**CITY UNIVERSITY OF NEW YORK**

**BROOKLYN COLLEGE**

**WOMEN’S AND GENDER STUDIES PROGRAM – SPRING 2020**

**WOMEN’S AND GENDER STUDIES 10001-R5 (37329):**

**INTRODUCTION TO WOMEN’S AND GENDER STUDIES:**

**SEX, GENDER, AND POWER**

Professor: Red Washburn, Ph.D.

Name: Professor Washburn or Dr. Washburn

Pronouns: They/Them/Theirs

E-mail: red.washburn@brooklyn.cuny.edu

Site: www.redwashburn.com

Office: 1207 Ingersoll Hall (Women’s and Gender Studies)

Phone: 718-951-5476 (Women’s and Gender Studies)

Office Hours: Thursdays 8-9PM

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Women’s and Gender Studies Program**

According to the Women’s and Gender Studies Program, “Our interdisciplinary Women’s and Gender Studies Program will provide you the skills to examine and critique cultural, economic, historical, political, social, and sexual issues using feminist and queer philosophical paradigms. Aside from learning about a cross section of feminist and queer thinkers, places and events, you will explore ideas such as how one's gender affects access to power and whether or not the idea of power itself is an inherently problematic arrangement. You will also have the opportunity to study how other factors such as race, class, sexuality, and ability further impact one’s feminist identification. A degree in women's and gender studies opens up the door for careers in activism, education, law, medicine, nonprofit, politics, psychology, and more. We also offer a minor in lesbian, gay, bisexual, transgender, and queer (LGBTQ) studies, which investigates many of the same issues from the perspectives of queer theory and queer thinkers.” For more information, please visit the following: http://www.brooklyn.cuny.edu/web/academics/schools/socialsciences/interdisciplinary/undergraduate/wstudies.php

**Course Description:**

According to the catalog, “An interdisciplinary introduction to the study of women. From the first and second waves of feminism to grrl power’s cyberactivism and empowerment through femininity. Material and social constructions of sex and gender. Power and dynamics, which drive and structure women's lives. Expressions and representations of women's experiences. Starting fall 2018 satisfies Pathways Flexible Core US Experience in Its Diversity requirement.”

The purpose of this transdisciplinary class is to for you to analyze structures of power and dimensions of difference by focusing on gender and the ways in which it intersects with other social identities, such as race, class, sexuality, ethnicity, nationality, ability, and age. We will read a range of texts across disciplinary (i.e., English, history, sociology, anthropology, and biology, etc.) and interdisciplinary locations (i.e., Women’s and Gender Studies, LGBTQ Studies, Ethnic Studies, Critical Race Studies, and Cultural Studies, etc.). You will learn that critical reflection is essential to social critique. You will engage in open discussion about social, political, cultural, and historical issues addressed in the works we will read. In addition, you will do exploratory and argumentative writing and presentations in which you interpret gender issues in your lives and in the world. This course fulfills a diversity requirement.

**Required Text:**

All texts are on Blackboard.

•hooks, bell*. Feminism Is for Everybody: Passionate Politics.* Cambridge:

South End Press, 2000 (online).

**Course Objectives:**

•You will do close readings of texts, including summarizing and annotating, and understand social, political, cultural, and historical issues, contexts, and terms.

• You will create central arguments that include a clear topic, a solid stance, and provide support for your main ideas by quoting, paraphrasing, and analyzing passages from texts.

• You will recognize your writing processes, receive feedback from your peers, conference with me, and revise your major writing assignments.

• You will engage in rigorous discussion that fosters critical reflection about gender in your lives, the world, and the texts through collaborative interaction.

• You will write grammatically and mechanically correct papers and cite in MLA, Chicago, or some other academic format.

**Requirements:**

• A lived experiences group presentation, reflecting on your experiences with intersecting identities and examining privilege and oppression in your group

•An argumentative social research project, researching a women’s and gender issue that includes three scholarly peer-reviewed articles, goes through several revisions, and is approximately five to six pages

• Class attendance, participation, and conferences

•All written assignments should be handed into me and posted on Blackboard

**Grade Distribution:**

Lived Experiences Group Presentation 30%

Social Research Project 60%

Participation (Discussions, Workshops, Conferences, & Quizzes) 10%

**Writing Procedures:**

• You will engage in a process of composing (i.e., prewriting, drafting, revising, editing, and proofreading) for all writing assignments.

• You will receive a wealth of feedback on your essays from your peers. You also will conference with me. Before you submit your final drafts, you will produce several drafts for each essay, including for peer review and professor review. You will present your papers to the class during writing workshops once during the semester for feedback.

• You will have the opportunity to revise your essays after your initial grade is recorded so long as you discuss your writing in informal conferences with me within one week. Other drafts also may be revised after the first revision, but again, only after you have met with me within one week. Essentially, you have unlimited revision possibilities. Revisions have the possibility of replacing the previous grade, but only if substantial improvement is evident. In other words, simply changing mechanical errors (i.e., commas) in essays will not raise grades.

• You will be given ample feedback on each essay before the next essay is due. This feedback will allow you to learn from the comments and apply the comments to the next essay.

**Discussion Procedures:**

• You will be well-prepared for all class discussions by doing all the assigned reading and writing prior to class.

• You will demonstrate your understanding and analysis of the readings by being fully engaged in class discussions.

• You will be respectful of your peers’ ideas and my ideas. (Being respectful also includes turning off cell phones and refraining from other disrespectful behaviors, such as sleeping, doing homework, and leaving class for food, coffee, or phone calls.) You will be expected to turn off your cell phones. Failure to do so will result in an absence for each time your phone rings, or I catch you texting.

**Gender Pronoun and Name:** I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. If you have any questions or concerns, please do not hesitate to contact me.

**Attendance:**

Attendance and participation are also inextricably linked. In order to participate, you need to attend class. Attending class is imperative, for that is when much of the discussing, writing, and critiquing will take place. Please come to class and participate. Participation is part of your grade. If you must be absent, please email me.

**Academic Integrity:**

According to the Academic Integrity Policy, “The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation.”

**Sexual and Gender-based Harassment, Discrimination, and Title IX**

According to Sexual and Gender-based Harassment, Discrimination, and Title IX, “Brooklyn College is committed to fostering a safe, equitable and productive learning environment. Students experiencing any form of prohibited discrimination or harassment on or off campus can find information about the reporting process, their rights, specific details about confidentiality of information, and reporting obligations of Brooklyn College employees on the Office of Diversity and Equity Programs website. Reports of sexual misconduct or discrimination may be made to Public Safety (719.951.5511), the New York City Police Department (911 or a local NYPD precinct), Patricio Jimenez, Senior Investigator and Title IX Coordinator (718.951.5000, ext. 3602), or Michelle Vargas, Assistant Director of Judicial Affairs, Division of Student Affairs (718.951.5352).” For more information please visit: http://www.brooklyn.cuny.edu/web/about/offices/diversity.php

**Disability Services:**

According to Disability Services, “In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at (718) 951-5538. If you have already registered with the Center for Student Disability Services, please provide your professor with the course accommodation form and discuss your specific accommodation with him/her.”

**Bereavement:**

According to the Student Bereavement Policy, “Upon approval from the Division of Student Affairs, the student is allowed one week, commencing from the day of the death of the loved one, of excused absence. Should the student feel that he or she needs additional days, these should be discussed with individual course instructors and/or the Division of Student Affairs. The Division of Student Affairs will contact the student's faculty and academic staff of the student's courses. Faculty and academic staff will be advised that extensions must be granted to the student for the period of one week of excused absence. Further extensions may be negotiated with the student when he or she returns to campus. Students are encouraged to discuss options with their instructors.” http://www.brooklyn.cuny.edu/web/about/initiatives/policies/bereavement.php

**Religious Observances:**

According to Consideration of Religious Observances, “Please bear in mind that due to religious holidays and related religious observances, a number of students will not be able to attend classes or take examinations. New York State Education Law (Title I, Article 5, Section 224-a) requires that we “make available to each student who is absent from school, because of his [or her] religious beliefs, an equivalent opportunity to make up any examination, study or work requirements which he [or she] may have missed because of such absence on any particular day or days.” For more information, please visit: http://www.brooklyn.cuny.edu/web/about/administration/enrollment/registrar/bulletins.php

**Schedule of Assignments:**

**Please note:** The following schedule is tentative and may change based on the needs of the class. All assignments must be done before the date on which they are scheduled.

**Week One (1/30): Syllabus Distribution and Course Introductions**

TH: Syllabus Distribution and Introductions

**Week Two (2/6): Feminist Curiosity, Feminist Killjoys, Bad Feminists, and Womanists**

TH: “Being Curious about Our Lack of Feminist Curiosity,” Cynthia Enloe, “Feminist Killjoys (and Other Willful Subjects),” Sara Ahmed, “Bad Feminist” (Intro), Roxanne Gay and “Womanism,” Alice Walker (Blackboard)

**Week Three (2/13):** **Definitions of Feminism**

TH:*Feminism Is for Everybody: Passionate Politics*, bell hooks, chs. 1-19 (online)

**Week Four (2/20): Intersectional Modes of Inquiry**

TH: “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,” Kimberle Williams Crenshaw (skim), “Notes towards a Politics of Location,” Adrienne Rich, and “Race, Class, and Gender: Prospects for an All Inclusive Sisterhood,” Bonnie Thornton Dill (Blackboard)

**Week Five (2/27): Privilege, Marginalization, and Representation**

TH: “White Privilege: Unpacking the Invisible Knapsack,” Peggy McIntosh and “Representing Whiteness in the Black Imagination,” bell hooks (Blackboard) and

*Race: The Power of an Illusion*, Christine Herbes-Sommers (film)

**Week Six (3/5): Lived Experiences Presentations**

TH: **Group Presentations (in class)**

**Week Seven (3/12): Lived Experiences Presentations**

TH: **Group Presentations (in class)**

**Week Eight (3/19): Social Constructionist & Essentialist Views of Sex/ Gender**

TH: “‘Introduction’ to *The Second Sex,*” Simone de Beauvoir, “One Is Not Born a Woman,” Monique Wittiq, “The Laugh of the Medusa,” Helene Cixious, and “This Sex Which Is Not One,” Luce Irigaray (Blackboard)

**Week Nine (3/26): Re-Views of First & Second Waves/Taxonomies of Feminism**: TH: “Re-Rooting American Women’s Activism: Global Perspectives on 1848,” Nancy A. Hewitt, “Multiracial Feminism: Recasting the Chronology of Second Wave Feminism,” Becky Thompson (Blackboard), and *She’s Beautiful When She’s Angry*, Mary Dore (film online)

**Week Ten (4/2): Gendered and Sexualized Performances and Sanctions**

TH: “Acting in Concert,” Judith Butler and “What’s Wrong with ‘All Lives Matter?’” Judith Butler and George Yancy, “Thinking about Homosexuality,” Anne Fausto-Sterling, and “Uses of the Erotic: The Erotic as Power,” Audre Lorde (Blackboard)

**Spring Break (4/8 and 4/16): No Classes**

**Week Eleven (4/23): Beyond Sex/Gender Binaries: Trans and Intersex Lives**

TH: “Transgender Liberation: A Movement Whose Time Has Come,” Leslie Feinberg, and “Queens in Exile: The Forgotten Ones,” Sylvia Rivera, “Of Gender and Genitals: The Use and Abuse of the Modern Intersexual,” Anne Fausto-Sterling, and *The Death and Life of Marsha P. Johnson*, David France (film online)

**Week Twelve (4/30): Herstories of Difference and Power**

TH:“‘What Has Happened Here’”: The Politics of Difference in Women’s History and Feminist Politics,” Elsa Barkley Brown and “Beyond ‘Ethnicity’: Evaluating Diaspora,” Floya Anthias, and “Un-Natural Things: Constructions of Race, Gender, and Disability,” Robert L. Hayman and Nancy Levit (Blackboard)

**Week Thirteen (5/7): Professor Presentation**

**TH: Class Meets at the CUNY Graduate Center, 365 Fifth Avenue, Segal Theatre,**

**7-9pm, Attendance Required**

**Week Fourteen (5/14): Social Research Workshop**

TH: **Social Research Project Rough Draft Due -** Peer/ Professor Review

**Week Fifteen (5/21): Course Wrap-Up**

TH**: Social Research Project Final Draft Due**

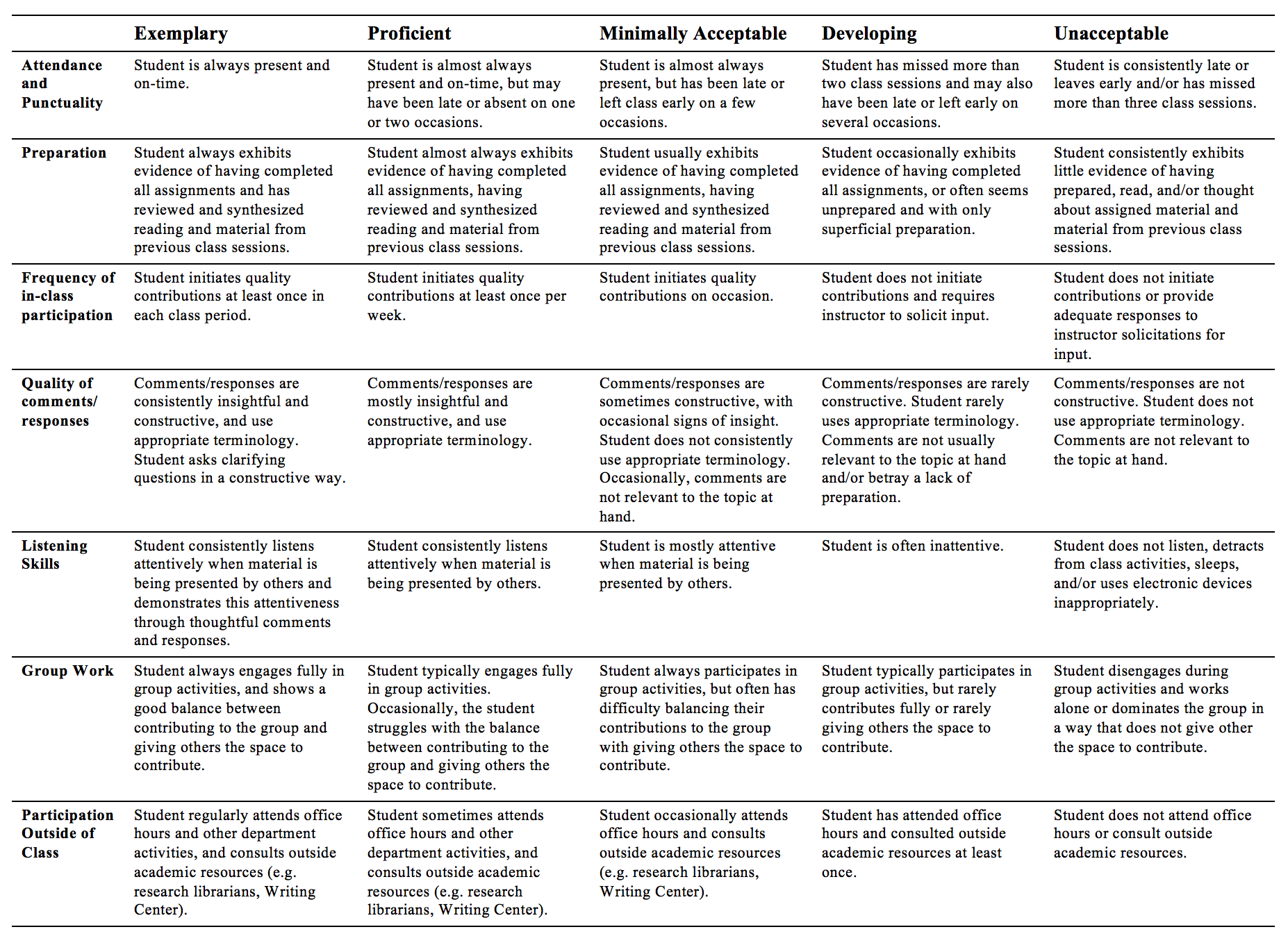
*The* *Watermelon Woman*, Cheryl Dunye (film)

**Intersecting Identities: Examining Privilege & Marginalization –**

**Lived Experiences Group Presentation (3/5 & 3/12)**

In this group presentation, you will examine instances where you are privileged, as well as instances where you see privilege operating but are in a marginalized position. One of the issues we need to address as we undertake our studies is our own perspective and understandings of identity. While we learn about social inequalities and power, we must also interrogate our own subject positions. How has (and/or has not) privilege and/ or marginalization shaped your life? What forms has it taken (consider race, class, gender, sexuality, disability, etc.) Have you been aware of privilege and marginalization in your life as you were growing up? Why or why not? As you learn more about privilege and marginalization and examine your life, what do you find most interesting or surprising? How have privilege and marginalization shaped your life opportunities, life chances, and experiences. How do privilege and marginalization interact in your life? Are there certain forms of privilege and marginalization that have been more visible to you than others? What changes would you make in your life and your community to spread power around? Will your new understanding of privilege change your life, your actions, your behaviors in the future in any way? Do social class, race/ethnicity, gender, and sexuality have an impact on your everyday experiences? How do these identities intersect and interact in your everyday experiences? How can we apply our social imagination to these intersections? Who are you and how do you fit into the larger social structure?

In a group presentation about your own lived experiences, you will analyze your identities and social location through the lens of privilege and marginalization. You will need to situate yourself in terms of your classmates’ lived experiences and in a larger social system. Then, define and describe the identity categories you inhabit and make contextual connections with your peers. Then, using between one and three examples from your everyday life, begin to analyze the ways these identities affect your experiences around privilege and marginalization and reflect on how they are divergent or overlapping with your classmates’ experiences in terms of race, gender, sexuality, class, ethnicity, ability, religion, age, etc. You are aiming for depth of analysis here—keep answering the question “why?’” to drive your discussion. Think about both the intersections of identity as well as the structural social inequalities we discussed in class as you shape your project. You should refer to at least at least one reading to help illustrate your points in your discussion. This project comprises 30% of your grade.



**Social Research Project on Women’s and Gender Issues**

**Project Due: 5/14 (Rough Draft) and 5/21 (Final Draft)**

**Overview**

Research is not a type of essay on its own. Research merely assistsin supporting a central argument. Many of you might feel overwhelmed by information and allow it to outweigh your own ideas. However, you should not rely exclusively on quoted passages. Instead, you should develop your own ideas and reasons. Your goal is not to string information together, but rather to write a coherent, argumentative essay—one that embodies your ideas about three scholarly peer-reviewed articles you find independently to support your ideas about a women’s and gender studies issue. You may wish to write an initial draft before you incorporate research, and then supplement your ideas with the information you have found and synthesized. You should research a women’s and gender issue or movement (i.e., suffrage, street harassment, flappers, equal pay, welfare, women during WWII, intimate partner violence, witches, cyberactivism, hip hop feminism, Bible feminism, abolition, Quaker women, riot grrl, trans healthcare, Women’s Liberation, Gay Liberation, Panther women, AIM women, sex work, #Black Lives Matter, #MeToo, incarceration, immigrant concentration camps, homelessness, sweatshops, environmental racism, and the media portrayals of women, among many others) about which you wish to know more. If you care about your topic, your essay will be easier for you to write. Your scholarly peer-reviewed articles must be valid. It should come from one of the library journals or databases. It should have an author, journal title, volume, issue, and year. It should not be a newspaper article or a magazine article. You must be able to examine scholarly journal articles and determine their relevance to your paper. You must develop your own ideas and topics, follow your beliefs and passions, and strengthen your ideas with outside sources. You may pick any women’s and gender studies issue to research so long as you three scholarly peer-reviewed articles, make your own argument, and provide several reasons for your arguments. For instance, you may discuss intimate partner violence. You may argue about the prevalence of violence in the United States, reasons of control, misogynic abuse on a systematic level, and lack of prevention. You should get assistance from librarians and come to me for help as you begin to work on your projects. All projects must be revised and proofread before handed in.If you plagiarize, the project will receive a failing grade. Your project must be five to six pages. You should submit all drafts and peer reviews. It comprises 60% of your grade. Your paper should be double-spaced, typed and stapled, have one inch margins all around, be 12 point Times New Roman font, and have a proper heading with your full name, my full name, the full title and section of the course, the date, a title.

**Grading Checklist**

•This project has a clear argumentative statement. Each body paragraph raises a supporting point. Each body paragraph has a topic sentence that clearly encapsulates the point of the paragraph and connects it to the central argument.

•The research is smoothly incorporated into your project. Nothing seems to have been forced in arbitrarily. All quotes need to be introduced, explained, and connected to support the topic.

•Every piece of information has a clear citation within the text. You have not plagiarized.

•There is a Works Cited page that is formatted according to MLA, Chicago, or other citation rules.

•The project has been proofread for errors.

You should submit all drafts and peer reviews. Late papers will be penalized.

**Final Draft Due** **(Blackboard)**

**Grading Checklist**

•You should write an introduction that has a strong hook or captivating opening (i.e., quote, anecdote, or question).

• You should synthesize your central arguments and main ideas.

• You should write in a professional tone by removing or revising personal experiences and reflections. Instead, you should focus on social and cultural commentary about the texts for your body/ middle paragraphs.

• You should save passages from the texts you enjoyed and used in your journals, yet locate additional passages that further support your critical insights.

• You should explain and analyze why the passages you chose are important. You should support your claims by adding additional topic paragraphs.

•You should smoothly incorporate the article into your critical analysis. All quotes need to be introduced, explained, and connected to support the topic.

•You should have a clear citation within the text. You should not have plagiarized.

•You should have a Works Cited page that is in MLA, Chicago, or another citation format.

• You should include a conclusion that neither summarizes your introduction nor includes topics that you did not discuss in your essay.

•You should develop and organize your sentences and paragraphs coherently, with clear topic sentences, a clear focus, and strong examples.

•You should revise your essay and eliminate any grammatical and mechanical errors.

**Citation­­ Guide**

•Remember to include all drafts.

•Remember to include a proper heading.

•Remember to craft a creative title. (i.e., “Social Research Project,” “Intimate Partner Violence,” “Black Lives Matter,” and “Slut March” are not creative).

•Remember to do parenthetical references in MLA format. For instance, according to MLA format, all references should have the author and the page from which you are citing in parentheses followed by a period. For instance, Jane says,

“. . .” (Doe 56). If “Doe” is in a sentence, just write the page number. For instance, Doe writes, “. . .” (56).

•Remember a passage that is more than four lines long needs to be indented.

•Remember that periods and commas always go in quotes and that only quotes within quotes have single quotes.

•Remember to do a Works Cited page.

For a book, the MLA citation is:

Brady, Evelyn et al. *In the Footsteps of Anne: Stories of Republican Women*

*Ex-Prisoners*. Belfast: Shanway Press, 2011.

For an article in a book, the MLA citation is:

James, Joy. “Framing the Panther: Assata Shakur and Black Female Agency.”

*Want to Start a Revolution?: Radical Women in the Black Freedom Struggle*. Ed. David F. Gore, Jeanne Theoharis, and Komozi Woodard. New York: New York University Press, 2009. 138-160.

For a journal article, the MLA citation is:

Butler, Judith. “Critique, Dissent, Disciplinarity.” *Critical Inquiry*. 35.4. (Summer

2009): 773-795.

For a website, the MLA citation is:

Goodman, Amy. “Deportations Continue Despite Review of Immigrants with

Family Ties.” *Democracy Now!* 7 June 2012. Headlines. <www.democracynow.org>.

**Grading Criteria for Written Work**

A Applies to compositions that are clearly superior in their development and expression of ideas. An A paper may not be flawlessly proportioned or totally error-free, but it does all of the following:

• engages the topic thoughtfully and imaginatively; in addition to a detailed understanding of the topic, it has interesting, new or important insights to convey

• develops a thesis or idea using a logical structure; it has sound organization and offers detailed analyses of the evidence cited to support arguments

• uses sentences varied in structure and complexity to achieve a clear and eloquent expression of the ideas it discusses

• makes few or no mechanical mistakes (i.e. spelling, punctuation, grammar, etc.)

B Applies to good, solid and competent compositions. A B paper does most of the following well:

• responds intelligently to the topic with a clear thesis that is solid but not striking; ideas do not progress much beyond readings or classroom discussions

• is focused and provides an orderly progression of the argument or ideas, which are reasonable and anchored in examples drawn from readings and classroom discussions

• uses clearly written sentences, though the style may be slightly awkward at times

• makes some minor mechanical errors, but no major ones

C Applies to satisfactory compositions. A C paper usually:

• responds reasonably, if unimaginatively, to the topic; it may have a weak or fuzzy thesis and show some confusion about the topic

• shows some sense of overall structure, but the organization and connection between ideas may not always be clear; it may ramble at times and does not adequately back up points with evidence from readings or class discussions

• uses understandable if not always eloquent sentences; some sentences may not accurately or clearly convey the ideas being presented

• makes many minor mechanical errors and distracting mistakes (words are missing, diction is inconsistent); proofreading is weak

D Applies to less-than-satisfactory compositions. These papers usually lack the coherence and

developments of C papers and exhibit significant deficiencies. In addition, a D paper often:

• offers a simplistic or inappropriate response to the topic; the thesis is usually missing or may be entirely incorrect (a serious misreading of a text, for instance)

• shows little sense of structure and organization

• makes frequent and serious mechanical errors that impede communication and understanding

F Applies to papers with serious weaknesses in many errors. An F paper shows severe difficulties in writing. It:

• offers little substance and may disregard the topic’s demands

• lacks any focus, organization, or development

• misuses words and contains abundant mechanical errors

• is plagiarized in part or as a whole

Adapted from: Harry Edmund Shaw, “Chapter 5,” in *Teaching Prose*, Ed. Fredric V. Bogel and Katherine K. Gottschalk. New York: W.W. Norton, 1984.