

# WST 2611 Humanities Perspectives on Gender and Sexuality

**TERM** | Fall 2020      **CREDITS** | 3      **COURSE # SECTION #** | 20902/2C87  
**LOCATION** | Online Delivery      **TIME** | MWF 12:50 - 1:40 PM

**Instructor:** Devan Johnson

**Email:** [devnjohn@ufl.edu](mailto:devnjohn@ufl.edu)

**Office:** Ustler 212

**Office Hours:** In-person: Tuesday 2:30-3:30pm; Zoom office hours: Thursday 2:30pm-3:30pm, or by appointment

**TA:** Terri Bailey

**Email:** TBD

**Office:** Zoom

**Office Hours:** TBD

**NOTE:** For questions regarding attendance, grading, and course material, your TA should be your first point of contact.

## COURSE DESCRIPTION

This course considers the social construction of gender, sexuality, race, class, and other identity

categories. We will rely on close readings and analysis of primary texts coupled with examination of historical, cultural, and societal factors. This approach will emphasize:

- Ideologies that inhabit, haunt, and shape the texts [and their authors]
- How style elements reflect and inform a text's discourse
- How no text exists in an artistic vacuum
- That a multitude of interpretations exist for any text we study.

The class strongly focuses on developing compassion and understanding as well as examining prejudices that hinder human beings from relating to one another.

## GENERAL EDUCATION OBJECTIVES, COURSE OBJECTIVES, AND STUDENT LEARNING OUTCOMES

By the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking.

WST 2611 satisfies the General Education Requirements for the following areas:

### Writing Requirement (WR) 2,000 words

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. 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. Your instructor will evaluate and provide feedback on all of your written assignments with respect to grammar, punctuation, clarity, coherence, and organization.

### Diversity (D)

Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage students to recognize how social roles and status affect different groups in the United States. Students are expected to analyze and evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups. You must earn a "C" grade or higher to receive Diversity credit. The topic of diversity will be threaded into all our class meetings. We will discuss how the issues of diversity that appear in the critical essays and films we study intersect in students' lives and experiences.

### **Humanities (H)**

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. You must earn a "C" grade or higher to receive Humanities credit. The topic of humanities studies will be threaded into all our class meetings. We will discuss how the issues of the humanities that appear in the critical essays and films we study intersect in students' lives and experiences.

### **Learning Objectives:**

As a result of this class, I hope you will all learn:

- A new and richer awareness and compassion concerning how gender and sexuality shape the way (primarily Western/American) ideology operates;
- How these issues touch your lives every day;
- Enthusiasm for exploring artistic texts that will inspire you beyond the borders of this course;
- The confidence from becoming a better reader, writer, and thinker.

### **Course Objectives:**

By the end of the semester, students should be able to:

1. Trace the evolving attitudes towards gender and sexuality and how they intersect with race and class within Western culture (predominantly that of the U.S.).
2. Explain the ways in which changing historical circumstances, including but not limited to changing ideals of masculinity and femininity, have shaped those attitudes.
3. Apply analytical concepts developed through class reading and discussion to thoughtful, clearly written independent work.
4. Describe the concept of gender as a performance undertaken within specific historical circumstances.
5. Establish a quality of writing at the level of sentences, paragraphing, and constructing arguments that complies with the requirements of a "2,000 word" Gordon Rule class.

### **Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers; the student is responsible for making this material available.

### **Attendance and Make Up Policy**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Class meetings will be held via Zoom. Attendance in this class is **mandatory**. However, in general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved and will be handled by your instructor on a case-by-case basis.

### **How CLASS PARTICIPATION affects your grade**

I expect students to participate in class discussions and pay attention. Although no “points” are assigned as part of your grade, let’s say, for example, your final grade is 895 (B+). If your class participation has been productive, your grade would be “bumped up” to an A-. If you have not participated in class, your grade would remain at a B+. I will look for “quality” not “quantity.” In other words, your grade will not be favorably influenced by talking just to talk. I expect you to make intelligent and insightful comments in relation to the films viewed and the materials read. In addition, inattention in class, such as reading the newspaper, checking social media, and checking your phone/internet for unrelated activities also will be noted and will discourage your instructor from “bumping up” your grade.

### **TEXTS**

#### **REQUIRED**

- *Fun Home: A Family Tragicomic*. Author: Alison Bechdel
- *Red, White, And Royal Blue*. Author: Casey McQuiston
- *Lillith's Brood*. Author: Octavia E. Butler

#### **OTHER READING RESPONSIBILITIES**

ARES: There are additional readings for this course available for free through Library West’s Course Reserve System (ARES). You can access these readings through CANVAS from the COURSE RESERVES button in the left hand margin. You also can access them directly from Library West’s website:

<http://www.uflib.ufl.edu>.

The specific readings are identified in the Schedule of Classes and Assignments. You can decide if you want to print the essays or use them online.

### **Modes of Submission**

#### **WRP and Analysis Essay:**

- Are due at 12:50 PM on the due date
- WRP and Analysis Essay must be uploaded on CANVAS.
- Double spaced and include the word count after your name in parentheses. Example: Sam Student (1225). For the WRP, you will record the word count for each of the four sections.
- Use MLA citation style

- Late work will be penalized 10% per calendar day. The “late clock” begins at 12:51 PM the day the paper is due, so the paper is 1-day late if it is turned in after 12:50 PM on the due date.

### **In-Class Exams:**

- Exams are taken via Canvas.
- You must be in class for the exam dates. Make-up exams are possible only if you can adequately document your inability to be present due to a personal hardship or due to your involvement in a university-sponsored event or a religious holiday.

### **Optional Rewrite:**

- Turn in original paper copy with instructor’s comments
- Upload rewrite under Optional Rewrite Assignment on CANVAS. No paper copy of re-write required. Highlight any and all changes made in the rewrite. NOTE: for printed copies, highlights do not have to be in color.
- No late rewrites can be accepted
- Late points cannot be made up in rewrites

## **ASSIGNMENT DESCRIPTIONS**

In addition to participating in a weekly discussion board, you will complete four assignments this semester:

1. Weekly Discussion Board: 10 points each for a total of 90 points
2. One Writing Response Paper [WRP] (1000 minimum words): 200 points
3. One Analysis Essay (1000 minimum words): 200 points
4. Two In-class, non-cumulative, closed book exams: 2 @ 250 points = 500 points

You are responsible for reviewing the detailed assignment documents for each assignment.

You can find these descriptions on CANVAS under each assignment.

1. **Weekly Discussion Board Posts:** Students will post one short response to a discussion prompt each week, due by Friday morning before class. In addition to responding to the discussion prompts, students will pose a question of their own in response to that week’s reading, as well as respond to at least one peer’s discussion board post.
2. **Writing Response Reading Paper (WRP):** 1000 words minimum to 1800 maximum.  
You will choose one of the texts studied in the 1st part of the semester. This assignment has four parts:
  - a. Thesis: Identify the author’s thesis of the text
  - b. Summary: Summarize text in your own words
  - c. ITC (Intertextual connection): Compare and contrast the text you summarized to a text you found outside of class.
  - d. Opinion: Explain why you liked the text or why you did not like the text or how it affects/impacts your own life experiences using specific examples from the text.
3. **Analysis Essay:** 1000 words minimum to 1800 maximum.  
You will write a thesis-driven essay that will require close analytical reading of texts and/or comparison/contrast of two texts. You will have a choice of several possible prompts to use as your starting point for your analysis essay. You will receive a detailed assignment sheet for this assignment early in the semester.

#### 4. **In-Class, Closed-Book Reading/Comprehension Exams**

You must keep up with the reading so you can participate meaningfully in class discussions and get the maximum benefits from this course. In order to get credit for keeping up with the reading and taking good notes, you will take TWO closed-book reading/comprehension exams to demonstrate that you are adequately reading, paying attention in class, and understanding and interpreting the texts. Each reading exam is non-cumulative and requires you identify prompts from reading/viewing assignments as well as answer multiple-choice questions.

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**This table visually represents our due dates for the class:**

<b>Due Dates: All work is due at 12:50 PM</b>	<b>Assignment</b>	<b>Point Value</b>	<b># of Words</b>
Mon. Oct. 5	Writing Response Paper	200	1000 words minimum to 1800 words max
Wed. Oct. 21 Fri. Oct. 23	Exam 1 Part 1 - Short Answer Exam 1 Part 2 - Multiple Choice	250	
Mon. Nov. 23	Analysis Essay	200	1000 words minimum to 1800 words max
Mon. Dec. 7 Wed. Dec 9	Final Exam Part 1 - Short Answer Final Exam Part 2 - Multiple Choice	250	
<b>TOTALS</b>		<b>900</b>	<b>2000 words</b>

#### **COURSE GRADES**

Letter grades are assigned based on the percentage of the total possible points received.

A:	94-100%	B-:	80-83.9%	D+:	67-69.9%
A-:	90-93.9%	C+:	77-79.9%	D:	64-66.9%
B+:	87-89.9%	C:	74-76.9%	D-:	60-63.9%
B:	84-86.9%	C-:	70-73.9%	E:	59.9% and below

For additional information on the meaning of letter grades and related university policies, see the Registrar's Grade Policy regulations at <http://www.isis.ufl.edu/minusgrades.html>

### **ACCESSIBILITY AND ACCOMMODATIONS**

**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](mailto:accessuf@dso.ufl.edu)

If you have a documented disability, please set up a confidential discussion with me before week three to discuss how this may impact your performance and how I can best accommodate your needs.

Students with disabilities requesting accommodations should first register with the UF Disability Resource Center (352.392.8565) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

### **COVID STATEMENT**

Our class sessions may be audio-visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate verbally are agreeing to have their voices recorded.

If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared.

As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

### **ACADEMIC INTEGRITY**

Students are expected to act in accordance with the University of Florida policy on academic integrity (see Student Conduct Code or this web site for more details: [www.dso.ufl.edu/judicial/procedures/academicguide.php](http://www.dso.ufl.edu/judicial/procedures/academicguide.php)).

Cheating, lying, misrepresentation, or plagiarism in any form is unacceptable and inexcusable behavior and may result in a reduction of course grade and a report to university officials.

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class."

### **STUDENT ASSISTANCE AND EMERGENCIES**

Students may occasionally have personal issues that arise in the course of pursuing higher education or that may interfere with their academic performance. Students are encouraged to contact the UF Counseling & Wellness Center (352-392-1575; <http://www.counseling.ufl.edu>) for confidential assistance and support. Contact the University Police Department (352-392-1111) or 911 for emergencies.

### **UNIVERSITY RESOURCES**

#### **Health and Wellness:**

Counseling and Wellness Center: <https://counseling.ufl.edu> / 352-392-1575

U Matter, We Care (Resources for students if you or a classmate is in distress):  
umatter@ufl.edu / 352-294-2273

Sexual Assault Recovery Services (SARS): Student Health Care Center / 352-392-1161

#### **Academic Resources:**

Library / Research Support: <http://cms.uflib.ufl.edu/ask>

E-Learning / Technical Support: [learningsupport@ufl.edu](mailto:learningsupport@ufl.edu) / 352-392-4357 (select option 2)

Career Connections Center (Career assistance and counseling): <https://career.ufl.edu/>

Teaching Center (General study skills and tutoring), located in Broward Hall: 392-2010 or 392-6420 / <http://teachingcenter.ufl.edu/>

Writing Studio (Help brainstorming, formatting, and writing papers):  
<http://writing.ufl.edu/writing-studio/>

### **COURSE EVALUATIONS**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

### **COURSE SCHEDULE (Subject to change)**

#### **Week 1**

8/31	Intro to the course	
9/2	<ul style="list-style-type: none"> <li>• <a href="#">Why Study Humanities? What I Tell Engineering Freshmen</a></li> <li>• <a href="#">The Monster LGBTQ Readers See in Stephen King's 'IT'</a></li> </ul>	
9/4	<ul style="list-style-type: none"> <li>• <a href="#">The Difference Between Sexual Orientation and Gender Identity</a></li> <li>• Bornstein, Ch 4 "Naming all the Parts"</li> </ul>	

#### **Week 2**

9/7	<b>No Class - Labor Day</b>	
9/9	<ul style="list-style-type: none"> <li>• McIntosh, "White Privilege" <a href="https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack">https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack</a></li> <li>• "Heterosexual Privilege" <a href="https://projecthumanities.asu.edu/content/heterosexual-privilege-checklist">https://projecthumanities.asu.edu/content/heterosexual-privilege-checklist</a></li> <li>• "Cis Privilege" <a href="https://projecthumanities.asu.edu/content/cisgender-privilege-checklist">https://projecthumanities.asu.edu/content/cisgender-privilege-checklist</a></li> <li>• "Able-bodied Privilege" <a href="https://projecthumanities.asu.edu/content/able-bodied-privilege-checklist">https://projecthumanities.asu.edu/content/able-bodied-privilege-checklist</a></li> <li>• "Class Privilege" <a href="https://projecthumanities.asu.edu/content/social-class-privilege-checklist">https://projecthumanities.asu.edu/content/social-class-privilege-checklist</a></li> <li>• Patricia Hill Collin's "Controlling Images and Black Women's Oppression" from <i>Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment</i></li> <li>• <a href="#">The Combahee River Collective Statement</a></li> </ul>	
9/11	<ul style="list-style-type: none"> <li>• Wednesday Discussion Continued</li> <li>• Sarah Ahmed "Introduction: Bringing Feminist Theory Home" from <i>Living a Feminist Life</i></li> </ul>	Due: Discussion Board Post 1



**Week 3**

9/14	<ul style="list-style-type: none"> <li>• <i>Transgender Dysphoria Blues</i>: Available on Spotify</li> <li>• <a href="#">Laura Jane Grace on transitioning and Transgender Dysphoria Blues</a></li> <li>• Sections from <i>Something That May Shock and Discredit You</i>, Daniel Lavery</li> </ul>	
9/16	<ul style="list-style-type: none"> <li>• <a href="#">Rape Jokes</a>, Cameron Esposito</li> </ul>	
9/18	<ul style="list-style-type: none"> <li>• <i>Nanette</i>: Available on Netflix</li> </ul>	Due: Discussion Board Post 2

**Week 4**

9/21	<i>Fun Home</i> , pages TBD	
9/23	<i>Fun Home</i> , pages TBD	
9/25	<ul style="list-style-type: none"> <li>• <a href="#">Fun Home Performance Tony Awards 2015 - Youtube</a></li> <li>• <a href="#">Selling Queerness: The Curious Case of Fun Home</a></li> <li>• <a href="#">Fun Home creator Alison Bechdel on turning a tragic childhood into a hit musical</a></li> </ul>	Due: Discussion Board Post 3

**Week 5**

9/28	<i>Paris Is Burning</i>	
9/30	Bailey, Marlon M. "Gender/Racial Realness: Theorizing the Gender System in Ballroom Culture."	Due: Discussion Board Post 4
10/2	<b>No Class - Homecoming</b>	

**Week 6**

10/5	<i>Burlesque: Heart of the Glitter Tribe</i>	Due: Writing Response Paper
10/7	Selections from <a href="#">The JV Club: Savannah Sly</a> (Also available on Apple Podcasts or however you listen to podcasts) Timestamp: (9:30 to 44:10)	

	<a href="#">Sex Workers Are Not A Life Hack for 'Helping' Sexual Predators</a>	
10/9	<a href="#">"The Making of 'The Trafficking Problem'"</a> <a href="#">"Sex Workers Say Decriminalization Makes Them Safer. It's Time to Listen to Them."</a>	Due: Discussion Board Post 5

**Week 7**

10/12	<i>Red, White, and Royal Blue</i> , pages TBD	
10/14	<i>Red, White, and Royal Blue</i> , pages TBD	
10/16	<ul style="list-style-type: none"> <li>• <i>Red, White, and Royal Blue</i>, pages TBD</li> <li>• <i>The Feels</i>, episode TBD</li> </ul>	Due: Discussion Board Post 6

**Week 8**

10/19	<ul style="list-style-type: none"> <li>• <a href="#">More Than Words: Coming Out Party</a></li> <li>• <a href="#">And I Do Mean All My Life: A Trans Coming Out Letter</a></li> <li>• <a href="#">Kevin Spacey is Not the First Gay Man to Weaponize Coming Out</a></li> <li>• <a href="#">Becoming Visible: On Coming Out as Bisexual</a></li> <li>• <a href="#">Disowned: When Coming Out Doesn't Go as Planned</a></li> <li>• <a href="#">"The Whiteness of Coming Out"</a></li> <li>• <a href="#">You Don't Have to Come Out on Thanksgiving: On Going Home and Being Quiet</a></li> <li>• <a href="#">On Faith and Gender, Or Why I Dress Like a Man on Fridays</a></li> </ul>	
10/21	Exam 1 Part 1	
10/23	Exam 1 Part 2	

**Week 9**

10/26	<i>Lilith's Brood</i> , pages TBD	
10/28	<i>Lilith's Brood</i> , pages TBD	
10/30	<i>Lilith's Brood</i> , pages TBD	Due: Discussion Board Post 7

**Week 10**

11/2	<i>Lilith's Brood</i> , pages TBD	
11/4	<i>Lilith's Brood</i> , pages TBD	
11/6	<i>Lilith's Brood</i> , pages TBD	Due: Discussion Board Post 8

**Week 11**

11/9	<p>Songs from <i>The Highwomen</i>:</p> <ul style="list-style-type: none"> <li>• "Highwomen"</li> <li>• "Redesigning Women"</li> <li>• "My Name Can't Be Mama"</li> <li>• "If She Ever Leaves Me"</li> <li>• "My Only Child"</li> </ul> <p>All music available on Spotify. Lyrics found <a href="#">here</a></p> <ul style="list-style-type: none"> <li>• Article: <a href="#">"The Highwomen Interview: Where Have All the Mothers Gone?"</a></li> </ul>	
11/11	<b>No Class - Veterans Day</b>	
11/13	<ul style="list-style-type: none"> <li>• Discuss Analysis Essay</li> <li>• CR: Moraga, excerpt from <i>Waiting in the Wings</i>: portrait of a queer motherhood</li> <li>• <a href="#">Raising Baby T. Rex: Having It All Is a Big, Heteronormative Lie</a></li> <li>• <a href="#">All of A Sudden We Were Mothers: KRISTEN STONE on Friendship and Change</a></li> </ul>	Due: Discussion Board Post 9

**Week 12**

11/16	<ul style="list-style-type: none"> <li>• Excerpt from <i>Following Foo: the electronic adventures of the Chestnut Man</i>, BD Wong</li> </ul>	
11/18	<ul style="list-style-type: none"> <li>• <a href="#">A Letter to My Son</a></li> <li>• <a href="#">Why Do We Murder the Beautiful Friendships of Boys?</a></li> </ul>	
11/20	CR: hooks, "feminism, a transformational politic"	Due: Discussion Board Post 10

**Week 13**

11/23	<i>Queer Eye</i> episode TBD: Available on Netflix	Due: Analysis Essay
11/25	<b>No Class - Thanksgiving Break</b>	
11/27	<b>No Class - Thanksgiving Break</b>	

**Week 14**

11/30	<ul style="list-style-type: none"> <li>• CR: Audre Lorde, "Age, Race, Class, and Sex: Women Redefining Difference" p 114-123-</li> <li>• Audre Lorde "Poetry is Not a Luxury" from <i>Sister Outsider</i></li> </ul>	
12/2	<ul style="list-style-type: none"> <li>• Gloria Anzaldua, La conciencia de la mestiza</li> <li>• Excerpt from Julianna Huxtable's <i>Mucus in My Pineal Gland</i></li> <li>• Halimah Abdullah, "Ain't I a Muslima?"</li> <li>• Tina Zaman, "the str8 path: a coming out sequence"</li> </ul>	
12/4	<ul style="list-style-type: none"> <li>• CR: Roxanne Gay, Excerpt from <i>Bad Feminist</i></li> </ul>	

**Week 15**

12/7	<b>Final Exam Part 1</b>	
12/9	<b>Final Exam Part 2</b>	