WMNST-102
Women: Images and Ideas

Fall 2015 at San Diego State University

Instructor: Christina Carney
Email: cjcarney@gmail.com
Office Hours: Wednesdays 1pm-2pm AL-330
Lecture: Wednesdays 4pm- 6:50pm SH-119

This syllabus provides all the logistical details for this course. Therefore, if you have any questions about topics to be covered, course policies, assignment due dates, exam dates, my contact information, etc., you should immediately refer to this syllabus to find your answers. I will not answer any questions that can be answered by this syllabus.

Course Description:
Welcome to Women, Images and Ideas! In this introductory course, we consider the historical and contemporary concepts and practices of several episodes in the U.S. and global world, relevant to movements toward feminist ideas and gender discourse. Scholars within Women’s Studies have produced frameworks, methods and theories to understand not only ourselves, but our natural and social worlds. Though readings will be drawn from a variety of disciplines, the course highlights the intellectual tradition of U.S. and transnational feminisms. Therefore the course readings, drawing from primary sources, life stories and scholarly essays, investigates how women themselves make sense of their experiences in order to show how women not only imagined, but also applied liberatory practices. As we explore these, we examine the shifting understandings of social movements, of gender, and of activism. In our study, we will ask what is the theory of change imagined in each case study? How is resistance and liberation understood, and how is a movement constituted? Who is the subject of liberation and of the “social,” and how is difference imagined? An assumption in this course is that these are open questions, and that our own agency in shaping our futures derives from how we contribute to the ongoing mutability of gender, race, class, and sex. Furthermore, we will discuss and think critically about the ways categories of difference proved both sources of solidarity and division for women in the US and international communities more broadly.

Course Learning Objectives:
1 – To establish an understanding of key concepts and ideas with the field of Women’s Studies.
3 – To understand how hegemonic ideas about gender impact not only women, but also men.
4 – To understand “difference,” as productive to understanding the context of competing ideas about feminism – instead of as a negative.
5 – To develop a deeper understanding of issues relating to social inequality and social justice, with particular consideration of the intersections of ability, race, ethnicity, gender, sexuality & social class.
2 – To understand how larger social structures relate to our individual lives.
4 – To improve critical reading, thinking and writing skills.
All assigned texts will be available online (Blackboard).

*Your Final grades will be computed as follows:*

- Unit Paper 25% (250 points)
- Final Paper 25% (250 points)
- Pop Quizzes 15% (150 points)
- Weekly Homework Assignment 15% (150 points)
- Attendance 15% (150 Points)
- Social Media Engagement 5% (50 points)

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
<td>A</td>
<td>94.5-100</td>
</tr>
<tr>
<td>A-</td>
<td>89.5-94.4</td>
</tr>
<tr>
<td>B+</td>
<td>86.5-89.4</td>
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<tr>
<td>B</td>
<td>82.5-86.4</td>
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<tr>
<td>C+</td>
<td>76.5-79.4</td>
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<tr>
<td>C</td>
<td>72.5-76.4</td>
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<tr>
<td>D</td>
<td>59.5-69.4</td>
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<tr>
<td>C-/P</td>
<td>69.5-72.4</td>
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**UNANNOUNCED QUIZZES:** Pop quizzes will be given during lecture. Quizzes will not be announced and make-up quizzes will not be given. It is your responsibility to notify and provide me with documents for excused absences. Your 4 highest quiz grades will count for 15% of your grade.

**UNIT PAPER:** Every student must sign up *once* to write a 3-4 (double-spaced) paper examining key themes and arguments from a chosen week’s assigned readings – beginning in week 2. The objective of this assignment is for you to write a clear & direct essay that (1) Demonstrates your critical reading skills and understanding of the assigned reading’s main argument(s) (2) Demonstrates your critical analysis by detailing the assigned articles key themes and ideas AND connecting these to larger themes of the week readings and class lectures (3) Demonstrates your ability to follow directions and to express your ideas and insights in clear, concise and coherent sentences and paragraphs. Please staple the criteria for unit papers to your essay (available on blackboard). Students will also serve as discussion leaders during the week they choose to write the unit paper.

**FINAL GROUP PRESENTATION AND PAPER:** You will craft your own feminist manifesto, addressing what you feel are the most pressing concerns of feminism today. Each group will present their manifesto during finals week. Your manifesto must include (1) a description of the context and position from which you write, (2) a statement of your shared key beliefs, and (3) a clear set of desires, demands, or plans for the future. More information related to the final (presentation and paper) will be given to students during week 7.

**WEEKLY HOMEWORK ASSIGNMENTS:** Each student is required to submit three multiple-choice questions each week that are pulled directly from course discussions, media, lectures, and/or readings. You must include 5 (A, B, C, D, and E) possible answer choices and either make the answer bold or circle it. If you produce uninteresting or obvious questions, your homework will not be counted (for example, questions like: Which class is this? will not be accepted for credit). However, you can be creative and
make your questions interesting. Homework assignments are due every Wednesday at the beginning of class and will be used for group discussion (typed-physical copies only).

**SOCIAL MEDIA ENGAGEMENT:** We will be using Instagram (IG) to document and engage popular culture as it relates to gender and feminist discourse. A class IG account will be created and the password will be emailed to students. Students are required to post on the class IG (make sure to write your name under the post) at least *twice* during the semester and follow and respond to the blog from their personal accounts. While it is completely up to the students on what to post, it should at least be related to themes discussed within the course.

**LATE ASSIGNMENT POLICY:** Late papers, if accepted, will be marked down accordingly. With a documented excuse of a medical or family emergency, you may be able to submit a paper late, but you need to discuss this first with me first. Make-up exams will be given only for valid and documented medical or personal reasons. You must notify me as soon as possible about any missed assignments or exams and work with them to schedule necessary arrangements. Incompletes are allowed only in unusual circumstances.

**Disability Services:** Disability services are available through the university. If you have a documented disability and anticipate needing accommodations in this class, please contact the instructor as soon as possible to make arrangements.

**Academic Integrity:** If any work you produce for this course is plagiarized in whole or in part, you will automatically receive an “F” for the assignment. Further sanctions may be taken against you, which may result in your failure in the course, suspension from school, and/or your expulsion. The same will hold true for other forms of academic dishonesty. You can read more about student academic integrity in the Student Code beginning at: [http://studentaffairs.sdsu.edu/SRR/conduct1.html](http://studentaffairs.sdsu.edu/SRR/conduct1.html)

*Learning process:*
Our class will engage in analyses of the readings, short lectures followed by discussions, film and other media, and active-learning components including hands-on, in-class exercises. A key feature of our class is the weekly student-led discussions. The goal of the oral presentation is to contribute to your ability in producing, interpreting and communicating feminist knowledge.

*On reading:*
Engaging the readings is an essential component of success in every class. Be an active reader -- take notes on what intrigues you and on key phrases. Print reading (black board) on recycled paper and write in the margins. Consider finding a space to read where you have no internet access or mobile phone reception so that you can finish reading without interruptions.
My advice on when and how to read:
Try reading in the early morning. At night you may be tired, you’ll want to nap, you’ll be hungry, people will be calling/texting you and you’ll be interrupted. In the morning, you will have a fresh mind, fewer people will bug you by phone/text, you’ll have fewer distractions, there may be fewer people online/Facebook, etc. You may find your time will be used more effectively and you’ll finish much faster.

Email Policy: Please allow 48 hours for responses to emails. Email is best used for asking logistical questions and making inquiries about assignments or course material. For all emails, please include a subject line indicating your reason for emailing, and employ professional email etiquette.

***Disclaimer: The instructor reserves the right to make changes to the syllabus. Any changes will be announced in class. An updated version of the syllabus will be available on the Blackboard website.

Feminism and Theories

Week 1 August 26, 2015: Introduction
What You Need to Know: How to prepare for Class/Resources
Homework: Begin class readings for Weds and go to the course website on blackboard alongside asking five people you know: What does one learn in a Women, Gender, Sexuality Studies course? Who do they think majors in Women’s Studies? Record their answers. Also note their tone of voice and facial expressions.

Week 2 September 2, 2015 What is Women’s Studies, Gender and Feminism?
• Hunter College, Women Studies Collective, “Introduction: Why Women’s Studies, What is Women’s Studies?”
• Patricia Y. Martin, “Gender as Social Institution” pgs. 1249-52 & 1256-59 only
• bell hooks, “Feminism: A Movement to End Sexist Oppression”
• Alice Walker, “Womanist”

Week 3 September 9, 2015 Biological Determinism & Social Construction
Guest Lecture: Daphne Taylor-García, Assistant Professor, UCSD
• Lois Gould, “X”
• Ian F. Haney-López, “The Social Construction of Race”
• Optional: Patricia J. Williams, “Meditations on Masculinity”

Week 4 September 16, 2015 Race, Sex and Power
• Catherine A. Lutz and Jane L. Collins, “The Color of Sex: Postwar Photographic Histories of Race and Sex”
• Sun, Moon, and Feather by Spiderwoman Theater http://hidvl.nyu.edu/video/000563588.html
In-class screening: The Couple in the Cage
**Week 5** September 23, 2015 *Constructing the Body*
- Richard Juang, “Transgendering the Politics of Recognition”
- Anne Fausto-Sterling, “How to Build a Man”

**Week 6** September 30, 2015 *Performing Gender*
- Judith Butler, “Undiagnosing Gender”
- Dean Spade, “Transformation”

In-class film screening: *Diagnosing Difference*

**Gender Politics in Contemporary Society**

**Week 7** October 7, 2015: *Politics of the Body*
- Sabrina Strings and Long T. Bui, “‘SHE IS NOT ACTING, SHE IS’: The conflict between gender and racial realness on RuPaul’s Drag Race”
- Eithne Luibheid, “Looking Like a Lesbian”: The Organization of Sexual Monitoring at the United States-Mexican Border”

**Week 8** October 14, 2015: *Gender, Media, and Representation*
Guest Speaker: Anya Wallace, Doctoral Candidate, Pennsylvania State University
- Stuart Hall, “The Whites of Their Eyes: Racist Ideologies and the Media”
- Meda Chesney-Lind and Michele Eliason, “From Invisible to Incorrigible: The Demonization of Marginalized Women and Girls”
- Jillian Hernandez and Anya M. Wallace, “Nicki Minaj and Pretty Taking All Fades: Performing the Erotics of Feminist Solidarity”
  http://thefeministwire.com/2014/03/minaj-erotics/

**Week 9** October 21, 2015: *Consumerism and Identity*
- Jane Kuenz, “It’s a Small World After All: Disney and the Pleasures of Identification”
- M. Jacqui Alexander, “Imperial Desire/ Sexual Utopias: White Gay Capital and Transnational Tourism”

In-class film screening: *Flag Wars*

**Week 10** October 28, 2015: *The Right To Work? Personal Responsibility and the Welfare State*
- Lisa Cacho, “You Just Don’t Know How Much He Meant’: Deviancy, Death, and Devaluation”
Week 11 November 4, 2015 Nation and Globalism

- Mimi Thi Nguyen, “The Biopower of Beauty: Humanitarian Imperialisms and Global Feminisms in an Age of Terror”

In-class film screening: The Beauty Academy of Kabul (condensed)

Week 12 November 11, 2015 (Campus Holiday): Nation and Globalism (cont.)

- Julietta Hua and Holly Nigorizawa, “US Sex Trafficking, Women’s Human Rights and the Politics of Representation”
- Saba Mahmood, “The Subject of Freedom”

Week 13 November 18, 2015 Prisons, Poverty and Policing

Guest Speaker: Fofie Amina Bashir, Mackey-Cua Project

- Angela Y. Davis, “How Gender Structures the Prison System”
- Nicole Pasulka, “The Case of CeCe McDonald”
  http://www.motherjones.com/politics/2012/05/cece-mcdonald-transgender-hate-crime-murder
- Alicia Garza, “A Herstory of the #BlackLivesMatter Movement”
  www.thefeministwire.com/2014/10/blacklivesmatter-2
- Joanne Archibald, “Being in Prison”
- Tina Reynolds, “Glossary of Terms”

Week 14 November 25, 2015 (No Class): The Politics and Economics of Families, Marriage and Work

- Gwyn Kirk & Margo Okazawa-Rey, Chapter 7, in Women’s Lives: Multicultural Perspectives
- Judith Wajcman, “The Built Environment: Women’s Place, Gendered Space”
- Lisa Duggan, “Holy Matrimony!”
  http://www.thenation.com/article/holy-matrimony#

Week 15 December 2, 2015: Reproductive Justice, Poverty, and Access

- Jael Silliman, Marlene Gerber Fried, Loretta Ross, and Elena Gutierrez, “The Political Context for Women of Color Organizing”
- Sesali Bowen, “Age & Consent: From a real life ‘fast ass girl’”

Week 16 December 9, 2015 It Gets Better Project And Popculture Feminism

- “It Gets Better” Project (links available on Blackboard)
- “This is What a Feminist Looks Like” Movement (link available on Blackboard)
• Popular culture celebrities on feminism (Emma Watson, Beyoncé, Taylor Swift, Lena Dunham, Shonda Rhimes (links available on Blackboard)

Final Paper Due: Wednesday, Dec. 16th 4pm in AL 330

Have a Great Winter Break!