzi: A Showcase of Female Subjugation," in N. Broude and M. Garrard, eds. *Expanding the Discourse: Feminism and Art History* (New York: Harper Collins 1992), 127-37
- Rebecca Williamson, "Giustiniana's Garden: An eighteenth century woman's construction," 48-56

[submit draft outline of paper to me online](#)

Oct 11

Moving into the Modern

Submit outlines of papers online, hard copy in class

- *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
- Louise Campbell, "Questions of Identity," in *Women's Places*, 1-22
- 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
- bell hooks, "Choosing the Margin as a Space of Radical Openness," *GSA*, 203-209

Oct 18

Film: *Dangerous Beauty*

Oct 25 Women in Non-Western Contexts
Submit 1st draft of papers online

- Labelle Prussin, "The Creative Process," in *GSA*, 306-313
Chandra Mohanty, "Under Western Eyes," in *GSA*, 67-73
*Jane Khatib-Chahidi, "Sexual Prohibitions, Shared Space and Fictive Marriages in Shi'ite Iran," in S. Ardener, ed. *Women and Space. Ground Rules and Social Maps* (London: Croom Helm 1981), 112 – 135
*Fadwa El Guindi, *Veil. Modesty, Privacy and Resistance* (Oxford: Berg 1999), 77-115
*Barbara Cooper. "Gender, Movement and History: Social and Spatial Transformations in Twentieth Century Maradi, Niger," *Environment and Planning D: Society and Space* 15 (2), 1997, 194-221

The exact Presentation schedule will depend upon enrollment.

Nov 1 6 Presentations
Draft of movie paper to me online

Nov 8 6 Presentations

Nov 15 Malena

Nov 22 remaining Presentations

Nov 29 Women and Architecture: the Domestic Realm
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
Penny Sparks, "Elsie de Wolfe and her Female Clients," *Women's Places*, 47-68
Alice Friedman, "Your Place or Mine?" in *Women's Places*, 69-86
Lynne Walker, "Architecture and Reputation. Eileen Gray, gender and Modernism," *Women's Places*, 87-112
Elizabeth Darling, "Elizabeth Denby or Maxwell Fry? A Matter of attribution," *Women's Places*, 149-170

Final Exams:

Students are to provide electronic turn in of their final, corrected papers during the exam period; these constitute the final projects for this class, and it includes both the research paper and the movie paper. In addition, please submit a CD with the power point presentation and all written work. ALL WRITTEN WORK MUST BE SUBMITTED IN .DOC FORMAT NOT .DOCX

Dec 14: Class meeting at 12:30 Exam 2-4pm (11256D)

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, pp. 88-96. The Office of Student Judicial Affairs also has free pamphlets available. Nonetheless, the University does not seem to take academic integrity seriously, although I strongly advise against plagiarizing in your papers.

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.