



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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*Principal Faculty Member(s) Proposing Course*

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Name	User ID	College	Department
LAURA SPIELVOGEL	Its5125	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal:  Add  Change  Drop

**Current Bulletin Listing**

Abbreviation: **WMNST**

Number: **106U**

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

**Course Designation**

**(WMNST 106Q) Representing Women and Gender in Literature, Art and Popular Cultures**

**Course Information**

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Wmn Gender and Arts

Discipline: General Education

Course Listing: Inter-Domain

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

Writing/Speaking (GWS)

Quantification (GQ)

**Knowledge Domains**

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

**Additional Designations**

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

Honors Course

Common course number - x94, x95, x96, x97, x99

Writing Across the Curriculum

## First-Year Engagement Program

First-Year Seminar

### Miscellaneous

Common Course

### GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

## Bulletin Listing

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**Minimum Credits:** 3

**Maximum Credits:** 3

**Repeatable:** NO

**Department with Curricular Responsibility:** Women's, Gender, and Sexuality Studies (UPLA\_WGSS)

**Effective Semester:** After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.

**Travel Component:** NO

## Course Outline

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### A brief outline or overview of the course content:

WMNST 106Q is an introductory survey honors course that fulfills General Education Integrative Studies requirements in both the humanities and the arts. The course is also a prerequisite for upper level courses in Women's, Gender, and Sexuality Studies. WMNST 106Q examines the experiences, achievements and status of women in the humanities and the arts. This course provides a broad interdisciplinary overview of scholarly research and theory related to an intersectional approach to understanding gender in the humanities and the arts. The course will include an equal focus on literature and the arts from the United States and a global, international context, with concerted attention to include a variety of examples of work made by a wide diversity of ethically creative women differing by race, class, ethnicity, national origin, and sexual orientation.

### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

The course draws equally on examples drawn from both a U.S. and international context and I have tried to highlight several of these examples below.

The course is comprised of 15 lessons divided into 6 units.

Weeks 1 and 2: Unit 1, Introduction to Women's, Gender and Sexuality Studies: This unit will introduce essential terms and concepts of Women's Studies as a field, and a basic definition of feminism. This unit features a first look at how women, gender, and sexuality are represented in the media and the advertising industry.

Weeks 3 and 4: Unit 2, Representing Difference I: This unit looks at the ways sex, gender, and sexuality are written on the body -- and the way writing and narrative (whether verbal or visual) explore discursive expressions of women's bodies and experiences. These lessons focus on a literary text from a major feminist author who explores the persistence of history and myth in women's narratives.

Weeks 5, 6 and 7: Unit 3, Representing Difference II: This unit introduces basic concepts of visual theory that organize the field of feminist art and media studies, in order to explore the tradition of "the Nude" in art and how the figure of the nude can both affirm and challenge contemporary notions of the ideal body. Examples are drawn from Jenny Saville, a U.K. visual artist who creates large-scale nude portraits and Zanele Muholi whose work documents the bodies and lives of black lesbians in South Africa in order to insert their history into the country's own narrative of liberation from white colonization and oppression. Other examples are drawn from women who "stitch resistance" to use fiber arts as a covert means to resist globalization and colonization in Latin America.

Weeks 8 and 9: Unit 4, The Body As A Political Site: This unit introduces the wide field of activist art that exposes the many barriers to the well-being and empowerment of women and other social minorities. These lessons focus on a selection of contemporary feminist artists, including Judy Chicago, Coco Fusco, the Pussy Riot Girls. The House on Mango Street is a representative piece of literature written by Sandra Cisneros, who as a Mexican-American, records the struggle of finding one's identity as a second-generation member of an immigrant family. Similarly, the work of Coco Fusco, who as a Cuban-American explores the colonial gaze through her performance art, entitled "Couple in a Cage".

Weeks 10 and 11: Unit 5, Women's Bodies, and Other Inconvenient Truths: These lessons highlight ongoing devaluation of women's bodies, not only through objectification in media and the arts (see previous units) and through legal control of sexual health and reproduction, but also through the medicalization and pathologizing of women's bodies both in the United States and abroad. Given the vulnerability of girls world-wide, thinking about menstruation demands that we think about the issue globally. Even as globalization certainly can contribute to advances in women's health around the world, globalization at the same time contributes to social and economic shifts which exacerbate already deep-rooted notions of gender inequality. It is no accident, that

the vast majority of people living in poverty—fully 70%—are women and girls. This is not simply "cultural." It is also economic. In this unit, students explore writers and artists who challenge the objectification of women in the arts through examples drawn from d'bi.young anitafrika, a Jamaican-Canadian poet, playwright, performer and educator, who wowed a large international audience with spoken Jamaican dubpoetry by performing her most recent theatrical piece, "We Woman Are Warriors," at the annual INK Talks held in Mumbai, India in 2012.

Weeks 12, 13, 14, and 15: Unit 6, Women Who Rock, Then and Now, and Beyond: This unit features the rich history of women in popular music, from jazz and folk, to rock, country, alternative, and hip-hop. These lessons focus on contemporary women who have made themselves heard in a still, male-dominated industry.

#### **Course Description:**

This course is an interdisciplinary consideration of primary works and scholarship pertaining to women in the humanities and the arts. This course meets the Bachelor of Arts degree requirements in Arts and Humanities and fulfills General Education Integrative Studies requirements in both Arts and Humanities, as well as U.S. and International Cultures requirements. It is a prerequisite for upper level courses in the department of Women's, Gender, and Sexuality Studies. This course is an introduction to the interdisciplinary field of Women's, Gender, and Sexuality Studies, with an emphasis on the experiences, achievements, and status of women in the arts and humanities in the U.S. and global context. While providing a broad overview of scholarly research and theory pertaining to women and gender, students will also see many examples of contemporary women's creative practice through the visual arts, media, and popular culture. Students will learn about the challenges women artists have faced in making their way in a male-dominated arts and media industry; they will learn how these artists sought and continue to seek new languages and forms, whether in paint, words, film, music, crafts, to reassess and re-imagine notions of sex and sexuality, gender, race and ethnicity that underlie many forms of social injustice.

Class meetings will be a mixture of lectures, group discussions, individual and group exercises, films, and guest speakers. Assigned readings and class meetings are designed to help students reassess predominant modes of thought and to give students tools to appreciate the creative work of highly diverse women. Given that this is an honors section, assignments will be geared towards taking advantage of small class sizes and fully engaged learners to generate dynamic classroom discussions and creative innovation.

#### **The name(s) of the faculty member(s) responsible for the development of the course:**

1 Name: LAURA SPIELVOGEL (lts5125)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

1 Name: JENNIFER WAGNER LAWLOR (jaw55)

Title: ASSOC PROF WMNST & ENGLSH

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Campus:

City:

Fax:

## **Course Justification**

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#### **Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

##### **Objectives**

At the end of this course, students will be able to:

- 1) Name and define foundational concepts in the field of Women's and Gender Studies.
- 2) Define terms in visual and literary analysis that are essential to basic feminist analysis of works of art.
- 3) Define the term feminism and state its major principles, as well as articulate your own current position with regard to feminist ideas and practices.
- 4) Describe how social categories (i.e. sex, gender, race, class, ethnicity, age, ability, etc.) intersect and interact to create relative privilege and power differences expressed through social institutions, systems, and cultural practices, including art work.
- 5) Explain how sexism, racism, and other prejudices and implicit biases enter into both the production and the consumption of the arts generally, and of women's art in particular.  
Identify major obstacles to visibility and success women artists have faced, both historically and in contemporary societies.
- 6) Compare and contrast examples of art work in terms of their feminist content by employing basic gender studies and visual studies terms or concepts.
- 7) Demonstrate how a particular artist might transform traditional forms of art to find a feminist language for describing women's experience.
- 8) Critique contemporary media and works of art in terms of their unspoken biases against the socially nonprivileged or unempowered.
- 9) Summarize several ways in which contemporary artists reassess and reimagine—even disrupt— notions of sex, sexuality, and gender in order to provoke critique, reassessment, and even activism toward greater equality and gender justice.

#### **Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.**

The evaluation methods and percentage breakdown is as follows: Written Assignments (30%); Quizzes (10%); Discussions (30%); Midterm Exam (10%); Final Project (20%).

**Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

This course is a critical part of the Women's, Gender, and Sexuality Studies Curriculum because intersectionality (the relationship between gender, race, sexuality, class, disability and other dimensions of social power) represents a critical and growing area of research among our faculty. Ideally the course will be a gateway to both residential and online offerings in Women's, Gender, and Sexuality Studies, as well as related courses in departments such as English, Philosophy, Fine Arts, Art History, and Art Education. The course is a prerequisite for other core courses in Women's, Gender, and Sexuality Studies, such as WMNST 301 and 401. It is also a prerequisite for other 400-level courses which are cross-listed between WGSS and other departments. Finally, the course offered regularly will attract many students in the WGSS major and minor as well as other students interested in fulfilling general education and the new Integrative Studies requirements.

**Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

As well as its position as part of the Bachelor of Arts degree and as an Integrative Studies course in Humanities and Arts, this honors section of our introductory course will bolster offerings connected to the general education requirement for courses on "U.S. cultures" and "International Cultures" offered across the university. WMNST 106 is a prescribed course for the major and minor in WGSS. It has served as a general education/humanities and general education/US/IL course since 2001.

**A description of any special facilities:**

Moveable chairs is a requirement, as is access to technology.

**Frequency of Offering and Enrollment:**

We offer a section of this course each Fall and Spring with enrollment capped at 25 students in each section. Please see page 3 for course offering history across the commonwealth.

**Justification for Changing The Proposal:**

**Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.**

After years of teaching multiple sections of WMNST 106 both in residence and online across Penn State University commonwealth campuses, it has become clear that for both WMSNT 106 and the related honors section WMNST 106U, the content draws equally upon interdisciplinary materials from both the humanities and the arts. Thus, it fulfills criteria for an Integrated Domain distinction in the Humanities general education requirement and the Arts general education requirement. This course has been approved as a GH general education course, therefore this proposal will address how the course equally fulfills requirements for the GA domain. At the same time, we seek recertification for this general education course. This course meets the criteria for designation in the B.A. fields of Humanities and Arts and in U.S. cultures and International Cultures.

## **Alignment with General Education Objectives**

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- EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.
- KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.
- CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.
- INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.
- CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.
- GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

A. Effective Communication: Students in WMNST 106U will have multiple writing requirements over the semester, such as book reviews, research papers, journals, and take home exams. As in all WGSS courses, students in WMNST 106 are expected to participate in class discussions. Students also will have opportunities to work in groups and present group presentations. Other forms of self-expression will include daily anonymous feedback to the professor, sharing information from students' personal lives, such as selections of music, art, literature, etc., and an opportunity to present creative writing and artwork if desired.

C. Critical and Analytical Thinking: This course will guide and challenge students to develop their critical thinking and communication skills in the context of class discussion and written assignments. It is designed to ask students to identify, engage, and synthesize theoretical perspectives and apply them to a range of contexts, including examples from art and literature, as well as their own lives. While the content of the course revolves around the topic of diverse experiences, achievements and status of women's creative expressions in the arts and humanities, equally important are the critical thinking and analysis skills that will be taught and evaluated in the process.

F. Global Learning: The focus of the course is on gender in the humanities and arts and the extent and appreciation of diversity among women's creative expression worldwide. Issues relating to the intersection of gender with race, class, ethnicity, religion, disability, and sexual orientation will be discussed throughout the course. Students are encouraged to think about how issues of gender and creativity are framed by these particular contexts as well as how certain theoretical tools can be used to enable more global thinking about women in the arts. The course asks how women's creative expression has been shaped by national identity, as well as economic, historical, geographic and political determinants. The course addresses the artistic and literary contributions and cultural achievements made throughout history by women in all places and statuses.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

The evaluation methods and percentage breakdown is as follows: Written Assignments (30%); Quizzes (10%); Discussions (30%); Midterm Exam (10%); Final Project (20%).

A. Effective Communication: Written assignments will count for 30% of the students' grade and will require that students write book reviews, research papers, journals, and take home exams that connect the feminist theories taught in the course to selections of music, art, and literature. Additionally, students will have the opportunity on exams to present creative writing and artwork if desired. Particular attention will be devoted to ensure that Honors students are stimulated by, in the words of Schreyer Honors College, "a dynamic class environment, dominated by debate and discussion." Class sizes will not be larger than 25 students to enable effective communication.

C. Critical and Analytical Thinking: Discussions (30%), written assignments (30%) and exams (30%) will require students to apply their critical thinking and communication skills by asking students to identify, engage and synthesize theoretical perspectives and apply them to a range of contexts, including examples from art and literature. One paper assignment, which represents both a dramatic monologue and an analysis of a poem (as it is partly creative, partly analytical), asks students to choose a poem from a provided list and discuss/analyze that poem as if the student were author Margaret Atwood's character Penelope reading and commenting on it. The student will be comparing the poem to not just its original source (The Odyssey itself), but comparing it to Atwood's own, contemporary, characterization of Penelope. So the student needs to imagine—to "embody"—the character of Penelope as Atwood presents her. Then the student will write a first-person response to the chosen poem, in which "Penelope" (from Atwood) analyzes what she likes and dislikes about her characterization in the poem. This assignment requires that students use critical thinking to not only understand the content of the poem but also the historical and cultural context of Atwood's Penelope to critique the poem. This type of assignment meets the criteria of Schreyer Honors College, to provide "enriching, challenging class assignments."

E. Global Learning: The course addresses gender in the arts from a global perspective and all assignments will require students to demonstrate an understanding of the artistic and literary contributions of women globally. Students will be expected to demonstrate their understanding of global context in papers, discussions and exams. The midterm exam requires that students look at a selection of images by two contemporary artists, Zanele Muholi from South Africa and Jenny Saville from England and compose a mini-lecture similar to what the Palmer Museum curator did, comparing and contrasting the works of these artists by focusing on one image from each artist. Students are being asked to analyze using feminist terminology, and a feminist approach, that is, an approach that seeks to reveal relations of social power and global mores or beliefs that impact how an individual sees himself or herself.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

**Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation**

**What components of the course will help students achieve the domain criteria selected above?**

In WMNST 106U, students are exposed to a wide diversity of artistic movements which include and impact women from across the globe as well as from different ethnic and cultural contexts within the U.S. This range of artistry allows the students to think both about how issues of gender and creativity are framed by particular contexts as well as how certain theoretical tools can be used to enable more global thinking about the human condition. Class discussion and writing assignments about sources assigned in class encourage the students to think actively about the relationships among artists, art, and the human values reflected in and influenced by that art (GA Criteria 2 and 5). Through exposure to and discussion of a wide variety of visual, aural, and written art, WMNST 106 students recognize and challenge their own criteria for evaluating creative works. Through their reading of critical essays in the fields of art and literary history and criticism, students are also introduced to vocabulary that helps them compare their senses of aesthetic values to the criteria of other critics (including their peers). In WMNST 106, we also place emphasis upon artists, particularly feminist artists, who choose activism as a primary aesthetic goal, thus challenging received notions about the purpose of art (GA Criteria 1 and 4).

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## **GH Criteria**

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**Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas**

**Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses**

**Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities**

**Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range**

**Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities**

**What components of the course will help students achieve the domain criteria selected above?**

By examining women's intellectual and artistic production in diverse historical (from antiquity to the present), geographical (from Africa to Latin America), and cultural contexts (from aristocratic societies of the Renaissance to pioneer cultures of the American west) (GH Criterion 5), this course introduces students to the critical fields of art history, literature, cultural studies, and philosophy, to name a few (GH Criteria 1 and 4). In addition to the literary readings and the works of literary criticism, the students are introduced to the theoretical concepts that will allow them to think through these varied and complex creative worlds. They will acquire in the process the critical skills they need to apply in the essay exams and critical analyses projects by which they are evaluated (GH Criterion 2).

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## **Integrative Studies**

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

The course is equally split between art and humanities, as seen in the sample outline of course topics and themes included below. It is evident that students spend an equal amount of time reading literature and literary theory and criticism (see for example Units 1 and 2), as they do with art history, criticism and analysis (see for example Unit 3 and 4). WMSNT 106U seamlessly weaves together an exploration of women's achievements, experiences, and status in literature and the arts throughout the course, through an intersectional analysis of power and privilege in the context of the creation and reception of women's creative work.

Unit 1, Introduction to Women's, Gender and Sexuality Studies (2 lessons): introduces essential terms and concepts of Women's Studies as a field, and a basic definition of feminism. Features our first look at how women, gender, and sexuality are represented in the media and the advertising industry.

Unit 2, Representing Difference I (2 lessons): looks at the ways sex, gender, and sexuality are written on the body -- and the way writing and narrative (whether verbal or visual) explore discursive expressions of women's bodies and experiences. Focuses on a literary text, from a major feminist author who explores the persistence of history and myth in the women's narratives.

Unit 3, Representing Difference II (3 lessons): introduces basic concepts of visual theory that organize the field of feminist art and media studies, in order to explore the tradition of "the Nude" in art and how the figure of the nude can both affirm and challenge contemporary notions of the ideal body.

Unit 4, The Body As A Political Site (2 lessons): introduces the wide field of activist art that exposes the many barriers to the well-being and empowerment of women and other social minorities. Focuses on a selection of contemporary feminist artists, including Judy Chicago, Coco Fusco, the Pussy Riot Girls.

Unit 5, Women's Bodies, and Other Inconvenient Truths (2 lessons): highlights ongoing devaluation of women's bodies, not only through objectification in media and the arts (see previous units) and through legal control of sexual health and reproduction, but also through the medicalization and pathologizing of women's bodies.

Unit 6, Women Who Rock, Then and Now, and Beyond (4 lessons): features the rich history of women in popular music, from jazz and folk, to rock, country, alternative, and hip-hop. Focus on contemporary women who have made themselves heard in a still, male-dominated industry.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

The course is equally split between humanities and the arts as seen in the course topics outlined above. A specific example of an integrated course assignment asks students to take a virtual tour of the Palmer art museum, where students are treated to a curator-led analysis and critique of several important pieces of artwork housed in the permanent collection of the museum. Students are then asked to critically analyze Julie Heffernan's painting, "Self-Portrait of a Woman Recovering from the Male Gaze" and to apply lessons and readings in feminist theory to respond to the following questions: (1) What aspect of this "recovering" self is Heffernan trying to "portray" in this "self-portrait"?; (2) And what does this recovery have to do with the male gaze (i.e., what about

being an object of the male gaze is this self recovering from)?; and (3) How does the painting show this aspect of recovery—through an image? piece of text? technique [lighting, brushwork, composition, etc.]? This example illustrates an assignment that integrate course material, theory, and methods from both the humanities and the arts.

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

The majority of faculty in WGSS have interdisciplinary appointments which demonstrate their expertise and teaching competence in multiple fields of study. Our graduate students all pursue dual degrees in other departments, making them particularly well-suited to an integrative approach. Faculty and graduate students have taught this course for a number of years demonstrating our facility in identifying instructors who are trained in both the humanities and the arts.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

Evaluation methods will include a balanced selection of (1) class participation, including attendance and participation; (2) short writing assignments based on class readings, personal reflections, and assigned out of class activities; (3) longer papers requiring independent research; and (4) quizzes and exams.

In all assignments, students are asked to apply literary and art theory and criticism to a variety of examples drawn from art, literature, popular culture and music.

One concrete example of an integrative course assignment was drawn from Pennsylvania State University Altoona, when the College's common read was Amanda Palmer's *The Art of Asking*, students read her text and, through a collaborative research and art project (with integrative arts faculty Carlos Ruiz), they created living statues and did a campus/community performance which included a student/faculty ukulele group performing Palmer's "anthem." The year before they recreated a version of *A Seat at the Table*, a semester-long project that included speakers from UP, art workshops, cross-campus collaborations on 33 places, and an on-campus week-long exhibit kicked off with a reception (televised and w/attendees from around region) and a featured exhibit, at night and in the streets and with a catered reception inside, at the S. Allegheny Art Museum in downtown Altoona. A version of this assignment could be introduced into all sections of WMSNT 106U. WMNST 106U serves as a platform for a variety of broader pedagogical projects and methodological approaches that have brought collaborations across the University and local and regional communities.

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## General Education Designation Requirements

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### Bachelor Of Arts Requirements:

- BA: Natural Sciences
- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)

This course meets the criteria for designation in the B.A. fields of Humanities and Arts. This class provides an introduction to the interdisciplinary field of Women's, Gender, and Sexuality Studies, with an emphasis on the experiences, achievements, and status of women in the arts and humanities in the U.S. and global context. While providing a broad overview of scholarly research and theory pertaining to women and gender, students will also see many examples of contemporary women's creative practice through the visual arts, media, and popular culture. The course is equally split between art and humanities, as it seamlessly weaves together an exploration of women's experiences in literature and fine arts, through an intersectional analysis of power and privilege in the context of the creation and reception of women's creative work.

### Objectives

At the end of this course, students will be able to:

- 1) Name and define foundational concepts in the field of Women's and Gender Studies.
- 2) Define terms in visual and literary analysis that are essential to basic feminist analysis of works of art.
- 3) Define the term feminism and state its major principles, as well as articulate your own current position with regard to feminist ideas and practices.
- 4) Describe how social categories (i.e. sex, gender, race, class, ethnicity, age, ability, etc.) intersect and interact to create relative privilege and power differences expressed through social institutions, systems, and cultural practices, including art work.
- 5) Explain how sexism, racism, and other prejudices and implicit biases enter into both the production and the consumption of the arts generally, and of women's art in particular.
- 6) Identify major obstacles to visibility and success women artists have faced, both historically and in contemporary societies.
- 7) Compare and contrast examples of art work in terms of their feminist content by employing basic gender studies and visual studies terms or concepts.
- 8) Demonstrate how a particular artist might transform traditional forms of art to find a feminist language for describing women's experience.
- 9) Critique contemporary media and works of art in terms of their unspoken biases against the socially nonprivileged or unempowered.
- 10) Summarize several ways in which contemporary artists reassess and reimagine—even disrupt—notions of sex, sexuality, and gender in order to provoke
- 11) critique, reassessment, and even activism toward greater equality and gender justice.

### Intercultural Requirements:

WMNST 106 has met the requirements for both a US Cultures course and an International Cultures course since 2001. The subject and content of this course make it ideal for a US and International Cultures Course designation, in that it is designed to expand student understanding of how questions of social identity in the United States and globally are explored and exploited in the arts (particularly race, gender, class, sexuality and mental/physical disability). The class does not treat these identities in isolation, but in relation to one another and fosters better communication and interaction across difference among the students. By including a wide range of historical and contemporary visual, aural, and literary examples for each topic (e.g. how the male gaze plays out in advertising, art and literature) students will develop a better understanding of the range of United States and international cultural achievements and human conditions through time. Similarly, the focus of the course is on gender in the humanities and arts and the extent and appreciation of diversity among women's creative expression worldwide. Half of the course's content will focus on examples of art and literature by a wide diversity of aesthetically creative women. Students will be exposed to the art and literary forms of various indigenous cultures, religious and ethnic groups, nations, and geographic areas. Students will be assessed to ensure that they cultivate an awareness of the pluralism and diversity of artistic expression within the United States and globally. By exploring the barriers to women's achievements in the arts, the course will enable students to understand the different ways social identities have been valued and devalued with an attention to understanding how power and privilege are tied to markers of social identity such as ethnicity, race, class, religion, gender, physical/mental disability and sexual orientation. As indicated in the course topics, the course is dedicated equally to US Cultures and International Cultures and these objectives are included in the graded evaluation of student performance as outlined earlier.

As illustrated below, course objectives are equally divided between US/IL designation, with each receiving 50% of class instruction time:

- 1) Name and define foundational concepts in the field of Women's and Gender Studies (50% US and 50% IL).
- 2) Define terms in visual and literary analysis that are essential to basic feminist analysis of works of art (50% US and 50% IL).
- 3) Define the term feminism and state its major principles, as well as articulate your own current position with regard to feminist ideas and practices (50% US and 50% IL).
- 4) Describe how social categories (i.e. sex, gender, race, class, ethnicity, age, ability, etc.) intersect and interact to create relative privilege and power differences expressed through social institutions, systems, and cultural practices, including art work (50% US and 50% IL).
- 5) Explain how sexism, racism, and other prejudices and implicit biases enter into both the production and the consumption of the arts generally, and of women's art in particular (50% US and 50% IL).
- 6) Identify major obstacles to visibility and success women artists have faced, both historically and in contemporary societies (50% US and 50% IL).
- 7) Compare and contrast examples of art work in terms of their feminist content by employing basic gender studies and visual studies terms or concepts (50% US and 50%IL).
- 8) Demonstrate how a particular artist might transform traditional forms of art to find a feminist language for describing women's experience (50% US and 50%IL).
- 9) Critique contemporary media and works of art in terms of their unspoken biases against the socially nonprivileged or unempowered (50% US and 50%IL).
- 10) Summarize several ways in which contemporary artists reassess and reimagine—even disrupt—notions of sex, sexuality, and gender in order to provoke critique, reassessment, and even activism toward greater equality and gender justice (50% US and 50% IL).

### Campuses That Have Offered (WMNST 106U) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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**UPLOADED DOCUMENTS FOLLOW:**

**Course Abbreviation and Number:** WMNST 106U

**Credits:** 3

**Prerequisites/Co-requisites/Concurrent Requirements/Recommended Preparation:** None

**Course Attributes/Designations:** GenEd (GA and GH), US, IL

### General Education Learning Objectives:

A. Effective Communication: Students in WMNST 106U will have multiple writing requirements over the semester, such as book reviews, research papers, journals, reactions papers, essays, and take home exams. As in all WGSS courses, students in WMNST 106 are expected to participate in class discussions. Students also will have opportunities to work in groups and present group presentations. Other forms of self-expression will include daily anonymous feedback to the professor, sharing information from students' personal lives, such as selections of music, art, literature, etc., and an opportunity to present creative writing and artwork if desired.

C. Critical and Analytical Thinking: This course will guide and challenge students to develop their critical thinking and communication skills in the context of class discussion and written assignments. It is designed to ask students to identify, engage, and synthesize theoretical perspectives and apply them to a range of contexts, including examples from art and literature, as well as their own lives. While the content of the course revolves around the topic of diverse experiences, achievements and status of women's creative expressions in the arts and humanities, equally important are the critical thinking and analysis skills that will be taught and evaluated in the process.

F. Global Learning: The focus of the course is on gender in the humanities and arts and the extent and appreciation of diversity among women's creative expression worldwide. Issues relating to the intersection of gender with race, class, ethnicity, religion, disability, and sexual orientation will be discussed throughout the course. Students are encouraged to think about how issues of gender and creativity are framed by these particular contexts as well as how certain theoretical tools can be used to enable more global thinking about women in the arts. The course asks how women's creative expression has been shaped by national identity, as well as economic, historical, geographic and political determinants. The course addresses the artistic and literary contributions and cultural achievements made throughout history by women in all places and statuses.

**Course Description:** Interdisciplinary consideration of primary works and

scholarship pertaining to women in the humanities and the arts. WMNST 106U Representing Women and Gender in Literature, Art and Popular Cultures (3) (GH;US;IL)(BA) This course meets the Bachelor of Arts degree requirements. This is an introductory survey course that fulfills General Education Integrative Studies requirements in humanities and arts, and also fulfills United States and International Cultures requirements. The course is a prerequisite for upper level women's studies courses. WMNST 106U is an introduction to the interdisciplinary field of Women's, Gender, and Sexuality Studies, with an emphasis on the experiences, achievements, and status of women in the arts and humanities in the U.S. and global context. While providing a broad overview of scholarly research and theory pertaining to women and gender, students will also see many examples of contemporary women's creative practice through the visual arts, media, and popular culture. Students will learn about the challenges women artists have faced in making their way in a male-dominated arts and media industry; they will learn how these artists sought and continue to seek new languages and forms, whether in paint, words, film, music, crafts, to reassess and re-imagine notions of sex and sexuality, gender, race and ethnicity that underlie many forms of social injustice.

Depending on the instructor who teaches the course, class meetings may be a mixture of lectures, group discussions, individual and group exercises, films, and guest speakers. Assigned readings and class meetings may be designed to help students reassess predominant modes of thought and to give students tools to appreciate the creative work of highly diverse women. Depending again upon location, evaluation methods will include a balanced selection from among short papers, longer research papers, journals, book reviews, quizzes, exams, group assignments and other creative activities. Given that this is an honors section, assignments will be geared towards taking advantage of small class sizes and fully engaged learners to dynamic classroom discussions and creative innovation.

## Course Learning Objectives:

At the end of this course, students will be able to:

- Name and define foundational concepts in the field of Women's and Gender Studies.
- Define terms in visual and literary analysis that are essential to basic feminist analysis of works of art.
- Define the term feminism and state its major principles, as well as articulate your own current position with regard to feminist ideas and practices.
- Describe how social categories (i.e. sex, gender, race, class, ethnicity, age, ability, etc.) intersect and interact to create relative privilege and power differences expressed through social institutions, systems, and cultural practices, including art work.
- Explain how sexism, racism, and other prejudices and implicit biases enter into both the production and the consumption of the arts generally, and of

women's art in particular.

- Identify major obstacles to visibility and success women artists have faced, both historically and in contemporary societies.
- Compare and contrast examples of art work in terms of their feminist content by employing basic gender studies and visual studies terms or concepts.
- Demonstrate how a particular artist might transform traditional forms of art to find a feminist language for describing women's experience.
- Critique contemporary media and works of art in terms of their unspoken biases against the socially nonprivileged or unempowered.
- Summarize several ways in which contemporary artists reassess and reimagine—even disrupt—notions of sex, sexuality, and gender in order to provoke critique, reassessment, and even activism toward greater equality and gender justice.