

WS 201: Women's Studies: An Interdisciplinary Introduction

Instructor Info:

Ailecia Ruscin
ailecia.ruscin@gmail.com
Home Phone: 785-979-5632
Office: 213C Bailey
Office Hours: T & Th: 2:30-4:30pm
and by appointment

Course Info:

Fall 2005 Semester
Wednesdays 7-9:50pm
Course ID: 23558
Bailey Hall Room 3

Preferred method of contact: I prefer to be contacted by email. The above email address is the *only* address I check; you are responsible for making sure you email the correct email address! When you email me be sure to tell me that you are in the Wednesday section of the class so that I can properly handle your request. If you need to contact me by phone please do so between the hours of noon and 10pm.

Course Description:

This course by its title and catalog description is “an interdisciplinary introduction to the study of women.” We will study history of traditional feminist movements and ideologies as well as the ways in which women have participated in other social movements in history. Our focus is not only to look at how women are members of an oppressed group, but how women have always been active agents in changing the world in which they live. We will also look at how gender affects not only women, but also men and transgendered people. A major component of this course will be reading/watching/listening to and analyzing both how women are portrayed in mainstream media outlets and how women represent themselves in their own media projects. Through this course, I hope you will develop strategies for understanding competing messages in the popular culture in which you are immersed. The next time you go to the movies, read a magazine, listen to the radio, or watch a television show, I hope that you will both sit back and enjoy the media, but also be aware and critical of the themes that are being presented in regards to women, men and gender. The goal of this course is to turn all of you into your own cultural critic—coming to the field both with the background of your experience and the knowledge you will gain from this class.

Required Materials:

Books:

- Davis, Angela Y, Are Prisons Obsolete? (New York: Seven Stories Press, 2003).
- hooks, bell, Feminism Is for Everybody: Passionate Politics (South End Press, 2000).
- Labaton, Vivien & Dawn Lunday Martins, eds. The Fire This Time: Young Activists and the New Feminism (Anchor, 2004).
- Scholinski, Daphne, The Last Time I Wore a Dress (Riverhead Books, 1998).

Magazines/Zines:

- You will need to order 2 zines that deal with gender. You can buy these in town at the Olive Gallery downtown at 15 E. 8th St. or you can order them online through one of the following distros: Learning to Leave a Paper Trail Distro: <http://papertrail.zinetastic.com/> or Pander Zine Distro: <http://www.panderzinedistro.com/>. You can also order zines online through Portland's Microcosm Publishing: <http://www.microcosmpublishing.com/> or Chicago's Quimby's Bookstore: <http://www.quimbys.com/> (click on zines in the left column). Zines are small do-it-yourself, self-published publications that are available through individuals or through small distros like the ones listed above. After you visit the website above and pick out the zines that interest you, you can order from the distros via mail with cash or money order or online using PayPal. Please do this at the beginning of the class so that your zines arrive in time for us to use them in class. Expect to wait at least a month to receive zines from distros. You may also want to look at Solidarity Center's zine library at 1119 Massachusetts Street. They are open daily from noon-6pm and open late on the weekends until 9pm.

Articles:

The majority of readings for this course are found on the library's e-reserves page. You are required to read these articles. I encourage you to print these off, especially so that you can bring them to class. You might want to print these off using the Watson or Anshutz libraries' laser printers at a cost of 8 cents per page. I find that when I print off these articles on my home printer, they not only take an extremely long time to print, but it quickly uses up my printer cartridge, which are more expensive to replace than just paying to use the on-campus printers. To print in the library you will need to add money to your KU student ID card's Beak 'Em Bucks. This can be done at a terminal in the Watson library or online via the Kyou portal. For more information go to: <http://www.ku.edu/~kucard/> or for specific directions go to: <http://www.ku.edu/~kucard/pages/recharge.html>.

To access e-reserve articles:

1. Go to <http://eres.lib.ku.edu/eres/courseindex.aspx?page=search>
2. Click on " Course Reserves Pages by Instructor"
3. Select "Ruscin"
4. Click on WS201
5. Enter the password: ws201
6. You will see a listing of all of the articles that are available on e-reserves. Select the article you are interested in and you will be able to open a .pdf file of the article that you can print or save to your computer for future use.
7. PLEASE NOTE: Some of the articles are too large to put in one file, so be sure that you print off both parts of the reading.

Grades/Project Descriptions

	Percentage of Your Total Grade
Midterm Exam	20%
Memoir Paper	20%
Project	15%
Reading Responses	25%
Homework	10%
Attendance	10%
Extra Credit Opportunities	Up to 3% extra

Midterm Exam: The midterm exam will be on the material covered (in-class material as well as readings) prior to the test date. It will be an in-class, closed book test that could incorporate multiple choice, true/false, IDs, short answer, or essay format questions. I encourage you to attend the study session prior to the test to get a better idea of the topics that will be covered. You must be in class to take the test. I will give no tests at a later date without advance arrangements being made with me at least 3 days before the test date.

Memoir Paper: Directions on this 4-6 page paper will be given out at least two weeks before it is due. Papers should be double-spaced, with 1" margins, and typed in 10 or 12 point font size. Please do not turn in papers with report covers. Late papers will not be accepted without advance arrangements being made with me at least 3 days before its due date. Most colleges and universities have a writing center, a place for students to talk about their writing with trained peer consultants. At KU, our writing center has locations across campus called Writer's Roosts. Please check the website at www.writing.ku.edu for current locations and hours. The Writing Center welcomes both drop-ins and appointments, and there is no charge for their services. For more information, please call 864-2399 or send an e-mail to writing@ku.edu. I encourage you to use their services to improve your writing style.

Project: For your final project you will work in groups of 5-6 students. Collectively you will choose a topic and put together a 10-15 minute documentary film. You will be required to purchase some materials for this project, such as videotapes and blank DVDs, but most of the equipment you will use will be provided through various institutions at KU. Each group will be able to check out a digital video camera and tripod from IDS. The Budig computer lab will be available for you to have access to Mac G5 computers that are loaded with iMovie software and DVD burner hardware. You will need to work on this project throughout the semester and be willing to meet regularly with your group to do initial research, film interviews, and otherwise work on the final product: your own short documentary film.

Reading Responses: You are required to write ten, 2-page responses to the readings. Response papers should both convey that you have read the material, as well as, begin to deal critically with the material. This is your chance to let me know that you've read the material and to communicate with me about what you do and don't understand from the readings. It is also an opportunity to test out some of your ideas before the class discussion. Response papers are due on the day in which the readings are scheduled. A general guide to writing a response paper includes a paragraph in which you paraphrase the general arguments of the reading, a paragraph closely analyzing one of the topics that interest

you, and a final paragraph doing more intense analysis of the author's argument—this is the place where you can then critique the reading and insert your own opinion. When discussing your opinion, move away from “I like this reading,” “this reading was boring,” statements to statements that more coherently discuss the arguments in the article.

I will accept 10 response papers throughout the semester, you may decide to write responses to the readings of the first 10 classes, or you may give them to me throughout the semester. I would recommend not waiting to the last minute and get several written on earlier material in the class. There are many more projects due in the last half of the class than in the first half of the class; it might help even out your workload to finish these in the first half of the semester. Late response papers will not be accepted. **IMPORTANT NOTE:** I will only accept one paper per day. It can cover all of the readings from that day or it can focus only on one or a couple of the readings. You cannot turn in multiple response papers on one day's worth of reading.

Homework: I will spontaneously assign homework assignments based on the material we are working on in class. I will announce homework in class and will also post the assignment on Blackboard. You will be given one week to complete the assignment. I will not accept late homework assignments. One of the homework assignments includes being the discussion leader for one class period. This includes writing discussion questions and being available in class to help stimulate discussion. This is not a formal presentation, or a lecture, but you will need to be prepared when I call on you to ask one of your discussion questions.

Attendance: Attendance in my class is required and worth 10% of your total grade. I will pass around an attendance sheet daily. You are responsible for signing this sheet to prove your attendance in class. Tardiness is not acceptable. If you are over 10 minutes late, you will be counted absent. If you leave before the class has ended your attendance will not be counted. Some materials will be only presented in class and there will be no other opportunity for you to get caught up on these materials—so plan to attend class regularly! To reward those with perfect attendance, I will give you three full extra credit points on your final grade. **Students who are absent 4 or more classes (excused or unexcused) will receive a failing grade.**

Extra Credit Opportunities: Extra credit opportunities will present themselves throughout the semester. This extra credit is available to everyone in the course, but only for projects approved in advance by the instructor. I might mention some of these in class, but it is your responsibility to seek me out to ask for suggestions or get permission to do extra credit projects. I will also regularly post extra credit opportunities on Blackboard. As you'll notice in the grade breakdown grid above, extra credit has the potential to add three points to your grade. This can bring a “B” grade of 89 up to an “A” grade of 92 or a “D” grade of 68 to a “C” grade of 71. But in order to get all 3 points of extra credit, please note that you will need to do three projects. You might want to schedule your time in advance to get some of these projects done early in the semester. There is a maximum of 3 points extra credit available; this includes the perfect attendance 3 points extra credit. So, if you get the 3 points perfect attendance extra credit and turn in extra credit projects, the maximum number of extra points you will receive is 3 points.

Email & Blackboard: You need to check Blackboard and your email regularly for announcements regarding the schedule, assignments and extra credit opportunities. I will only send email to the account that is registered with the school, so please check to be sure that this is your current email address. I will also post your grades on Blackboard. You should keep an eye on the gradebook to check your current grade.

Accessing Blackboard

1. Go to <http://courseware.ku.edu>
2. Click on the Login button for KU Lawrence/Edwards Campus.
3. Enter your user name and password (same as your KU Online ID).
4. For more information on how to use Blackboard see: http://ids.ku.edu/docs/Blackboard_Student_Essentials.doc

Grading Rubric

A	90-100	Excellent work: student completes the assignment well and critically engages the subject matter
B	80-89	Good work: good work but student does not critically engage subject and stays at a surface-level understanding of the material
C	70-79	Satisfactory work: student finishes assignment, but does the minimum amount of work to complete assignment
D	60-69	Unsatisfactory or incomplete work
F	59 and below	Incomplete or incorrect work

Class Policies

Plagiarism/Cheating:

Plagiarism will not be tolerated. The Merriam-Webster online dictionary defines plagiarism as stealing and trying to pass off, as your own, the ideas or words of another. In the academic world, we often borrow ideas and words from other people in order to develop and distinguish our own ideas. But, any material that is borrowed from someone else *must* be cited, giving credit to the original source using a style guide appropriate to your discipline. For this course, I will accept citations in the Chicago or MLA style. Any work that is plagiarized will be given a grade of 0. Any work that you cheat on will also be given a grade of 0. Please consult Article II, Section 6 of the Rules and Regulations of the University Senate for more information on what is considered Academic Misconduct. Unless otherwise noted, I do not allow group work. If any of your work closely resembles that of another student, I consider this cheating. For my class you must do your work without the assistance of another student. This does not mean that you cannot study with another student, but it does mean that your work must be done alone so that it does not closely resemble that of another student.

Classroom Etiquette:

Part of the beauty of higher education is found in friendly, good-natured debate in the classroom. I understand that many of you will be coming to this class from diverse backgrounds, political persuasions, subcultures, disciplines, and social and class milieu. Disagreements are fundamental to learning how to fully figure out one's own perspective. I would hate for the class to go too smoothly having everyone agree wholeheartedly with every reading, film, discussion, lecture, or magazine that we come into contact with in the class. I have selected diverse texts that range from conservative to moderate to radical. This was done to help each of you to make progress in finding ways to better negotiate and articulate your opinions about the world around you. In order for all of us to grow in healthy ways, it is very important that we respect all opinions being expressed in the class. At times this may be hard, especially if you are listening to a perspective that is far more conservative or far more radical than how you position yourself. Especially when responding to other classmates, I want each person to be treated with respect. When you disagree with a specific person's perspective, critique the idea, not the person. Personal attacks will not be tolerated.

It is also important that everyone in the room be given a chance to speak. Students who dominate too much of class discussion might be asked by the instructor to step out of the conversation. I may ask for voices who have not spoken to be heard instead of taking responses from the same individuals every class period. I will do my best to strive towards an egalitarian classroom setting, but I need your cooperation to make this possible.

All cell phones need to be turned off prior to or at the beginning of class. Reading the newspaper, having private conversations with other classmates, text messaging, playing video games, sleeping, and otherwise not paying attention in class will not be tolerated. I reserve the right to ask you to leave the class and mark you down as absent.

Late Work/Extensions:

Late work will not be accepted, but extensions may be asked for prior to their due date. If you know that you cannot meet a specific deadline, please contact me in advance so that we can arrange a new deadline.

Turning in Work:

You are responsible for turning in all work for the class in person to the instructor. If you choose to turn work in electronically through email or in a box outside of my office door, you must make copies of your work in case the email never reaches me or your work gets taken from the box outside my door. If you choose to hand in your work by any method other than hand delivering it to the instructor, it is your responsibility to check to see if I received the material. It is not my responsibility to keep track of who has and has not turned in material to me. As work is turned in to me, I try to grade it promptly and post grades immediately to Blackboard. Please check Blackboard regularly to track your progress in the class.

Students with Disabilities:

The KU office of Services for Students with Disabilities (SSD) coordinates accommodations and services for all students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted SSD, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-2620 (V/TTY). Information about their services can be found at <http://www.ku.edu/~ssdis>. Please also contact me privately in regard to your needs in this course.

Tentative Course Calendar

(readings and topics are subject to change through the semester—come to class regularly to get updates)

Wednesday, August 24: WHAT IS FEMINISM?

Introductions and Syllabus

Wednesday, August 31: OVERVIEW OF WOMEN'S STUDIES THEMES

Read Textbook: hooks, bell, Feminism Is for Everybody: Passionate Politics, pp. 1-118.

EXTRA MEETING: Tuesday, September 6: 1-2:20pm Radical History Walking Tour Part I (Campus)

SPECIAL GUESTS: Two of the women who were involved in the February Sisters organization in Lawrence, CJ Brune and Christine Smith, will be taking us on a walking tour of radical KU history. We will meet at Danforth Chapel at 1pm.

Wednesday, September 7: 1st & 2nd WAVE FEMINIST MOVEMENT

Read (e-reserve): Marlene LeGates, In Their Time: A History of Feminism in Western Society, "The Beginnings of First-Wave Feminism," pp. 197-236.

Read (e-reserve): Angela Davis, Women, Race and Class, "Racism in the Woman Suffrage Movement," pp. 70-86.

Read (e-reserve): Marlene LeGates, In Their Time: A History of Feminism in Western Society, "The Origins of the Second Wave," pp. 346-367. (This is part of chapter 10. Read from the section head "The Re-emergence of Feminism.")

Read (e-reserve): Alice Echols, Shaky Ground: The Sixties and its Aftershocks, "'Nothing Distant About It': Women's Liberation and Sixties Radicalism" pp. 75-94.

Wednesday, September 14: 2ND & 3rd WAVE FEMINIST MOVEMENT / Radical History Walking Tour Part II (Downtown Lawrence)

Read (e-reserve): Rusty L. Monhollon, "This is America?": The Sixties in Lawrence, Kansas, "Finally We Were Doing Something" pp. 187-211.

Read (e-reserve): Sara M. Evans, Tidal Wave: How Women Changed America at Century's End, "Personal Politics: Revolutionary Survival: Lesson One", pp. 18-60.

Read Textbook: Vivien Labaton and Dawn Lundy Martin, eds., The Fire This Time: Young Activists and the New Feminism, "Foreword" by Rebecca Walker and "Introduction" by Labaton and Martin, pp. xi-xxxvi.

Read (e-reserve): Sara M. Evans, Tidal Wave: How Women Changed America at Century's End, "Resurgence", pp. 213-238.

Read (e-reserve): Rory Dicker and Alison Piepmeier, eds., Catching a Wave: Reclaiming Feminism for the 21st Century, "Who's the Next Gloria? The Quest for the Third Wave Superleader," by Jennifer Baumgardner and Amy Richards, pp. 159-170.

IN-CLASS SPECIAL GUESTS: Two of the women who were involved in the February Sisters organization in Lawrence, CJ Brune and Christine Smith, will be taking us on a walking tour of radical Lawrence history. We will meet outside Mass. Street Music at 1347 Massachusetts Street at 6pm instead of meeting in our classroom at our regular 7pm time. If the weather is nice we will continue our class downtown after the walking tour.

Wednesday, September 21: WOMEN OF COLOR AND FEMINISM / WOMEN AND BODY IMAGE

Read (e-reserve): Nancy A. Naples, ed., Community Activism and Feminist Politics: Organizing Across Race, Class, and Gender, "Whose Feminism, Whose History?: Reflections on Excavating the History of (the) U.S. Women's Movement(s)," by Sherna Berger Gluck in collaboration with Maylei Blackwell, Sharon Cotrell, and Karen S. harper, pp. 31-56.

Read (e-reserve): bell hooks, Ain't I A Woman: Black Women and Feminism, "Black Women and Feminism," pp. 159-196.

Read (e-reserve): Gwyn Kirk and Margo Okazawa-Rey, Women's Lives: Multicultural Perspectives, "A Black Feminist Statement," by The Combahee River Collective, pp. 33-38.

Read (e-reserve): Gwyn Kirk and Margo Okazawa-Rey, Women's Lives: Multicultural Perspectives, "Women's Bodies," pp. 111-120.

Read (e-reserve): Rebecca Ann Lind, ed., Race/Gender/Media: Considering Diversity Across Audiences, Content, and Producers, "'The More You Subtract, the More You Add': Cutting Girls Down to Size in Advertising," by Jean Kilbourne, pp. 103-109.

Read (e-reserve): Rebecca Ann Lind, ed., Race/Gender/Media: Considering Diversity Across Audiences, Content, and Producers, "Body Image, Mass Media, Self-Concept," by Michelle A. Wolf, Sandy Nichols, and Dave Decelle, pp. 36-44.

Read (e-reserve): Jana Evans Braziel and Kathleen LeBesco, Bodies Out of Bounds: Fatness and Transgression, "Letting Ourselves Go: Making Room for the Fat Body in Feminist Scholarship," by Cecilia Hartley, pp. 60-73.

Read (e-reserve): Barbara Findlen, ed., Listen Up: Voices from the Next Feminist Generation, "The Body Politic," by Abra Fortune Chernik, pp. 103-111.

IN-CLASS VIDEO: Killing Us Softly 3: Advertising's Image of Women by Jean Kilbourne

Wednesday, September 28: LESBIAN FEMINISTS / TRANSFEMINISM & GENDER LIBERATION

Read (e-reserve): Shelia Tobias, Faces of Feminism: An Activist's Reflections on the Women's Movement, "Feminism and Sexual Preference: Lesbians and Lesbian Rights," pp. 155-169.

Read (e-reserve): Lillian Faderman, Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America, "Lesbian Nation: Creating a Women-Identified-Women Community in the 1970s," pp. 215-245.

Read (e-reserve): Leslie Feinberg, Trans Liberation: Beyond Pink or Blue, "We Are All Works in Progress," pp. 1-13.

Read (e-reserve): Rory Dicker and Alison Piepmeier, eds., Catching a Wave: Reclaiming Feminism for the 21st Century, "The Transfeminist Manifesto," by Emi Koyama, pp. 244-259.

Read (e-reserve): Gloria E. Anzaldúa and Analouise Keating, eds. This Bridge We Call Home: Radical Visions for Transformation, "Now That You're a White Man': Changing Sex in a Postmodern World—Being, Becoming, and Borders" by Max Wolf Valerio, pp. 239-254.

Read (e-reserve): Gloria E. Anzaldúa and Analouise Keating, eds. This Bridge We Call Home: Radical Visions for Transformation, "Speaking of Privilege" by Diana Courvant, pp. 458-463.

IN-CLASS VIDEO: After Stonewall by John Scagliotti

IN-CLASS VIDEO: Third Antenna by Freddie Fagula, Hellery Homosex, and Reno Durham.

Wednesday, October 5: GLOBAL FEMINIST PERSPECTIVES / IN CLASS STUDY SESSION

Read Textbook: Vivien Labaton and Dawn Lundy Martin, eds., The Fire This Time: Young Activists and the New Feminism, "Exporting Violence: The School of the Americas, U.S. Intervention in Latin America and Resistance" by Kathryn Temple, pp. 107-149.

Read (e-reserve): Rory Dicker and Alison Piepmeier, eds., Catching a Wave: Reclaiming Feminism for the 21st Century, "Third World, Third Wave Feminism(s): The Evolution of Arab American Feminism," by Susan Muaddi Darraj, pp. 188-205.

Read Textbook: Vivien Labaton and Dawn Lundy Martin, eds., The Fire This Time: Young Activists and the New Feminism, "Domestic Workers Organize in the Global City" by Ai-jen Poo and Eric Tang, pp. 150-165.

Read (e-reserve): Sunita Mehta, ed., Women for Afghan Women: Shattering Myths and Claiming the Future, "The Mission of RAWA: Freedom, Democracy, Human Rights," by Weeda Mansoor, pp. 68-83.

*After the break we will have an in-class study session to prepare for the midterm exam next week. Come armed with questions.

Wednesday, October 12: IN-CLASS MIDTERM EXAM

DEADLINE: MIDTERM EXAM

** NOTE: This is the Wednesday night before Fall break. You must make arrangements in advance to take the midterm early.

Wednesday, October 19: MEMOIR / FOCUS ON FINAL PROJECTS / iMovie Training in Budig Computer Lab

Read Textbook: Daphne Scholinski's, The Last Time I Wore a Dress (Riverhead Books, 1998).

We will meet in 10 Budig Hall from 7-8:30pm. John Rinnert from IDS will be our special guest to help us learn the iMovie program for the final projects.

Wednesday, October 26: WOMEN IN MAINSTREAM MEDIA: FILM

ASSIGNMENT DUE: *Project Proposals*

Read (e-reserve): Rebecca Ann Lind, ed., Race/Gender/Media: Considering Diversity Across Audiences, Content, and Producers, "All I Really needed to Know (About Beauty) I Learned by Kindergarten: A Cultivation Analysis," by Susannah R. Stern, pp. 22-29.

Read (e-reserve): Rebecca Ann Lind, ed., Race/Gender/Media: Considering Diversity Across Audiences, Content, and Producers, "Hip-Hop Sees No Color: An Exploration of Privilege and Power in *Save the Last Dance*" by Leslie A. Grinner, pp. 199-205.

Read (e-reserve): bell hooks, Talking Back: Thinking Feminist, Thinking Black, "'Whose Pussy Is This': A Feminist Comment," pp. 134-141.

IN-CLASS MOVIE: Watch *Mean Girls*

Wednesday, November 2: WOMEN MADE MEDIA: FILM

ASSIGNMENT DUE: *Paper Due on The Last Time I Wore a Dress*.

Read (e-reserve): Alicia Gaspar de Alba, Velvet Barrios: Popular Culture and Chicana/o Sexualities, "Resisting 'Beauty' and *Real Women Have Curves*" by Maria P. Figueroa pp. 265-282.

IN-CLASS MOVIE: Watch *Real Women Have Curves* (2002) Directed by Patricia Cardoso

Wednesday, November 9: WOMEN IN MAINSTREAM MEDIA/ WOMEN-MADE MEDIA: RAP vs. HIP HOP & WOMEN MADE MEDIA: RIOT GRRRL & ZINES

ASSIGNMENT DUE: *Write a 2-3 page paper examining the topics represented in one or several of the zines you have read for this class. Focus on how zinesters are responding to feminist rhetoric that we have seen represented in the 1st, 2nd, & 3rd wave feminist movements.*

Read Textbook: Vivien Labaton and Dawn Lundy Martin, eds., The Fire This Time: Young Activists and the New Feminism, "Claiming Jezebel: Black Female Subjectivity and Sexual Expression in Hip-Hop," by Ayana Byrd, pp. 3-18.

Read (e-reserve): Joan Morgan, When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks It Down, "From Fly-Girls to Bitches and Hos," pp. 65-81.

Read (e-reserve): Rory Dicker and Alison Piepmeier, eds., Catching a Wave: Reclaiming Feminism for the 21st Century, "Do the Ladies Run This...?: Some Thoughts on Hip-Hop Feminism," by Gwendolyn D. Pough, pp. 232-243.

Read Textbook: Read the zines you ordered for class. Be prepared to share excerpts with the class.

Read (e-reserve): Stephen Duncombe, Notes from Underground: Zines and the Politics of Alternative Culture, "Revolution Grrrl Style Now!" pp. 65-70. (This is part of chapter 3. Read from the section head "Revolution Grrrl Style Now!")

Read Textbook: Vivien Labaton and Dawn Lundy Martin, eds., The Fire This Time: Young Activists and the New Feminism, "Cut-and-Paste Revolution: Notes from the Girl Zine Explosion by Jennifer Bleyer, pp. 42-60.

Read (e-reserve): Karen Green and Tristan Taormino, eds., A Girl's Guide to Taking Over the World: Writings From the Girl Zine Revolution, "Foreword: Zinestresses of the World Unite! Notes on Girls Taking Over the World," pp. xi- xiv.

Read (e-reserve): Barbara Findlen, ed., Listen Up: Voices from the Next Feminist Generation, "It's a Big Fat Revolution," by Nomy Lamm, pp. 133-141.

IN-CLASS MUSIC: Sara Jones, "Your Revolution" & other female hip hop tracks.

IN-CLASS VIDEO: Nobody Knows My Name by Rachel Raimist

Wednesday, November 16: SPECIAL TOPICS: WOMEN'S HEALTH MOVEMENT / WOMEN AND THE SEX POSITIVE COMMUNITY

Read (e-reserve): Sandra Morgen, Into Our Own Hands: The Women's Health Movement in the United States, 1969-1990, "Foundational Stories and Movement Making," pp. 16-40.

Read (e-reserve): Sandra Morgen, Into Our Own Hands: The Women's Health Movement in the United States, 1969-1990, "On Their Own: Women of Color and the Women's Health Movement," pp. 41-69.

Read (e-reserve): Lillian Faderman, Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America, "Lesbian Sex Wars in the 1980s," pp. 246-270.

Read (e-reserve): "The Birth of Vibration," by Audrey Schulman Bust Magazine, Summer 2004 issue, p. 83-85.

Read (e-reserve): Nadine Strossen, Defending Pornography: Free Speech, Sex, and the Fight for Women's Rights, "Positive Aspects of Pornographic Imagery," pp. 161-178.

Read (e-reserve): Miriam Schneir, Feminism in Our Time: The Essential Writings, World War II to the Present, "Pornography: Men Possessing Women," by Andrea Dworkin, pp. 419-427.

IN-CLASS SPECIAL GUESTS: Chantel Guidry from the Women's Health Discussion Group

IN-CLASS MOVIE: Live Nude Girls Unite!: A Documentary About Strippers Unionizing by Julia Query

Wednesday, November 23: NO CLASS – THANKSGIVING BREAK

Wednesday, November 30: SPECIAL TOPIC: WOMEN AND PRISONS / PROJECT PRESENTATIONS

Read Textbook: *Are Prisons Obsolete?* by Angela Y. Davis (New York: Seven Stories Press, 2003), pp. 1-115.

Read Textbook: Vivien Labaton and Dawn Lundy Martin, eds., The Fire This Time: Young Activists and the New Feminism, "She Who Believes in Freedom: Young Women Defy the Prison Industrial Complex" by Robin Templeton, pp. 254-278.

Wednesday, December 7: PROJECT PRESENTATIONS

Wednesday, December 14, 5pm: Final Deadline to Turn in Work to Be Counted in Your Final Grade