

WST 3015: Interdisciplinary Perspectives in Women's Studies

Fall 2020

Instructor: Dr. Jillian Hernandez (she/her)

E-mail: jillianhernandez@ufl.edu

Office Hours: Tuesdays 2:00pm-4:00pm via Zoom Room

Zoom Personal Room: <https://ufl.zoom.us/j/7897322769>

Teaching Assistant: Sunshine Adam

E-mail: alissaadam21@ufl.edu

Virtual Office Hours: Mondays 10am-12pm

Class Meeting Times and Location:
Asynchronous Online

Optional Live Zoom Meetings:
Tuesdays 10:40am-12:35pm



Artwork by Mickalene Thomas

About the class:

This is an introductory Women's, Gender, and Sexuality studies course. Women's, Gender, and Sexuality Studies is an interdisciplinary academic field that examines the role of gender and sexuality in shaping society and culture. The field centers the lives of women and LGBTQ people who have been historically marginalized in scholarship. Taking an interdisciplinary approach, this course will draw on knowledge produced in a variety of fields, from visual arts and history to philosophy, literature, and beyond to understand women's lives and contributions to culture and society. We will learn how women have been defined in the West through 19th century science, and how they have defined themselves and organized for justice. The class will also explore the ways that differences of race and class among women have caused fractures in feminist movements in different historical moments.

The course is designed to provide a Women's, Gender, and Sexuality studies lens on our current social and historical context, in particular the recent movements for racial justice, and thus focuses on issues of race and belonging. This emphasis is in line with UF's 2020-21 academic year focus on the Black experience, racism and inequity. My hope is that the material we engage and the discussions we have will leave you with a more informed and complex understanding of the historical moment we are living through.

As a scholar of woman, queer, and trans of color studies, this course will reflect my expertise in these areas. I believe that we learn best how power in society operates when we center the experiences of those at the margins, and this approach is reflected in the course.

Content Notice:

Some of the required materials in this class include explicit depictions and/or descriptions of nudity, sexual acts, and physical violence. Some materials describe or depict experiences of sexual, gender-based, and race-based trauma. I have assigned these works to facilitate learning on women's lives, 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.

Our learning objectives include:

- Understanding how women's lives are affected by the socio-cultural construction of gender, sexual, and racial categories.
- Learning how women have used scholarship, art, and activism to express their perspectives and address gender injustice in society and culture.
- Learning how to compare, contrast, and evaluate the claims of feminist thinkers from different periods and social locations.
- Learning that formations of gender, race, class, and sexuality are interconnected.
- Understanding how art, media, and popular cultures are significant areas where social formations of gender, race, and sexuality are contested.

About me, Dr. Hernandez:



*I have been teaching at the university level for over 10 years, working with undergraduate and graduate students at Rutgers University, the University of California-San Diego, and now at UF. I have a Ph.D. in Women's and Gender Studies from Rutgers University. My book *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment* will be published by Duke University Press in November 2020. My research stems from my practice as a curator of contemporary art, community arts educator, and creative.*

I believe that visual art, music, film, and popular culture are powerful learning tools and I use them frequently to enrich our classroom experiences. My classroom is a space for experimentation. It is a site for dialogue, where students are acknowledged as theorists, artists, and producers of knowledge. While aiming to create a safe space for students to forge connections between course material, larger society, and their own lives, I also encourage them to engage with ideas that challenge them, take productive risks, and maintain space for contradiction and flux as they progress in their intellectual development. I treat my students as whole and complex beings, and create an environment where we can discuss ideas with a mind toward the social, cultural, and ethical implications of knowledge.

I invite you to be yourself, to recognize that you hold knowledge worth sharing, and to acknowledge your creative potential!

I look forward to embarking on this course with you in a spirit of collaboration.

Meet our Teaching Assistant, Sunshine A.:



Hello, my name is Sunshine and I am currently a MA candidate at the Center of Gender, Sexuality, and Women's Studies Research. I identify as a Black, genderqueer, Afro-Latinx immigrant, originally from São Paulo, Brazil. As a proud member of the WELLS Healing and Research Collective, my research centers the wellness of Black and Afro-diasporic communities. I am particularly interested in how Black communities heal from collective trauma. Ultimately, I aspire to obtain a Ph.D. in Counseling Psychology and work full time towards the liberation of Black, queer, and/or marginalized folks.

Required Texts and Media

Book: Available at bookstore and library reserve, also easily available for online purchase. Course reserves information can be found on our Canvas site.

- *Americanah*, Chimamanda Ngozi Adichie
- Articles: Required articles and short form texts will be available as PDFs on Canvas or as web links on the syllabus.

Films: Films will be accessible via course reserves (accessible on Canvas).

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

Bessie (2015, Dee Rees)

You are also required to watch videos listed on the syllabus for particular class meetings.

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.

Course grades have two components. To receive writing requirement credit, a student must receive a grade of C (35 points) 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**. You can access a streamlined style guide in the Writing Resources section of our Canvas site, and the full Chicago Manual of Style is accessible via our course reserves.

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 5 writing assignments that will make up the 4,000 requirement. (More detailed information can be found at the end of this document following the course schedule.)

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. Point values for assignments are listed below. I use this scale in determining your final grade.

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

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

Information on UF's grading policy can be found here: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

You should expect your work to be graded within 7 days of submission. If I anticipate a delay due to unforeseen circumstances I will inform you.

Course Recording Policy and Privacy 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 orally 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.

Course Evaluation:

Your final grade will be based on the following: (more details on assignments are provided on the expanded syllabus on Canvas)

Participation Assignments: 50 points (50% of your grade)

Your participation grade will be based on your performance on assignments that promote your engagement with course material, myself, and your peers. These assignments will also aide you with your writing assignments. They include discussion threads and art projects.

(5) Writing Assignments: 10 points each (50% of your grade)

(Please note: You must earn 35 points (equivalent to a C) or greater on your Gordon Rule assignments in order to receive a passing grade for the writing requirement.)

Writing Assignment 1 due September 25th

Writing Assignment 2 due October 9th

Writing Assignment 3 due October 30th

Writing Assignment 4 due November 20th

Writing Assignment 5 due December 11th

Course Policies

• Attendance

There will be no attendance taken for this course since it is being delivered virtually.

Students can participate both asynchronously and synchronously.

Live Zoom sessions will be spaces for us to amplify our asynchronous discussions and a forum for me to answer your questions. These live meetings will not be recorded to protect privacy.

• Participation and Discussion Guidelines

Your participation in this course will necessitate your engagement with course texts and related material. Please be prepared to engage in discussion by having done the assigned reading and work.

This course explores topics that affect people's lives in significant ways. Course topics also relate to contemporary social and cultural issues and as such may result in the sharing of personal perspectives and experiences. We will respect each other's confidentiality and engage one another with 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.

Our teaching assignment Sunshine A. is also available to assist you during office hours or via e-mail.

• 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.

• Late Submission of Assignments

Assignments turned in late will lose 1 point per calendar day. If you foresee an issue in completing your assignment on time please contact me as soon as possible. Assignments over three 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 celebrates disability identity as a valued aspect of diversity. We champion a universally accessible community that supports the holistic advancement of individuals with disabilities.

<https://disability.ufl.edu/>
001 Building 0020 (Reid Hall). For information, call 352-392-8565 or email accessUF@ufsa.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/>
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/

Course Evaluation Process:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

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.

Course Schedule: *Subject to Change*

Although our class is asynchronous you will need to complete the reading/viewing listed below by the dates listed in order to submit your assignments as they will be content-based. I will post recorded lectures on this material 48 hours prior to the dates listed here.

Our optional live Zoom sessions on Tuesdays will be spaces for us to extend the discussions we have on Canvas.

Module 1:

What is a woman? Formations of racialized gender in 19th century science

Tuesday, September 1st

Introduction and Syllabus Review on Zoom (will be recorded and posted on Canvas for students who can't attend)

Thursday, September 3rd

Laura Briggs "Keyword: Science"

Cesare Lombroso "Criminal Woman, the Prostitute, and the Normal Woman"

Tuesday, September 8th

Simone de Beauvoir, *The Second Sex*, Introduction

Thursday, September 10th

Sander L. Gilman, “Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature.”

Tuesday, September 15th

Mary E. Odem, “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*

Thursday, September 17th

Watch interview with Stephanie E. Jones-Rogers, author of the book *They Were Her Property: White Women as Slave Owners in the American South*: <https://vimeo.com/318317564>

Tuesday, September 22nd

C. Riley Snorton, “Anatomically Speaking: Ungendered Flesh and the Science of Sex.”

Thursday, September 24th

Audre Lorde, “Age, Race, Class, and Sex: Women Redefining the Difference”

WRITING ASSIGNMENT 1, due Friday September 25th

Module 2:

Art as Resistance

Tuesday, September 29th

Watch Film: *W.A.R! Women, Art, Revolution*

Thursday, October 1st

Uri McMillan, “Is This Performance About You? The Art, Activism, and Black Feminist Critique of Howardena Pindell”

Tuesday, October 6th

Exchange with Uninorte Students

Unit 3: Openings, Contradictions, and Tensions--Feminism, Difference, and Citizenship in the U.S.

Thursday, October 8th

Laurent Berlant: Keyword/Citizenship

WRITING ASSIGNMENT 2: Friday October 9TH

Tuesday, October 13th

Exchange with Uninorte

Thursday, October 15th

Catherine S. Ramirez, "Black Skirts, Dark Slacks, and Brown Knees: Pachuca Style and Spectacle during World War II"

Tuesday, October 20th

Sylvia Chan Malik, "Chadors, Feminists, Terror: Constructing a U.S. American Discourse of the Veil"

Thursday, October 22nd

Ralina L. Joseph, "'Of Course I'm Proud of My Country!': Michelle Obama's Postracial Wink"

Unit 4: The Politics of Pleasure

Tuesday, October 27th

Stephanie M.H. Camp, "The Intoxication of Pleasurable Amusement: Secret Parties and the Politics of the Body" from *Closer to Freedom: Enslaved Women and Everyday Resistance in the Plantation South*

Thursday, October 29th

Angela Y. Davis, "I Used to Be Your Sweet Mama: Ideology, Sexuality, and Domesticity" in *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday* (Vintage Books, 1999)

WRITING ASSIGNMENT 3 Due October 30th

Tuesday, November 3rd

Cristina Carney, Jillian Hernandez, Anya Wallace, “Sexual Knowledge and Practiced Feminisms: On Moral Panic, Black Girlhoods, and Hip Hop,” *Journal of Popular Music Culture*, Vol. 28, Issue 4, 2016

Thursday, November 5th

Audre Lorde, “Uses of the Erotic: The Erotic as Power”

Tuesday, November 10th

Watch: *Bessie* (Directed by Dee Rees)

Unit 5: Reading Feminism Beyond Borders**Thursday, November 12th**

Chimamanda Ngozi Adichie, *Americanah* chapters 1-4

Tuesday, November 17th

Americanah chapters 5-13

Thursday, November 19th

Americanah chapters 13-17

Writing Assignment 4 Due November 20th**Tuesday, December 1st**

Americanah chapters 18-29

Thursday, December 3rd

Americanah chapters 30-40

Tuesday, December 8th

Americanah chapters 40-end

WRITING ASSIGNMENT 5 due December 11th