WST 3015: Interdisciplinary Perspectives in Women’s Studies

Instructor: Dr. Jillian Hernandez  
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Office Hours: Wednesdays 1:00-3:00pm and by appointment  
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Office Hours: Tuesdays, 12:00-3:00pm, Ustler 102A  
Office Location: Ustler Hall 102-A  

Class Meeting Times and Location:  
Tuesdays (period 4) 10:40-11:30am  
Thursdays (periods 4-5) 10:40-12:35pm  
Little Hall 0113

In this introductory Women’s, Gender, and Sexuality studies course we will engage with history, theory, and a range of transdisciplinary scholarship to understand how gender, race, class, and other vectors of difference organize power and institutions in society. We will focus on how notions of human difference shape modes of policing and subjugating racialized and gendered people, and, conversely, how these groups take up difference as a rallying point of resistance. This course will provide conceptual tools for understanding contemporary social, cultural, and political debates and analyzing visual culture.
Through taking this class you will learn:

- How gender organizes our world.
- How gender and racial categories have been constructed historically.
- How social constructs of race, gender, class, and sexuality produce marginalized populations and social inequalities.
- How people marginalized by social formations of gender, race, class, and sexuality mobilize knowledge production, activism, art and cultural production to achieve social transformation.
- How to compare, contrast, and evaluate the claims of feminist and queer thinkers from different periods and social locations.
- How art and popular cultures are significant arenas where social formations of race, gender, and sexuality are contested.
- Why it is important to understand issues of race, gender, class, and sexuality through an intersectional perspective.

Required Texts and Media

Book: *Americanah*, Chimamanda Ngozi Adichie

All other texts are available as PDFs on Canvas.

Films:

*W.A.R.!: Women, Art, Revolution*, (2010, Lynn Hershman Leeson)

*Paris is Burning* (1990, Jennie Livingston)

*Out in the Night* (2014, Blair Doroshwalther)

*Bessie* (2015, Dee Rees)

*Mosquito y Mari* (2012, Aurora Guerrero)

*You are also required to watch videos listed on the syllabus for particular class meetings. You may be quizzed on these videos.*
Writing Requirement

This course fulfills the 4,000 word writing requirement. The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. I will provide feedback on the content of your writing in addition to grammar, punctuation, clarity, coherence, and organization. All feedback will be provided to you by the end of the course.

Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

Our course will adhere to the Chicago Manual of Style, 16th edition.

If you seek additional assistance on your writing assignments please access the Writing Studio on campus: https://writing.ufl.edu

This course will have a total of 6 writing assignments that will make up the 4,000 requirement.
(More detailed information on the assignments below.)

Grading in this Course:

I calculate grades in this course using a point system. Participation and assignments have corresponding point values that add up to a maximum of 100. I will grade your assignments with points rather than letter grades, so if an assignment is worth 10 points you might receive a 10/10 or 7/10, etc. This will allow you to easily gauge how many points you are accumulating as the semester progresses. Point values for assignments are listed below. I use this scale in determining your final grade.

100-90 points A / 89-85 B+/ 84-80 points B+/ 79-75 points C+ / 74-70 points C /

69-65 points D+/ 64-60 points D

Course Evaluation:

Your final grade will be based on the following:

Participation: 20 points (20% of your grade)

Your participation grade will be based on 1) regular attendance at class lectures; 3) completion of blog journal prompts; 4) oral participation in class (sharing comments/questions) 5) consistent good performance on pop quizzes.

Attendance will be taken during each class meeting. You may miss 2 class meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will
deduct 5 points from your final grade. In order to be counted as present you must arrive on time and stay until class concludes.

I will periodically conduct pop quizzes at the beginning of class to determine if you are doing the reading.

You must bring a notebook to each class meeting for in-class writing prompts and note-taking.

(A note on notes: I create PowerPoint presentations to share visual materials and outline some significant concepts. I will post these on Canvas for your reference. However, these presentations are not substitutes for your own thorough note-taking of course lectures and discussions, which I highly encourage for successful learning in this course.)

(4) Structured Discussion Preparations: 20 points (20% of your grade)

Each structured discussion preparation (SDP) is worth 5 points. Two structured discussion responses must be submitted by March 12th. I will not accept more than 2 SDPs following this date. Structured discussion preps can only be submitted for texts on the syllabus marked with an asterisk and are due on the day they are assigned. If a class meeting has two readings with an asterisk you must create a preparation for each one, and this counts as one assignment. I will prompt those who are submitting structured discussion preps to share their keywords, comments, and questions with the class. This will help to facilitate your participation in class and learning of the material.

(Please note: Structured Discussion Preparations do not count toward the writing requirement word count.)

(4) Blog posts: 20 points (20% of your grade)

Each blog post is worth 5 points. Blogs will be posted to Canvas. (Please note: Blog posts do not count toward the writing requirement word count.)

(6) Writing Assignments: 40 points (40% of your grade)

(Please note: You must earn 25 points or greater on your writing assignments in order to receive a passing grade for the writing requirement.)

Writing Assignment 1 (worth 5 points): 500 words on a feminist artist, due Jan. 17th
Writing Assignment 2 (worth 10 points): 1,000 word analysis on gender, science, and difference, due Jan. 31st
Writing Assignment 3 (worth 10 points): 1,000 word analysis of Americanah, due Feb. 28th
Writing Assignment 4 (worth 5 points): 500 words on a queer/trans of color artist, due March 16th
Writing Assignment 5 (worth 5 points): 500 word analysis of Out in the Night in relation to Jack Halberstam’s Female Masculinity, the film Bessie, and the Angela Davis and Nicole Fleetwood texts, due April 3rd
Writing Assignment 6 (worth 5 points): 500 word analysis of a representation of deviant sexuality in relation to at least 3 assigned readings from April 4-April 18th, due April 23rd

Course Policies

• Attendance

You may miss 2 class meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will affect your final grade, 5 points will be deducted for each absence past this limit. In order to be counted as present you must arrive on time and stay until class concludes. If you encounter a situation that will hinder you from making it to class it is your best interest to inform me about this right away, do not wait until after you have missed several classes to address your absences and participation grade.

• Participation and Discussion Guidelines

Class participation means you have done the assigned reading thoroughly and come to each class prepared with questions and comments for the discussion. I will document your engagement in class discussion when you make comments and pose questions.

• You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

• You are required to bring a notebook and writing utensil to class, as we will sometimes conduct writing and other creative exercises during lecture and discussion section time.

Please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated.

• Correspondence

I can answer questions during office hours or via e-mail. Please be aware that I receive a high volume of e-mails, if your query is time sensitive please indicate that in the subject line. Questions that require substantive engagement, such as commentary on an assignment, would be best addressed during office hours. I will expect for you to check your UF e-mail once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via the Canvas system.

• Academic Integrity

Whether intentional or inadvertent, plagiarism is a serious violation. All work submitted in this course must be your own. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about the proper citation of sources, please ask me. Students who plagiarize, or who cheat on an exam, will be subject to disciplinary action in accordance with University policy.
• Electronic Devices and Laptops

Cell phones must be turned off or set to silent in the classroom. If you must take an urgent call or send an important message please quietly exit the room. Excessive disruption of class for use of cell phones will negatively impact your participation grade.

Laptops and tablets can be utilized solely for the purpose of taking notes. This privilege is contingent upon responsible use of these devices. If I notice or am informed that students are being distracted by improper use of such technology they will no longer be allowed in class.

• Late Submission of Assignments

Assignments turned in late will lose 3 points per calendar day. If you foresee an issue in completing your assignment on time please contact me as soon as possible. Assignments over two days late will not be accepted without documentation from a doctor or dean.

Accessibility:

I am committed to making learning in this course accessible to all. Please contact me to discuss any learning needs that you may have. You can also access the resources listed below.

UF Disability Resource Center strives to provide quality services to students with physical, learning, sensory or psychological disabilities, to educate them about their legal rights and responsibilities so that they can make informed decisions, and to foster a sense of empowerment so that they can engage in critical thinking and self- determination.

http://www.dso.ufl.edu/drc/
001 Building 0020 (Reid Hall). For information, call 352-392-8565 or email accessuf@dso.ufl.edu

UF Counseling and Wellness Center offers individual counseling, wellness counseling, couples counseling, problem solving help, CERC crisis services, and other assistance:

http://www.counseling.ufl.edu/cwc/Default.aspx
3190 Radio Road; (352) 392-1575 (8am-5pm, Monday through Friday)

Sexual Harassment:

Sexual Harassment is unacceptable anywhere on UF’s campus. For more about UF policies regarding harassment, see:

http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/
Sexual Content Notice:

Some of the required materials in this class include explicit depictions and/or descriptions of nudity and sexual acts. Some materials describe or depict experiences of sexual trauma. I have assigned these works to facilitate learning on gender and sexuality. If you believe engagement with these materials would likely cause you significant discomfort it may be in your interest to drop the course.

Consider adding a (second) major in Women’s Studies!

Do you want to learn about issues of diversity, power, equity, and justice and gain the scholarly knowledge and skills to change the world? Adding the Women’s Studies major can deepen your critical thinking, analysis, and skills in intersectional feminist approaches to studying and transforming gender, race, class, sexualities and other systems of power. The Women’s Studies major shows graduate schools and employers that you bring advanced knowledge and skills about diversity and equity issues. The 30-credit Women’s Studies major consists of four core courses and six electives. It’s simple to combine with another major, and up to 15 credits can double count with another degree (English, Psychology, and Sociology in particular have many courses that can double count). It’s also the perfect complement to pre-health studies. Contact undergraduate coordinator Dr. Alyssa Zucker (azucker@ufl.edu) to make an appointment to discuss adding the major. Or stop by her Spring 2019 office hours, Tuesdays 10:30-12:30 in Ustler 204.

Course Schedule: Subject to change

Tuesday, January 8th

Course overview

Difference as Feminist Principle vs. Difference as Deviance

Thursday, January 10th

In-class screening of W.A.R! : Women, Art, Revolution film

Tuesday, January 15th:

bell hooks, “Feminism: A Movement to End Sexist Oppression”
Audre Lorde, “Age, Race, Class, and Sex: Women Redefining the Difference”
Ana Mendieta, (exhibition catalogue), Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States
Thursday January 17\textsuperscript{th}: first writing assignment due on Canvas

Peggy McIntosh, “White Privilege: Unpacking the Invisible Backpack”

Hisaye Yamamoto, “A Fire in Fontana”

Micheal Omi and Howard Winant, “Racial Formations”

Diacriticize: On Ferguson, http://nblo.gs/11IYzl (read online)

Tuesday January 22\textsuperscript{nd}:

Keyword: “Science” by Laura Briggs (Keywords for American Cultural Studies)

*Thomas Laqueur, “Orgasm, Generation, and the Politics of Reproductive Biology”


Thursday January 25\textsuperscript{th}:


Tuesday January 29\textsuperscript{th}:


Historical Contexts of U.S. Feminisms

Thursday January 31\textsuperscript{st}: second writing assignment due on Canvas

*Mary E. Odem, Chapter 1: “White Slaves” and “Vicious Men”: The Age-of-Consent Campaign, from Delinquent Daughters: Protecting and Policing Adolescent Female Sexuality in the United States, 1885-1920

**Tuesday, February 5th**

Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joslyn Gage, “Declaration of Sentiments and Resolutions, Seneca Falls”

*Rosalyn Terborg-Penn, “Revisiting the Question of Race in the Woman Suffrage Movement” and “African American Women in the First Generation of Woman Suffragists, 1850-1869”

**Thursday, February 7th**

*Syliva Chan Malik, “Insurgent Domesticity: Race and Gender in Representations of Nation of Islam Women during the Cold War Era” and “Chadors, Feminists, Terror: Constructing a U.S. American Discourse of the Veil” from Being Muslim: A Cultural History of Women of Color in American Islam

**Reading Feminism Across Borders**

**Tuesday, February 12th**

Chimamanda Ngozi Adichie, Americanah (2013)
Chapters 1-6

Watch: “Humanising History—Chimamanda Ngozi Adichie”
https://www.youtube.com/watch?v=9Lx1BDdNF4w

**Thursday, February 14th: first blog post due on Canvas**

Americanah, chapters 7-15

Watch: BBC News HardTalk interview with author:
https://www.youtube.com/watch?v=EsWfm0_xgkc

**Tuesday, February 19th**

Americanah, chapters 16-22

Sara Ahmed, “Multi-culturalism and the Promise of Happiness”

**Thursday, February 21st: second blog post due on Canvas**

Americanah, chapters 23-29
Watch: “Talking Children, Women, and Africa with Author Chimamanda Adichie”
https://www.youtube.com/watch?v=8XNvQ6DXay4

Explore: Adventures from the Bedrooms of African Women
https://adventuresfrom.com

**Tuesday, February 26th:** third blog post due on Canvas

*Americanah*, chapters 30-40

Mrinalini Sinha, “Gender and Nation”

Watch: Chimamanda Ngozi Adiche, “The Danger of a Single Story”
https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en

**Thursday February 28th:** third writing assignment due on Canvas

*Americanah*, chapter 40-end

Watch: Beyoncé “Flawless,” https://www.youtube.com/watch?v=IyuUWOs9BY

Watch: Beyoncé “Formation,” https://www.youtube.com/watch?v=IyuUWOs9BY

“Beyoncé and Lemonade are giving these feminist scholars so much to debate,”

“Roundtable Discussion with Jon Turkel, bell hooks, Sesali Bowden: Does Beyoncé’s “Hold Up” Help or Hurt the Movement, http://courses.suzannechurchill.com/community-s17/2017/03/21/1264/

“The Controversy Over Chimamanda Ngozi Adichie and Trans Women, explained”

“A Trans Woman’s Response to Chimamanda Ngozi Adichie”

**Spring Break: No class Tuesday March 5th or Thursday March 7th**
Queer and Trans Politics

Tuesday, March 12th: (cut-off date for submitting first 2 structured discussion preps)

Watch: *Paris is Burning* (1990), directed by Jennie Livingston

*Judith Butler, “Gender is Burning: Questions of Appropriation and Subversion,” from *Bodies That Matter*

Dean Spade, Preface, from *Normal Life: Administrative Violence, Critical Trans Politics, and the Limit of the Law”*

*Trans Necropolitics: A Transnational Reflection on Violence, Death, and the Trans of Color Afterlife*, C. Riley Snorton and Jin Haritaworn

Thursday, March 14th

Watch: Juliana Huxtable Artist Talk, https://www.youtube.com/watch?v=eG5soJNJa4k&feature=youtu.be


Juliana Huxtable, selections from *Mucus in my Pineal Gland*

Che Gossett and Juliana Huxtable in Conversation, “Existing in the World: Blackness at the Edge of Trans Visibility” from Trap Door: Trans Cultural Production and the Politics of Visibility, edited by Reina Gossett, Eric A. Stanley, and Johanna Burton

Saturday March 16th: 4th writing assignment due by 8pm

Theorizing Sexualities

Tuesday, March 19th

Selection from Michel Foucault, *The History of Sexuality, Vol. 1*

*Ladelle McWhorter, “Views from the Site of Political Oppression: Or, How I Served as an Anchor Point for Power and Emerged as a Locus of Resistance”*

Thursday, March 21st

*Gayle Rubin, “Thinking Sex: Notes Toward a Radical Theory of Sexuality”*

Tuesday, March 26th

No class, watch film *Out in the Night* and read “Introduction” to Jack Halberstam’s *Female Masculinity*.

Thursday, March 28th

In-class screening of *Bessie*

Tuesday, April 2nd


Wednesday, April 3rd, 5th writing assignment due by 5pm

Thursday, April 4th

In-class screening of *Mosquita y Mari*

Discussion: “Tacit Subjects” Carlos Ulises Decena

Tuesday, April 9th


Gloria Anzaldúa, “How to Tame a Wild Tongue” from *Borderlands: La Frontera, The New Mestiza*

Thursday, April 11th

*Lilia Soto, “Muchachas Michoacanas: Portraits of Teenage Girls in a Migratory Town” from *Girlhood in the Borderlands: Mexican Teens Caught in the Crossroads of Migration*

*Eithne Luibhéid, “Rape, Asylum, and the U.S. Border Patrol” from Entry Denied: Controlling Sexuality at the Border
**Tuesday, April 16th**

"Gays Who Cannot Properly Be Gay": Queer Muslims in the Neoliberal European City, Fatima El-Tayeb

*Jasbir K. Puar, “Queer Times, Queer Assemblages”

**Thursday, April 18th**

*Christina Carney, Anya Wallace, Jillian Hernandez, “Sexual Knowledge and Practiced Feminisms: On moral panic, Black girlhoods, and Hip Hop”

*Jillian Hernandez, “Sexual-Aesthetic Excess, or, How Chonga Girls Make Class Burn”

**Abolitionist Futures**

**Tuesday, April 23rd: 6th writing assignment due**


Keyword: “Prison” by Caleb Smith

Angela Davis, Feminism and Abolition: Theories and Practices for the Twenty-First Century

*Eric. A. Stanley, “Fugitive Flesh: Gender Self-Determination, Queer Abolition, and Trans Resistance”

*Morgan Bassichis, Alexander Lee, Dean Spade, “Building an Abolitionist Trans and Queer Movement with Everything We’ve Got”

**Friday, April 26th, 4th blog post due**