

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number SPA/M 98T (Please cross list Spanish and Portuguese & Women's Studies, * Comp Lit as well if possible*)

Course Title "Her Side of the Story: How Women 'Wrote' Modernism(1900-1940)

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course will help students:

Understand the socio-historic conditions that led to the development of Modernist movements.

Study canonical Modernist texts.

Learn to distinguish fundamental aesthetic characteristics of early twentieth century Modernisms through the study of prose, poetry and visual arts. (using primary and secondary sources).

Explore the close relationship between Modernist movements and women's changing social roles in the early twentieth century.

Illustrate women's importance as agents of transnational and transatlantic Modernist movements.

Critically engage texts and develop research and writing skills.

3. List faculty member(s) and teaching fellow who will serve as instructor (give academic rank):

Professor Roberta Johnson Visiting Professor, UCLA Department of Spanish and Portuguese/ Professor Emerita, University of Kansas

4. Indicate what quarter you plan to teach this course:

2012-2013 Winter _____ Spring X _____

5. GE Course units 5 _____

6. Please present concise arguments for the GE principles applicable to this course.

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|----------------------------------|--|
| □ General Knowledge | While focusing on Modernist aesthetic development in the early 20 th Century (Europe, the United States and Latin America), this course will introduce students to the study of literature and art. Students will learn how to critically engage these aesthetic representations and develop the research and writing skills pertinent to the study of humanities. |
| □ Integrative Learning | This interdisciplinary course will examine one theme, the role of women, as a focused approach to the broader study of Modernist expression (in Europe, the United States and Latin America) across multiple genres within literary and visual arts. Students will compare how male writers and artists depict women in their work with women's literary and artistic representations of their own gender. This course will provide key socio-historic context pertaining to the early 20 th Century (1900-1940). |
| □ Ethical Implications | |
| □ Cultural Diversity | This course seeks to help students understand Modernism in a broader context that extends beyond the more traditional Anglo-European notion of the term. To do so, this course includes works from Spanish and Latin American artists and also highlights the importance of Transatlantic and Transcultural exchanges between Europe and the Americas between 1900 and 1940. In addition, by focusing on female artists and male representations of women, this course introduces Modernism from a less traditional perspective. |
| □ Critical Thinking | Students will juxtapose how male writers and artists depict women in their work with women's literary and artistic representations of their own gender. Further, students will explore how women's participation in Modernisms helped shape literary and artistic movements and redefined women's role in society. One of the main goals of this course will be to teach students to critically engage with readings and then develop their ideas and research interests in writing. |
| □ Rhetorical Effectiveness | Students will be assigned in class writing exercises, weekly reading responses, a three-page paper and a final paper. The process of writing a three-page paper will be divided into steps (choosing a topic, constructing turning an outline and bibliography and two drafts), which will serve as a model and guide for what is expected of final papers. Time for Peer E editing (paper outline and draft) will also be factored in to S eminar meetings. |
| □ Problem-solving | Students will learn how to select intriguing paper topics and how to appropriately use texts to support their arguments in writing. |
| □ Library & Information Literacy | In a seminar meeting at UCLA's Young Research Library students will learn how to access resources on the seminar's topic available at UCLA. Students will be introduced to article databases such as MLA and JSTOR and receive a tutorial on how to thoroughly search the library catalog and MELVYL. In addition, aided by a librarian and the instructor, students will practice putting together a bibliography of secondary sources on some of the topics already discussed in class. |

(A) STUDENT CONTACT PER WEEK

1. Seminar:	3	(hours)
(A) TOTAL student contact per week	3	(HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	2	(hours)
2. Reading	8	(hours)
3. Group Projects:		(hours)
4. Preparation for Quizzes & Exams:		(hours)
5. Information Literacy Exercises:		(hours)
6. Written Assignments:	2	(hours)
7. Research Activity:		(hours)

(B) TOTAL Out-of-class time per week	12	(HOURS)
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GRAND TOTAL (A) + (B) must equal 15 hours/week	15
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Vanessa Fernández
Sample Syllabus

Her Side of the Story: How Women ‘Wrote’ Modernism (1900-1940)

Course Description:

This course investigates gender in various international modernisms by comparing and contrasting literary and artistic representations of and by women. In examining a specific theme, the role of women, this course provides a focused approach to the broader study of Modernist expression. Students will juxtapose how male writers and artists depict women in their work with women’s literary and artistic representations of their own gender. In doing so, students will explore how women’s participation in Modernisms helped shape literary and artistic movements and redefined women’s role in society.

This course will be divided into three parts. The first three weeks will provide a more general introduction to Modernist art and literature and to representations of and by women within this aesthetic tendency. This first part of the course will culminate with a visit to LACMA during the fourth week. The second part of the course, weeks 5-7, compares and contrasts masculine and feminine Modernist aesthetics in two genres: prose and poetry. Finally, the third part of the course will focus women’s roles in fostering the development of and exchanges between Modernist movements. This part will two prominent women, Margaret Anderson and Victoria Ocampo, who published important Modernist journals: *The Little Review* and *Sur*.

Course Expectations:

Reading Responses 20%
 Midterm Paper 25%
 Presentation 10%
 Weekly Participation 20%
 Final Paper 25%

Reading Response:

1 page reaction essay that comments on a topic present in readings assigned for that week. Each reading response should also include two questions that students bring to the week’s seminar discussion. The purpose of this exercise is: 1) writing practice, 2) to encourage students to think critically about each week’s readings, 3) prepare students to contribute to class discussions. Two or 3 students students will be asked to briefly present their reading responses during each seminar meeting, which gives them the opportunity to present their work and lead the discussion on a topic of their choosing.

3 Page Paper (Midterm):

The steps that students will take in the creation of this paper are to serve as a model and guide for what is expected of their final papers. Following a class visit to YRL where students will learn about available resources and how to access them, students will turn in 1) a paper topic, 2) a paper outline and bibliography, 3) a first draft of their paper and 4) a final draft. Prior to handing in each of these assignments, students will be expected to consult with the instructor during office hours so that they may receive one-on-one guidance in this process. Students will also write two drafts of this paper so that they may become familiar with the process of editing their work and with the instructors expectations of their writing. Peer editing of the paper outline and first draft will also be incorporated into class time. Students will be evaluated for each assignment handed in in this process, the sum total of which will be their Midterm grade.

Vanessa Fernández
Sample Syllabus

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Presentations:

Students will be expected to present their reading responses and guide part of the discussion during 1 seminar meeting.

Weekly Participation:

Includes oral contributions to seminar discussions and several 'in class writing' exercises throughout the quarter. In class writing assignments allow students to more spontaneously examine and react to topics introduced during seminar discussions.

Final Paper:

For the final 10-15 page paper, students will be expected to hand in a topic and bibliography in addition to the final paper. Each of these components will be evaluated as a part of the final paper grade. If students would like the opportunity of having the instructor read a draft of their final papers, the instructor will also be available to do so as long as it can be done before the final paper due date.

Due Dates

Week 2: Reading Response Due (Loy, West, Woolf)

Week 3: Reading Response Due (Breton, Carrington)

Week 4: 3 Page Paper Topic Due

Week 5: Reading Response (Salinas OR Joyce) and LACMA Visit Response Due

Week 6: 3 Page Paper, Outline and Bibliography due

Week 7: 3 Page Paper, Draft 1 Due

Week 8: Reading Response Due (students receive corrected 3 page paper drafts)

Week 9: Revised 3 Page Paper Due

Week 10: Final Paper, Topic and Bibliography Due

Finals Week: Final Paper Due

Course Outline:**Week 1: What are modernisms? Part I**

Introduction to European/American/Hispanic- Modernism

Instructor introduction based on criticism by Bradbury and McFarlane, Harry Levin, Peter Nichols and Peter Gay

Selections from the following texts to be discussed in class:

- F. T. Marinetti “The Futurist Manifesto” (1909)
- Whyndam Lewis/Ezra Pound *Blast* 6/1914 “Vorticist Manifesto”
- José Ortega y Gasset “The Dehumanization of Art” (1925)

Visual Art to be introduced in class:

- Charlie Chaplin—“Modern Times” (scenes)
- Juan Gris—“Still Life with Violin”
- Pablo Picasso – “Les demoiselles d’Avignon”
- Robert Delaunay— “City of Paris”
- Gino Severini—“Dazzling Danseuse” “The Dance of the Pan Pan at the Monico”

In class writing: First impressions of Modernism

Goals for first seminar discussion:

This course assumes that students have little or no background in Modernism. Therefore, the first three seminar sessions will provide an introduction to Modernist movements and the role of gender within this aesthetic tendency. The first seminar will therefore explain the socio-historic origins for this movement that occurred across multiple artistic genres and summarize the major tenets of Modernism. This introduction, provided by the instructor, will be based on significant scholarly work in the field. In addition, students will read selections from diverse Modernist manifestos written in the early twentieth century. The selection of Marinetti, Lewis and Pound and Ortega y Gasset is meant to offer a broad range of perspectives on Modernism between 1909 and 1925. Students will also have the opportunity to view some of these texts in their original context of publication, such as the journal *Blast* where the “Vorticist Manifesto” was first published. To further contextualize and illustrate the time period and aesthetic practices, students will view clips from the film *Modern Times* by Charlie Chaplin, cubist paintings by Pablo Picasso and Juan Gris, an example of Robert Delaunay’s orphism and Futurist paintings by Gino Severini. While the film scenes will illustrate how technology restructured the rhythm of life at the turn of the century, the paintings will be an example of how art reacted to technological progress. Furthermore, in order to begin discussing the central theme of the course, women and Modernism, paintings that depict women have specifically been selected. This initial discussion on the topic will consider male representations of women within the new artistic currents.

Week 2: What are modernisms? Part 2: The New Woman

Reading due:

- Mina Loy “Feminist Manifesto,” “Aphorism on Futurism”
- Rebecca West “Indissoluble Matrimony”
- Virginia Woolf *A Room of one’s own* (Chapter 1)
- Marianne Dekoven “Modernism and Gender” (selections)
- Kathleen Pyne *Modernism and the Feminine Voice: O’Keefe and the Women of the Steiglitz Circle* (Introduction)

Visual Art to be presented in Class:

- Georgia O’Keefe: paintings
- Alfred Steiglitz: photographs of Georgia O’ Keefe
- Tina Modotti: photographs
- Man Ray: photographs of Lee Miller and Kiki Montparnasse

Reading Response Due (Loy, West, Woolf)

Goals for second seminar discussion:

This seminar discussion will build upon topics introduced in the first class meeting. While students will have seen representations of women by male artists in the first seminar, this discussion will focus feminine writings on art and women’s role in society during the early twentieth century. Mina Loy’s texts on feminism and futurism exemplify the link between art and social change during this period and offer a feminine perspective on the topics introduced in the first seminar, such as futurism. Rebecca West’s “Indissoluble Matrimony,” published in the vorticist journal *Blast*, also introduced in the first session, reinforces connections between Modernism and the changing role of women. Virginia Woolf’s *A Room of One’s Own* theorizes the role of women and fiction in the early twentieth century and further emphasizes women’s crucial role in Modernism. While Loy, West and Woolf’s work exemplifies European Modernism; students will be introduced to painter Georgia O’Keefe from photographer Alfred Steiglitz’s modernist circle in New York City. Selections from Marianne Dekoven’s article offer a scholarly evaluation of women’s role in Modernism and further contextualize the texts selected for discussion. Visual art presented during this session offers masculine and feminine Modernist representations in painting and photography, which will further the discussion on the main topic of this course that investigates gender in international Modernisms. Tina Modotti’s work in Mexico will also contrast Anglo American and European Modernist expression. Modernism’s important as a transatlantic movement will be introduced in considering that, for example, Mina Loy’s “Aphorisms on Futurism” was first published in Alfred Steiglitz’s journal *Camera Work* (New York). Students will have the opportunity to view texts in their in original publication context, such as “Indissoluble Matrimony” (*Blast*) and “Aphorisms on Futurism,” (*Camera Work*).

Week 3: Intro to Research and Surrealist representations of/by women

YRL Research Resources Session (1 hour)

Reading Due:

- André Breton *Nadja*
- Leonora Carrington “The Oval Lady”
- Luis Buñuel and Salvador Dalí *Un chien andalou*

Visual Art to be introduced in class:

Remedios Varo: “Woman Leaving the Psychoanalyst” “Harmony”

Maruja Mallo: “Woman with a Goat” “Cabeza de negra” “Escaparate”

Frida Khalo: Self Portraits, “The Dream” “Two Fridas” “Memory”

Leonora Carrington: “Self Portrait” (1936)

Francis Picaiba: “La fille nue sans mere” & “Star Dancer on a Transatlantic Steamer”

Salvador Dalí: “Woman at the Window” “Child Watching the Birth of a New Woman”

Reading Response Due (Breton, Carrington)

Goals for the third seminar discussion:

The first part of this seminar meeting will be held at the Young Research Library where a librarian will introduce students to research resources available at UCLA. Students will learn about article databases such as MLA and JSTOR and receive a tutorial on how to thoroughly search the library catalog and MELVYL. In addition, aided by a librarian and the instructor, students will practice putting together a bibliography of secondary sources on some of the topics already discussed in class.

The second part of this meeting will further the discussion on gender in international Modernisms by evaluating representations of and by women in Surrealist texts and art. André Bretón’s (France) Surrealist novel *Nadja*, centered on a female protagonist will contrast Leonora Carrington’s (British born Mexican) view of women in her Surrealist short story “The Oval Lady.” Visual art presented in this discussion includes representations of women by female painters: Remedios Varo (Spanish-Mexican), Maruja Mallo (Spanish), Frida Khalo (Mexican), Leonora Carrington (British-Mexican) and male painters: Francis Picaiba (French) and Salvador Dalí (Spanish). Finally, the 16 minute film *Un chien andalou* by Luis Buñuel and Salvador Dalí will also depict surrealist representations of gender.

Week 4: VISIT LACMA (Latin American and Modernist Art Collections)

3 page paper topic due

This fourth session will take place at the Los Angeles County Museum of Art, which houses European and American Modernist paintings in two of their permanent collections. Having been introduced to prominent Modernist painters from both sides of the Atlantic in the first three sessions, students will have the background necessary to more fully appreciate these exhibits. Furthermore, the opportunity to view original Modernist works in their own city, helps students appreciate the significance of the course topic beyond the classroom. Guided tours for both collections will be arranged. As responses to the museum experience will be due the following week, students will be expected to take notes during the guided tours. After the tours, students will have time to evaluate their experience and go back to any part of the exhibits in order to gather more information for their 1 page responses.

Week 5: Modernist Prose Part 1: Masculine Perspectives

LACMA visit discussion (1 hour)

Reading Due:

- Salinas, Pedro *Prelude to pleasure* (selected stories)
- James Joyce *Portrait of an artist as a young man*

1 Reading Response (Salinas OR Joyce) and LACMA Visit Response Due

Goals for the fifth seminar discussion:

The first part of this meeting will be a debriefing of the visit to LACMA. Students will briefly present their impressions of the previous week's museum visit based on their responses. This discussion will also help students review the introduction to Modernism and gender provided in the first three seminar meetings.

The second part of this discussion will begin the second part of the course, which aims to compare and contrast masculine and feminine Modernist aesthetic expression in Prose and Poetry. This first discussion for the second part of the course will focus Modernist prose by canonical Irish author James Joyce and Spanish writer Pedro Salinas. First, characteristics of Modernist prose aesthetics (such as fragmentation, ellipsis and use of metaphor) will be considered, followed by an evaluation of representations of gender (male and female) as presented from a masculine perspective.

Week 6 Modernist Prose Part 2: Feminine Perspectives

Reading Due:

- Nella Larsen *Passing* (selections)
- Virginia Woolf *Mrs. Dalloway*
- Optional: (Watch film *The Hours*)

Peer Editing: Discuss paper outline with assigned partner

In class writing: Compare Masculine and Feminine Perspectives in Modernist Prose

3 page paper outline and bibliography due

Goals for the sixth seminar discussion:

The first part of this seminar meeting will be devoted to peer editing of students' outline of their three page paper. Students will bring two printed copies of their outline, one for the instructor to evaluate and the second, for in class peer editing of their work.

The second part of this session will further examine the aesthetics of Modernist prose in two very different texts by women, Nella Larsen (United States) and Virginia Woolf (Britian). Students will compare each author's Modernist aesthetic and then consider how each text approaches the role of women within rapidly changing cities. Furthermore the discussion will contrast Modernist texts by women with the Modernist narratives by male authors evaluated in the previous week's seminar.

Week 7 Modernist Poetry Part 1: Masculine Perspectives

Reading Due:

- Ezra Pound (A girl, A Virginal, L'Art, In a Station of the Metro)
- César Vallejo (Heraldos negros, *Trilce* selections)
- T.S. Eliot (The Love Song of J. Alfred Prufrock)

Peer Editing: Revise paper draft with assigned partner

3 page paper draft 1 due

Goals for the seventh seminar discussion:

The first part of this seminar meeting will be devoted to peer editing of students' first draft of their three page paper. Students will bring two printed copies of their paper, one for the instructor to evaluate and the second, for in class peer editing of their work.

Anglo and Hispanic Modernist poetry by male poets will be compared and contrasted in this discussion. Having read Pound's "Vorticist Manifesto" for the first seminar discussion, students will now have the opportunity to evaluate Pound's poetry in relation to his manifesto. Peruvian César Vallejo's distinct Modernist poetry will be discussed as an example of Hispanic Modernist Poetry and compared to T.S. Elliot's canonical Modernist poem *The Love Song of J. Alfred Prufrock*. Analysis of each of these poet's texts will also focus their similarities within the Modernist aesthetic and their representations of gender.

Week 8 Modernist Poetry Part II: Feminine Perspectives

Reading Due:

- Mina Loy (Three Moments in Paris, Virgins Plus Curtains Minus Dots, Love Songs for Joannes)
- Gertrude Stein *Tender Buttons* (selections)
- Alfonsina Storni (Hombre pequeño (Little, little man), Tú me quieres blanca (You Want Me White), Cuadrados y ángulos (Squares and Angles)

In class writing: Compare Masculine and Feminine Perspectives in Modernist Poetry

Reading Response Due (students receive corrected 3 page paper drafts)

Goals for eighth seminar discussion:

The purpose of the reading list for this week is to offer a feminine perspective in Modernist poetry, in an effort to contrast the previous week's discussion on Modernist poetry by male poets. The selection includes prominent female poets from European (Mina Loy), American (Gertrude Stein) and Hispanic (Alfonsina Storni-Argentina) Modernist traditions. Poems that focus representations of gender (men and women) have been selected in order to further the discussion on the course's purpose of exploring gender in various international Modernisms.

Week 9 Women as Agents Part I: Margaret Anderson and *The Little Review*

Reading Due:

- “Announcement” March 1914 *The Little Review*
- “Margaret Anderson and *The Little Review*” by Martha Mortenson
- *My Thirty Years’ War; an Autobiography* by Margaret Anderson (Selections)
- “Burn *Ulysses* Burn: The Court *Versus* Margaret Anderson and Jane Heap” by Martha Mortenson and Donna Zucker
- Online Exhibit: “Women with a Deadline: Female Printers, Publishers and Journalists from the Colonial Period to World War I” (NWHM National Women’s History Museum)

Revised 3 Page Paper Due

Goals for ninth seminar discussion:

This discussion marks the beginning for the third and last part of the course, which will focus women’s roles in fostering the development of and exchanges between Modernist movements. During the first three seminar sessions students will have been introduced to the importance of journals and magazines in the development of Modernist movements. This last part of the course will examine two significant modernist journals published by women: Margaret Anderson’s *The Little Review* (United States) and Victoria Ocampo’s *Sur* (Argentina). These journals fostered transnational and transatlantic exchanges between modernist artists and writers. Furthermore, these two women, as publishers of prominent magazines, are representative of the evolution of women’s role within society during the early twentieth century. In evaluating essays by Margaret Anderson and Victoria Ocampo, students will be able to understand first hand accounts of the many obstacles these women had to overcome in order to further the development of aesthetic and social change. The ninth week seminar discussion will evaluate Margaret Anderson and *The Little Review* and the tenth seminar discussion will focus Victoria Ocampo and *Sur*. In addition to reading critical texts by and about these women and their journals, students will have the opportunity to view and examine the journals in class.

Week 10 Women as Agents Part II: Victoria Ocampo

Readings Due:

- Victoria Ocampo: *Woman, Her Rights, and Her Responsibilities* (June 1936)
Virginia Woolf in My Memory (April 1941)
- Elizabeth A. Marchant *Critical Acts: Latin American Women and Cultural Criticism* (Selections)
- “Victoria Ocampo Creates *Sur*” by Leslie Hoffman

In class Writing and Discussion: Post Course Impressions of Modernism and Representations of and by Women

Final Paper Topic and Bibliography Due

The first part of the final seminar discussion will conclude the conversation on women as agents of modernism and social change by focusing Victoria Ocampo and *Sur* and comparing Victoria Ocampo’s experience with Margaret Anderson’s, discussed the previous week. The second part of this final session will review and summarize the role of gender in various international modernisms as presented throughout the quarter.

Vanessa Fernández
Sample Syllabus

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Reading List Sources:

Week 1 What are modernisms? Part I

Lewis, Wyndam and Ezra Pound. "The Vorticist Manifesto" (1914)

Print:

Lewis, Wyndam and Ezra Pound. "The Vorticist Manifesto" *Blast* 1 (June, 1914) 1. Print.

online:

http://www.davidson.edu/academic/english/little_magazines/blast/manifesto.html

Marinetti, Filippo Tomaso. "The Futurist Manifesto" (1909)

Print:

Apollonio Umbro, Ed. *Futurist Manifestos*. Boston: MFA, 2001. Print.

online:

<http://cscs.umich.edu/~crshalizi/T4PM/futurist-manifesto.html>

Ortega y Gasset, José. *The Dehumanization of Art and Other Essays on Art, Culture and Literature*. Princeton: Princeton UP, 1968. Print.

Instructor Introduction Based On:

Bradbury, Malcolm and James McFarlane. *Modernism: A Guide to European Literature (1890-1930)*.

Harmondsworth: Penguin, 1991. Print.

Gay, Peter. *Modernism: The Lure of Heresy: From Baudelaire to Beckett and Beyond*. New York: W.W. Norton,

2008.

Levin, Harry. "What Was Modernism?" *The Massachusetts Review* 1.4 (Summer 1960) 609-30. Print.

Nichols, Peter. *Modernisms: A Literary Guide*. Basingstoke: Macmillan, 1995. Print.

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Sample Syllabus

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Week 2: What are modernisms? Part 2: The New Woman

Loy, Mina. "Aphorisms on Futurism" (1914)
<http://www.poetryfoundation.org/learning/essay/237878>

Loy, Mina. "Feminist Manifesto" (1918)
<http://literarymovementsmanifesto.wordpress.com/text-2/mina-loy-feminist-manifesto/>

West, Rebecca. "Indissoluble Matrimony" in:
 Lawrence S. Rainey Ed. *Modernism: An Anthology*. Malden, Mass: Blackwell, 2005. Print.

Woolf, Virginia. *A Room of One's Own*. Orlando: Harcourt, 1989. Print.

Dekoven, Marianne "Modernism and Gender" (selections) in:
 Levenson, Michael Ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge UP, 2011. Print.

Pyne, Kathleen. *Modernism and the Feminine Voice: O'Keefe and the Women of the Steiglitz Circle*. Berkley: UC Press, 2007.

Week 3: Intro to Research and Surrealist representations of/by women

Breton, André. *Nadja*. Trans. Richard Howard. New York: Grove Press, 1960. Print.

Carrington, Leonora. *The Oval Lady: Six Surreal Stories*. Trans. Rochelle Holt. Santa Barbara, Capra Press, 1975. Print.

Luis Buñuel and Salvador Dalí *Un chien andalou* (film)
www.youtube.com/watch?v=D7h87hJSBzE

Week 5: Modernist Prose Part 1: Masculine Perspectives

Salinas, Pedro. *Prelude to pleasure*. Trans. Noel Valis. Lewisberg, PA: Bucknell UP, 1993. Print.

Joyce, James. *Portrait of the Artist as a Young Man*. New York: Viking Press, 1964. Print.

Week 6 Modernist Prose Part 2: Feminine Perspectives

Larsen, Nella. *Passing*. New York: W.W. Norton and Co., 2007. Print.

Woolf, Virginia. *Mrs. Dalloway*. Oxford: Oxford UP, 2000.

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Sample Syllabus

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Week 7 Modernist Poetry Part 1: Masculine Perspectives

Pound, Ezra. (A girl, A Virginal, L'Art, In a Station of the Metro)
 The Modernism Lab at Yale University:
http://modernism.research.yale.edu/wiki/index.php/Ezra_Pound

Vallejo, César. *Black Heralds*. Trans. Rebecca Seiferle. Port Townsend, Washington: Cooper Canyon Press, 2003. Print.
 ---. *Trilce*. Trans. Clayton Eshelman. New York: Marsilio, 1992. Print.

Eliot, T. S. (The Love Song of J. Alfred Prufrock)
<http://www.bartleby.com/198/1.html>

Week 8 Modernist Poetry Part II: Feminine Perspectives

Loy, Mina. (Three Moments in Paris, Virgins Plus Curtains Minus Dots, Love Songs for Joannes)
<http://www.poemhunter.com/mina-loy/>

Stein, Gertrude. *Tender Buttons: objects, food, rooms*. New York: Gordon, 1972.

Storni, Alfonsina. (Hombre pequeño (Little, little man), Tú me quieres blanca (You Want Me White), Cuadrados y ángulos (Squares and Angles)
http://famouspoetsandpoems.com/poets/alfonsina_storni/poems/6184

Week 9 Women as Agents Part I: Margaret Anderson and *The Little Review*

Anderson Margaret. "Announcement" *The Little Review* (March 1914) 1-2. Print.
 ---. *My thirty years' war; an autobiography*. New York: Covici, 1930. Print.

Mortenson, Martha. "Margaret Anderson and *The Little Review*"
 Mortenson, Martha and Donna Zucker. "Burn *Ulysses* Burn: The Court *Versus* Margaret Anderson and Jane Heap"

In:

Probst Solomon, Barbara. *America—Meet Modernism!: Women and the Little Magazine Movement*
 New York: Great Marsh Press, 2003.

Online Exhibit: "Women with a Deadline: Female Printers, Publishers and Journalists from the Colonial Period to World War I" (NWHM National Women's History Museum)
<http://www.nwhm.org/online-exhibits/womenwithdeadlines/wwd1.htm>

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Sample Syllabus

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Week 10 Women as Agents Part II: Victoria Ocampo

Ocampo, Victoria. *Woman, Her Rights, and Her Responsibilities* (June 1936)
Virginia Woolf in My Memory (April 1941)

In:

Meyer, Doris. *Victoria Ocampo: Against the Wind and the Tide*. Austin: UT Press, 1990.

Marchant, Elizabeth. *Critical Acts: Latin American Women and Cultural Criticism*. Gainesville: University Press of Florida, 1999.

Hoffman“Victoria Ocampo Creates *Sur*” by Leslie Hoffman

In:

Probst Solomon, Barbara. *America—Meet Modernism!: Women and the Little Magazine Movement*
New York: Great Marsh Press, 2003.



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New Course Proposal

	Spanish M98T Her Side of Story: How Women Wrote Modernism, 1900 to 1940				
Course Number	Spanish M98T				
Multiple Listed With	Gender Studies M98T				
Title	Her Side of Story: How Women Wrote Modernism, 1900 to 1940				
Short Title	WOMN&MDRNSM 1900-40				
Units	Fixed: 5				
Grading Basis	Letter grade only				
Instructional Format	Seminar - 3 hours per week				
TIE Code	SEMT - Seminar (Topical) [T]				
GE Requirement	Yes				
Major or Minor Requirement	No				
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.				
Course Description	(Same as Gender Studies M98T.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of gender in various international modernisms by comparing and contrasting literary and artistic representations of and by women. Exploration of how women helped shape modernism and simultaneously redefined their role in society. Letter grading.				
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.				
Syllabus	File Gender Studies syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.				
Supplemental Information	Professor Roberta Johnson is the faculty mentor for this seminar.				
Grading Structure	Reading Responses 20% Midterm Paper 25% Presentation 10% Weekly Participation 20% Final Paper 25%				
Effective Date	Spring 2013				
Discontinue Date	Summer 1 2013				
Instructor	<table border="1"> <thead> <tr> <th>Name</th> <th>Title</th> </tr> </thead> <tbody> <tr> <td>Vanessa Fernandez</td> <td>Teaching Fellow</td> </tr> </tbody> </table>	Name	Title	Vanessa Fernandez	Teaching Fellow
Name	Title				
Vanessa Fernandez	Teaching Fellow				
Quarters Taught	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer				
Department	Spanish & Portuguese				

Contact	Name	E-mail
Routing Help	CATHERINE GENTILE	cgentile@oid.ucla.edu

ROUTING STATUS

Role:	Registrar's Office
Status:	Processing Completed
Role:	Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704
Status:	Added to SRS on 7/30/2012 10:02:32 AM
Changes:	Title, Description
Comments:	Edited course description into official version; corrected title.
Role:	Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441
Status:	Added to SRS on 7/16/2012 1:01:53 PM
Changes:	Short Title
Comments:	No Comments
Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 7/13/2012 3:56:55 PM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office
Role:	FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671
Status:	Approved on 6/26/2012 4:50:03 PM
Changes:	No Changes Made
Comments:	No Comments
Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 6/7/2012 12:13:54 PM
Changes:	Grading Structure
Comments:	Routing to Michael Meranze for FEC approval
Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 5/30/2012 11:32:26 AM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen L. Komar, chair, CUTF Program
Role:	Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Submitted on 5/30/2012 11:31:44 AM
Comments:	Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045