

Women, Gender Identity, and Ethnicity

Northern Arizona University

WST 191/ES 191

Spring 2007

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Course Description

This course provides an introduction to the intersections of gender and ethnicity primarily in the U.S. Using an interdisciplinary approach, we will explore the ways in which gender and ethnicity are socially constructed and maintained and how they intersect and affect individuals in various institutions such as school, work, media and the family. In addition, this course will include discussions of sexuality and class. The primary focus of this course will be on the experiences of women of various races/ethnicities, though it will also investigate some issues surrounding manhood and masculinity.

WST 191 is a liberal studies course within the Cultural Understanding distribution block and will address several of the essential liberal studies skills including critical reading, critical and creative thinking, ethical reasoning, and effective writing and oral communication. It has the thematic focus Valuing the Diversity of Human Experience. This course also fulfills the U.S. ethnic diversity requirement.

Course Objectives

The central goal of this course is for each student to become informed and empowered contributors to our society. Empowerment could occur by gaining the following skills:

- **Effective Communication:** Learning concepts and how to clearly articulate points of view in discussions, presentations and writings; learning how to respectfully listen to others' points of view.
- **Critical Analysis:** Learning and practicing critical reading and reasoning; recognizing and evaluating multiple meanings embedded in various materials.
- **Identifying Oppressions:** Recognizing and understanding the multiple ways in which individuals are discriminated against and who benefits from these practices.

Course Structure

The course structure of WST 191 emphasizes class discussions and small group work. Group discussion settings facilitate a greater and more in-depth understanding of course material and enable students to actively participate in their learning experience by engaging with each other in class discussion and debate. By interpreting, analyzing and

responding to course material as a group, by bringing together diverse ideas and opinions and by encouraging each other to articulate, defend, and possibly change viewpoints, we essentially create an opportunity for everyone, instructor and students alike, to learn from each other. In addition, the group discussion setting allows the instructor to regularly assess students' comprehension of the course material. Mini-lectures and film showings will also be included in this course.

Summary of Policies

All students are required to be on time and prepared for every class with **completed reading material**, reading notes and any other assignment that is due with them. Please notify me ASAP if you encounter situations beyond your control for being absent or unprepared

Academic dishonesty, including plagiarism and cheating, will not be tolerated; if you engage in these activities you run the risk of failing this course. Please read the NAU policy statements at the end of this syllabus.

Be respectful of others' opinions and points of view; you don't have to agree to be respectful. Disagreements may occur; do not state your disagreements as personal attacks, and do not interpret others' expressed points of view that differ from your own as personal attacks. Be prepared to support your points of view with appropriate evidence.

All written assignments must be typed, double-spaced, in a legible typeface and font size with standard margins: 1 inch top and bottom and 1.25 inch right and left. It is required that your all written assignments are free of grammatical and spelling errors. If you are unsure about your writing abilities, visit the Writing Center located in room #228 of the Liberal Arts building for assistance. Some assignments, which will be noted throughout this syllabus, must include a bibliography and/or correct citations in APA format. In class we will discuss correct formatting. Note that the References for E-Reserve section later in this syllabus is presented in APA format.

Assignments included in this syllabus may change. If changes occur, I will notify the class as soon as I am aware of the changes.

Required Texts

The following texts are available at Aradia Bookstore, 116 W. Cottage Avenue (*just west of Beaver Street, from just south of the railroad tracks*).

CT: Hernandez, D., & Rehman, B. (Eds.). (2002). *Colonize this!: Young women of color on today's feminism*. New York: Seal Press.

WR: Hunter College Women's Studies Collective. (2005). *Women's realities, women's choices: An introduction to women's studies (3rd)*. New York: Oxford University Press.

ER: Additional required readings are available on e-reserve at the instructor's website: <http://jan.ucc.nau.edu/~hdh9>. You are responsible for printing and bringing them with you to class on the day they are assigned! A full citation for the articles on e-reserve is listed on pages 10-13 of this syllabus.

Course Calendar

Week 1-Introduction to Course, Women's Studies, Feminism, and Each Other

1/16	—	—	Class Introductions
1/18	WR	1-14	Introduction
	ER	3-10	Baumgardner, J. & Richards, A., A Day Without Feminism

Week 2-Images and Stereotypes

1/23	WR	15-45	Defining Women
1/25	ER	511-517	Snyder, M., Self-Fulfilling Stereotypes
	ER	203-207	Cofer, J. O., The Myth of the Latin woman...

Week 3-Images and Stereotypes continued

1/30	Film	—	Killing Us Softly 3
	ER	75-84	Chernik, A. F., The Body Politic
	CT	357-369	The Black Beauty Myth
	ER	46-56	Cameron, B., "Gee, You Don't Seem Like an Indian..."
2/1	Film	—	Wet Dreams and False Memories
	ER	xvii-xxv	Baumgardner, J. & Richards, A., Portrait of an Activist
	ER	21-31	Southgate, M., My Girlish Boy
Extra Credit Film	—		<i>Crash</i> (2005) *see extra credit paragraph on page 9

Week 4-Ideas and Theories

2/6	WR	49-74	Ideas and Theories about Women
	Film	—	Excerpt from "Tough Guise"
2/8	CT	215-229	Because You're a Girl
	CT	119-132	In Praise of Difficult Chicas...

Week 5-Bodies and Sexualities

2/13	WR	104-133	Women's Personalities
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Essential Terms Quiz!

2/15	WR	346-347	If Men Could Menstruate
	ER	79-84	Cisneros, S., Blacklace Bra... & Down There
	CT	326-342	How Sexual Harassment Slaughtered...
	ER	1-6	Bader, E., Abstinence Only Education
Extra Credit Film	—		<i>Kinsey</i> (2004)

Week 6-Bodies and Sexualities Continued

2/20	WR	78-103	Women's Bodies
	ER	1-2	Ehrenreich, B., Owing Up To Abortions
	CT	370-381	Nasaan ka anak ko?...
2/22	Assignment Due		Topic for Critical Issue Paper or Activism Plan
	CT	71-84	HIV and Me: The Chicana Version
	ER	427-427	Rochlin, M., The Heterosexual Questionnaire
	CT	133-141	Love Clinic
	ER	116-125	Miranda, D., I Hated Myself

Week 7-Diversity

2/27	WR	138-164	Diversity Among Women: Gender, Race and Class
	ER		The Social Construction of Race
	ER	278-281	McIntosh, P., White Privilege:...
	CT	257-267	I Sold My Soul to Rock and Roll
3\1	CT	54-70	What Happens When Your Hood...
	CT	268-278	Lost in Indiophile Translation...
	CT	343-356	Living Outside the Box
Extra Credit Film	—		<i>Lone Star</i> (1996)

Week 8-Work

3/6	WR	376-408	Women and Work
	Film	—	<i>A Century of Women, Part 1</i>
3/8	ER	227-240	Williams, C. L., The Glass Escalator
	ER	66-78	Fine, M., Weis, L., Addelston, J., & Hall, J. M., (In) Secure Times...
Extra Credit Film	—		<i>North Country</i> (2005)

Week 9-Families

3/13	WR	169-197	Families, Daughters and Sisters
	Essential Terms Quiz!		
3/15	CT	17-28	Colonize This!
	CT	170-181	Feminist Musings on the No. 3 Train
	CT	157-169	Femme-Inism: Lessons of my Mother
	ER	149-159	Richards, A., The Immaculate Conception
Extra Credit Film			<i>Real Women Have Curves</i> (2002)

3/19-3/23 Spring Break!!! No Classes!

Week 10-Novel Discussions

3/27			Novel Discussions
	Assignment Due		Critical Reflection Paper
3/29			Continue Novel Discussions

Week 11-Relationships and Marriage

4/3	WR	198-227	Family Configurations: Wives, Partners...
	Assignment Due		Annotated References or Activism Progress Update
4/5	CT	203-214	Chappals and Gym Shorts...
	CT	40-53	Man of the House
	ER	1-3	Miya-Jervis, L., Who Wants to Marry a Feminist?

Week 12-Education

4/10	WR	303-334	Women in Education
4/12	ER	220-226	Salata, M., Gender Equity in the Classroom...
	ER	361-370	Mickelson, A. R., & Smith, S. S., Can Education...
	ER	1-5	Rosser, P., Too Many Women in College?
Extra Credit Film	—		<i>Mona Lisa Smile</i> (2003)

Week 13-Political Power

4/17	WR	413-443	Women and Political Power
	Essential Terms Quiz!		
4/19	CT	29- 39	Organizing 101:...
	CT	312-325	Falling off the Tightrope Onto a Bed of Feathers
	CT	382-394	Can I Get a Witness? Testimony from a Hip Hop...
Extra Credit Film	—		<i>Bread and Roses</i> (2000)

Week 14-Visions and Transformations

4/24	ER	110-118	hooks, b., Visionary Feminism
	Film	—	Excerpt from <i>Tough Guise</i>
	Assignment Due		Critical Issue Paper or Activist Project Paper
4/26	ER	200-223	Moore, M., The End of Men
	ER	315-322	Baumgardner, J. & Richards, A., A Day With Feminism
	ER	291-294	Zinn, H., Afterward

Week 15- Presentations

5/1			Presentations
5/3			Presentations

Week 16-Final Exam

5/8		Essential Terms Final @ 8:00 a.m. (section 4)
5/10		Essential Terms Final @ 10:00 a.m. (section 3)

Course Requirements

Participation (40 points, 20% of final grade): Students are required to regularly attend class and actively engage in class discussions and activities. More than two unexcused absences, coming to class unprepared or not participating in discussions will adversely affect your final grade. You will not be able to fully participate if you have not completed the assigned readings. The readings listed next to the date on the course calendar need to be read *before* that day's class. Take notes on the main points of each reading: what the connection(s) between the reading(s) are, your reactions and any questions you have (*note below that written questions are part of your participation grade*). Also watch for assigned terms and make notes of the definitions and the context in which they are used. These notes will be helpful for you during class discussions, in writing your journals and preparing for quizzes and other assignments.

Chapter Questions (included in Participation points above): For each assigned chapter in the *Women's Realities; Women's Choices* text (*those listed as WR in the course calendar*), each student is required to respond with at least three discussion questions. Written chapter questions are due the day we are discussing the chapter and will be part of the participation grade. Chapter questions might respond to points that puzzled you, something that you disagreed with or topics you would like the class to discuss in more detail as some examples.

Essential Terms: (3 quizzes: 10 points each, 30 total 15% of final grade; 1 final: 20 points, 10% of final grade): At the beginning of each week, I will give you a list of essential terms that relate to the week's readings. You will be responsible for locating the definitions and using these terms correctly in class discussions and other assignments. There will be three scheduled quizzes on the previous week's terms and one comprehensive essential term final. There will be no make-up quizzes unless arranged in advance. Ask during class if you have any questions regarding definitions. In addition to the quizzes and final, you are also required to utilize these terms appropriately in your Critical Issue paper and in your Novel Reflection paper.

Journals (8 points each, total 40, 20% of final grade): Every Tuesday I will present a suggested journal topic that relates to the week's readings. You are required to select and write **five** journal entries over the course of the semester. The journal you select will be due the Tuesday after it is assigned. Three of the five journals must be completed before midterm (Feb. 27). The purpose of journal writing is to critically reflect upon the week's readings, discussions and any other material presented in class. The required length of each entry is one or two double spaced pages. Do not exceed the required length; this will be an exercise in clear and concise writing. If your journal entry is legible, thoughtful, with your points clearly stated, **includes at least one of the week's assigned essential terms and reflects the week's readings**, you will receive full credit. If you know you will not be in class on the due date, you may turn your journal entry in early.

Novel Reflection Paper (20 points, 10% of final grade): All students are required to select a novel from the following list to read and then discuss with the class. You may purchase the novel at Aradia or buy it used at Bookman's or on the internet. Three to five individuals will read the same novel. Along with the class discussions, you will each write a three page reflection paper on the novel you selected. The individual paper should not be a summary of the book, but rather your personal reflections: Was there a particular character, relationship or situation that reminded you of a personal experience of your own? What in the book surprised you? What chapter or section did you find most enjoyable to read? Was there something about the book that affected you emotionally? What criticisms do you have of the novel and why? Choose one novel from the list following the Course Requirements section of this syllabus. Due to the group nature of this project, you may have to go with your second choice:

Final Project (50 points, 25% of final grade): You have two options to choose from for your final project. You may either write a *Critical Issue Paper* or organize and implement an *Activist Project*. See below for more detailed explanations. Although the papers and presentations for the final projects are not due until the end of the semester, you will need to begin working on them earlier. I have separated the Final Project into four separate assignments spread throughout the semester to ensure that you devote adequate time to this project. In class we will discuss possible paper topics and activism projects. You may also meet with me during my office hours or by appointment for additional help in brainstorming ideas or locating resources.

Critical Issue Paper: For this project, you will write a five to seven page research paper to address gender and/or ethnic issues in your field of interest. For example, if you are interested in pursuing a career in medicine, you could write a paper about historic and contemporary divisions of labor in the field of medicine, or about gender and/or ethnic specific health concerns or about pioneering women in the medical field, to name only a few possibilities. This project includes the following separate assignments:

Issue Topic: A topic for your Critical Issue paper. Completing this assignment will ensure that you begin deliberating about this paper well in advance, as well as gaining feedback from me on your topic choice.

Annotated References: A list of at least four scholarly references in APA format with a couple of sentences explaining what information each reference contains for your Critical Issue paper. You will not be restricted to using only your submitted references; if you find other references after submitting this assignment, you may use them as well.

Paper: A five to seven page paper. You are required to utilize theories and essential terms from class material and at least four scholarly sources that have not been used in class. This paper must include a bibliography and correct citations in APA format. In class we will discuss what constitutes scholarly sources, and as a class we will brainstorm about topic possibilities.

For this paper I strongly recommend that you go to the Writing Center or have someone with strong writing skills read over your work and give you feedback before you hand it in.

Presentation: See section on Final Project Presentations after the Activist Project below.

Activism Project: For the Activism Project you may work in groups or individually to organize and implement an activist project. Individually, you will also write a three page documentation paper. For this project I suggest that you work with ASWI (Associated Students for Women's Issues) or another student group. You will need to select an activity that relates to a course topic that you are interested in and assist in organizing it. In class we will discuss and brainstorm possible activist projects, and I will have several resources about activism available on E-reserve. I will also inform you of ASWI meetings and events. This project includes the following separate assignments:

Activism Plan: A plan of action for your Activist Project. Completing this assignment will ensure that you begin deliberating about this project well in advance, as well as gaining feedback from me on your plan.

Activism Update: A detailed update on the progress you have made on your Activist Project along with an explanation of what is left to do for your project.

Paper: A three page paper that documents the work that you did for this project and your personal reflections on it.

Presentation: See section on Final Project Presentations below.

Final Project Presentations:

Based on complimenting themes of the projects or papers, I will assign groups of five to six students to work together for a final presentation of the Critical Issue papers and Activist Projects. Working as a group, you will explore similarities or connections between the individual projects and then plan and present the group's research and/or activities. Presentations are scheduled for the last week of class. The presentations should be well-planned and include a visual aid. Do not simply read your presentation to the class; you may however use note-cards. Each presentation should take 15 minutes: ten minutes to present and five minutes for questions and answers.

Extra Credit (2 pts each): Listed on the course calendar are extra credit films that compliment the topics we are covering in class. You may watch the films and write two to three paragraphs about how the film relates to concepts we have discussed in class or in the readings. The write-ups on the films are due on the date that they are listed on the calendar. Please be aware that several of the extra credit films are rated "R" and may contain strong language and images. Throughout the semester I will announce additional extra credit opportunities.

Novel Reflection Paper Reading List

Alvarez, Julia. (1994). *In the Time of the Butterflies*. New York: Algonquin Books.

Inspired by the true story of the three Mirabal sisters who, in 1960, were murdered for their part in an underground plot to overthrow the Dominican Republic government. Alvarez breathes life into these historical figures--known as "las mariposas," or "the butterflies," --as she imagines their teenage years, their gradual involvement with the revolution and their terror as their dissentience is uncovered.

Brown, Rita Mae. (1973). *Rubyfruit Jjungle*. New York: Bantam Books.

Born out of wedlock, Molly Bolt is adopted by a poor Southern couple. When Molly loses her virginity to her girlfriend in sixth grade, she realizes she's different, but decides not to apologize for that. But the world is not tolerant. Booted out of college for moral turpitude, an unrepentant Molly takes New York by storm to become the greatest filmmaker that ever lived.

Cisneros, Sandra. (2002). *Caramelo*. New York: Vintage Press.

Every year, Ceyala "Lala" Reyes' family --aunts, uncles, mothers, fathers, and Lala's six older brothers-- packs up three cars and drives from Chicago to the Little Grandfather and Awful Grandmother's house in Mexico City for the summer. Lala is a shrewd observer of family life struggling to find a voice and to understand her place on both sides of the border. Soon, a multigenerational family narrative turns into a whirlwind exploration of storytelling, lies, and life.

Crow, Mary Dog. (1990). *Lakota Woman*. New York: Harper Perennial.

Mary Brave Bird gave birth to a son during the 71-day siege of Wounded Knee in 1873, which ended with a bloody assault by U.S. marshals and police. Written with Erdoes (Lame Deer; Seeker of Visions), her searing autobiography is courageous, impassioned, poetic and inspirational.

Hurston, Zora Neal. (1937). *Their Eyes Were Watching God*. (Various Publishers).

This seminal novel is an enduring Southern love story sparkling with wit, beauty and heartfelt wisdom. Told in the captivating voice of a woman who refuses to live in sorrow, bitterness, fear or foolish romantic dreams, it is the story of fair-skinned, African American, fiercely independent Janie Crawford and her evolving selfhood through three marriages and a life marked by poverty, trials and purpose.

Kidd, Sue Monk. (2003). *The Secret Life of Bees*. New York: Penguin Books.

This novel tells the tale of a 14-year-old white girl named Lily Owen who is raised by the elderly African American Rosaleen after the accidental death of Lily's mother. After Rosaleen is thrown into jail for standing up to a trio of racists, Lily helps her escape from the hospital where she is being kept, and the two flee to Tiburon, a town Lily believes her mother had a connection to. A clue among her mother's possessions leads Lily to the Boatwright sisters, three black women who keep bees. In a series of unforgettable events, Lily discovers the truth about her mother's past and the certainty that "the hardest thing on earth is choosing what matters."

Tan, Amy. (1989). *The Joy Luck Club*. New York: J.P. Putnam's Sons.

Four mothers, four daughters, four families whose histories shift with the four winds depending on who's "saying" the stories. In 1949 four Chinese women, recent immigrants to San Francisco, begin meeting to eat dim sum, play mahjong and talk. United in shared unspeakable loss and hope, they call themselves the Joy Luck Club. Tan examines the sometimes painful, often tender and always deep connection between mothers and daughters. As each woman reveals her secrets, trying to unravel the truth about her life, the strings become more tangled, more entwined. Mothers boast or despair over daughters, and daughters roll their eyes even as they feel the inextricable tightening of their matriarchal ties.

Walker, Rebecca. (2001). *Black, White & Jewish: Autobiography of a Shifting Self*. New York: Riverside Books.

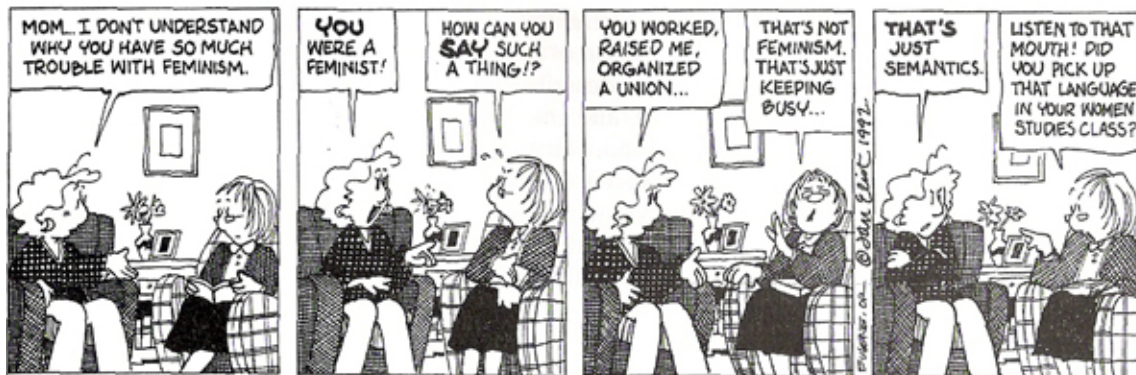
The daughter of famed African American writer Alice Walker and liberal Jewish lawyer Mel Leventhal brings a frank, spare style and detail-rich memories to this compelling contribution to the growing subgenre of memoirs by biracial authors about life in a race-obsessed society. Walker examines her early years in Mississippi as the loved, pampered child of parents active in the Civil Rights movement in the bloody heart of the segregated South.

Assignment Due Dates and Values

<u>Assignment</u>	<u>Due Dates</u>	<u>Points</u>
Participation	Be prepared every day	40
Journals	Tuesdays (explained above)	8 each, total 40
Essential Terms Quizzes	2/13, 3/13, & 4/17	10 each, total 30
Issue Topic/Activism Plan	2/22	4
Novel Reflection Paper	3/27	20
Issue References/Activism Update	4/3	6
Critical Issue Paper / Activism Project Paper	4/24	30
Final Presentations	5/1 & 5/3	10
Essential Terms Final	5/10 (sec 3) 5/8 (sec 4)	20
	Total Points	200

Grades

A 180-200	
B 160-179	D 120-139
C 140-159	F 119 and below



Source: Stone Soup © 1999 Jan Eliot

References for E-Reserve

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NORTHERN ARIZONA UNIVERSITY **POLICY STATEMENTS**

ACADEMIC INTEGRITY The university takes an extremely serious view of violations of academic integrity. As members of the academic community, NAU's administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process. Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning. Students are therefore responsible for conducting themselves in an academically honest manner. Individual students and faculty members are responsible for identifying instances of academic dishonesty. Faculty members then recommend penalties to the department chair or college dean in keeping with the severity of the violation.

ACADEMIC DISHONESTY is a form of misconduct that is subject to disciplinary action under the Student Code of Conduct and includes the following: cheating, fabrication, fraud, facilitating academic dishonesty and plagiarism.

1. **Plagiarism:** any attempt to pass off other's work as your own
2. **Cheating:** any attempt to gain an unfair, hidden advantage over one's fellow students
3. **Fabrication:** any attempt to present information that is not true
4. **Fraud:** any attempt to deceive an instructor or administrative officer of the university

The complete policy on academic integrity is in Appendix G of NAU's *Student Handbook*.

SAFE ENVIRONMENT POLICY

NAU's Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault or retaliation by anyone at this university.

You may obtain a copy of this policy from the college dean's office. If you have concerns about this policy, it is important that you contact the departmental chair, dean's office, the Office of Student Life (523-5181), the academic ombudsperson (523-9368), or NAU's Office of Affirmative Action (523-3312).

STUDENTS WITH DISABILITIES

If you have a disability, you can arrange for accommodations by contacting the office of Disability Support Services (DSS) at 523-8773 (voice) 523-6906 (TTY). You are encouraged to provide documentation of the disability to DSS at least 8 weeks prior to the beginning of the semester so arrangements can be made to meet your individual needs. You must register with DSS each semester you are enrolled and wish to use

accommodations. Faculty are not authorized to provide accommodations without prior approval from DSS. Students are encouraged to notify their instructors a minimum of one week in advance of the need for accommodation. Failure to do so may result in a delay in provision of the accommodation. Concerns may be brought to the attention of the office of Disability Support Services or to the ADA coordinator in the Affirmative Action Office.

INSTITUTIONAL REVIEW BOARD

Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.

The IRB meets once each month. Proposals must be submitted for review at least fifteen working days before the monthly meeting. You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review. Your instructor and department chair or college dean must sign the application for approval by the IRB. The IRB categorizes projects into three levels depending on the nature of the project: exempt from further review, expedited review, or full board review. If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures. A copy of the IRB *Policy and Procedures Manual* is available in each department's administrative office and each college dean's office. If you have questions, contact Carey Conover, Office of Grant and Contract Services, at 523-4889.