

WS 201: Women's Studies: An Interdisciplinary Introduction

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Tuesday & Thursday noon-1pm
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Course Info:
Wednesdays 7-9:50pm
Course ID: 63672
Bailey Hall Room 202
I prefer to be contacted by email, but please include in your email that you are in the Tuesday/Thursday section of my course. This helps me keep track of your concerns.

Course Description:

This course by its title and catalog description is “an interdisciplinary introduction to the study of women.” Topics will include information on traditional feminist movements and ideologies as well as topics on the way 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:

- hooks, bell, Feminism Is for Everybody: Passionate Politics (South End Press, 2000). *Found online for as little as \$4.99 used.*
- Labaton, Vivien & Dawn Lunday Martins, eds. The Fire This Time: Young Activists and the New Feminism (Anchor, 2004). *Found online for as little as \$6.95 used.*
- Scholinski, Daphne, The Last Time I Wore a Dress (Riverhead Books, 1998). *Found online for as little as \$2.99 used.*
- The Zine Yearbook Volume 8: A Year in the Life of the Underground Press. Found online for \$12 at: <http://www.clamormagazine.org/yearbook/>.

I recommend the following website to search multiple online used book vendors at once to help you find the cheapest price for a particular book online: <http://books.thepricesearch.com/> You can also try amazon.com to look for used copies.

Magazines/Zines:

- BUST Magazine, Summer 2004 issue. This is the issue with Jena Malone on the cover. It is available online in the Bust “Boobtique” for \$4.99: <http://www.bust.com> or through the campus bookstore.
- You will need to order 2 zines that deal with gender. You can buy these in town at the Olive Gallery downtown on 8th Street 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/>. 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 will arrive in time for us to use them in class. Expect to wait at least a month to receive the zines after you place your order.

Articles:

You will also be *required* to print off articles from Blackboard (<https://courseware.ku.edu/>) or the Watson Library's e-reserves (<http://eres.lib.ku.edu/courseindex.asp>). 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>.

Grades/Project Descriptions

	Percentage of Your Total Grade
Midterm Exam	20%
Memoir Paper	20%
Project	20%
Final Exam	20%
Reading Responses	10%
Homework	5%
Attendance	5%
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 this paper is due. Papers should be double-spaced, with 1" margins, and 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. If you are not a strong writer, or questioning your style, I encourage you to visit the folks in the Writing Center. More information can be found at: <http://www.writing.ku.edu/>

Project: Directions on how to do this project will be given out during the second half of the class. A project proposal will be required and your project topic and format must be approved by me. Possible projects may include: short documentary videos, zines, oral history interviews, an internet website, or other forms of multimedia. These are the components of the project that will be graded: project proposal, in-class presentation of the project and final completion of the project. You will work alone on this project. Group work will not be allowed for this project without advance arrangements being made with me at the project proposal stage. If there is a paper component of your project, please do not turn it in with a report cover.

Final Exam: The final exam will be comprehensive. It can cover any material from the class (in-class material, as well as, readings). 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.

Reading Responses: You are required to write ten, 1 ½ -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 let me know 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. These responses are due the day of the readings discussed in your response paper. 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 some 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.

Attendance: Your attendance grade is based on both attendance and participation in class. Attendance and participation is required in this course. I understand that people get sick, family and friend emergencies come up, and sometimes you just don't want to come to class, so I will allow up to three unexcused absences. There is no need to give me a reason, but feel free to send me an email to explain your absence. If you miss class because of sickness or a death in the family, please bring me documentation to count your absence as an "excused absence." You can miss three classes and still receive good marks on your attendance grade (assuming you also participate in class.) If you miss more than three classes, I will take away points from your participation grade. **Students who are absent 7 or more classes (excused or unexcused) will receive a failing grade.** Keep in mind that participation is 5% of your grade, which may seem like nothing, but it can bring an "A" grade of 93 down to a "B" grade of 88. **And for those of you who do not miss a single class, you get a bonus of 3 points on your final grade.** Tardiness is not acceptable. If you are over 5 minutes late, you will be counted absent. If you leave before the class has ended your attendance will not be counted. I encourage you to come to class regularly. I will be showing videos and discussing material in class that will not be available outside of class. The midterm and final will contain questions that refer only to these in-class materials. There will be no other opportunity for you to get caught up on these materials—so plan to attend class regularly!

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.

Final Grade:

Your final grade will be based on the following point values:

1000-900 points	A
800-899 points	B
700-799 points	C
650-699 points	D
649 and below	F

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.

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.

Attendance/Tardiness:

Attendance is mandatory, but I will give you three "get out of jail free cards". You can miss three classes and still receive all of your attendance points. If you miss more than three classes, I will take away points from your participation grade. And for those of you who do not miss a single class, you will be rewarded with a **bonus of 3 points** on your final grade. **Students who are absent 7 or more classes (excused or unexcused) will receive a failing grade.** Tardiness is not acceptable. And as I mentioned above, material will be presented in class that you will not have access to outside of the classroom—you must be in class to learn this material.

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.

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, January 26: WHAT IS FEMINISM?

Introductions and Syllabus

EXTRA CREDIT EVENT: Monday, January 31, 7pm, Alderson Auditorium in the Kansas Union, lecture by Judith Halberstam, English, University of Southern California, "Queer Forgetting." This is one of the February Sisters Association events sponsored by Women's Studies. Attend the lecture and write a 1-2 page response paper.

Wednesday, February 2: OVERVIEW OF WOMEN'S STUDIES THEMES

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

EXTRA CREDIT EVENT: Thursday, February 3, 7pm, Alderson Auditorium in the Kansas Union, lecture by Tasha Dubriwny about the abortion debate. This is one of the February Sisters Association events sponsored by Women's Studies. Attend the lecture and write a 1-2 page response paper.

Wednesday, February 9: 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): Sheila Rowbotham, Women in Movement: Feminism and Social Action, "'Bornings' and Beginnings: Origins of Women's Liberation in Many Countries," pp. 257-270.

Read (e-reserve): Sheila Rowbotham, Women in Movement: Feminism and Social Action, "Personal Politics: Changing Definitions Through Action," pp. 271-283.

EXTRA CREDIT EVENT: Thursday, February 10 & Friday, February 11 in Alderson Auditorium or Saturday, February 12 in Woodruff Auditorium at 7pm in the Kansas Union, performance of The Vagina Monologues. This is one of the February Sisters Association events sponsored by Women's Studies. Attend the performance and write a 1-2 page response paper.

Wednesday, February 16: 2ND & 3RD WAVE FEMINIST MOVEMENT

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 joining us to talk about their experiences in the women's liberation movement. It is very important that you read the Rusty Monhollon chapter above and come armed with questions. These women also might be interested in participating in your project due at the end of the semester, so it would be a good time to meet these women and exchange contact information.

EXTRA CREDIT EVENT: Friday, February 18, 2pm, Gridiron Room in the Burge Union, panel on women in hip hop. This is one of the February Sisters Association events sponsored by Women's Studies. Attend the panel and write a 1-2 page response paper. Also, there will be a hip hop show at the Jackpot Saloon on Mass Street at 9pm. Two of the performers are female: Invincible and Psalm One. Both will also be speaking on the panel.

Wednesday, February 23: 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

EXTRA CREDIT EVENT: Thurs., Feb. 24, 3-5pm, Hall Center Seminar Room, Gender Seminar Lecture by KIM WARREN, History "Gender at the Center of Racial Uplift Agendas: African American and Native American Education in Kansas, 1865-1935." Attend the lecture and write a 1-2 page response paper.

Wednesday, March 2: 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): Nancy A. Naples, ed., Community Activism and Feminist Politics: Organizing Across Race, Class, and Gender, "Women's Culture and Lesbian Feminist Activism: A Reconsideration of Cultural Feminism," by Verta Taylor and Leila J. Rupp, pp. 57-79.

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, March 9: 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): Saskia Wieringa, ed., Subversive Women: Women's Movements in Africa, Asia, Latin America and the Caribbean, "Women's Movement in Peru: Rebellion into Action," by Virginia Vargas, pp. 73-100.

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, March 16: IN-CLASS MIDTERM EXAM

DEADLINE: MIDTERM EXAM

March 21-25: NO CLASS FOR SPRING BREAK

EXTRA CREDIT EVENT: Wed., Mar. 30, 3-5pm, Hall Center Conference Hall, Gender Seminar Lecture by GHISLAINE LYDON, History, UCLA, "'Does the Pebble Roll Up the Mountain?': Reflections on Gender in the History of Trans-Saharan Trade." Attend the lecture and write a 1-2 page response paper.

Wednesday, March 30: MEMOIR / FOCUS ON PROJECTS

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

IN-CLASS SPECIAL GUEST: Tami Albin, the Women's Studies Bibliographer, will talk to us about library resources at KU to help make the research for your project go more smoothly.

Wednesday, April 6: WOMEN IN MAINSTREAM MEDIA: FILM

ASSIGNMENT DUE: Turn in your 1-2 page project proposal. Include topic, working title, description of the type of project you will do (zine, website, video, etc.), list any materials or skills you will need to learn in order to complete your project, tell me how your project fits in with the material of the course.

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.

Read (e-reserve): bell hooks, Reel to Real: Race, Sex, and Class at the Movies, "Black Female Spectators," pp. 197-213.

IN-CLASS MOVIE: Watch *Mean Girls*

Wednesday, April 13: 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, April 20: WOMEN IN MAINSTREAM MEDIA/ WOMEN-MADE MEDIA: RAP vs. HIP HOP & WOMEN MADE MEDIA: RIOT GRRRL & ZINES

Read: 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 Zine Yearbook Volume 8: A Year in the Life of the Underground Press and the two zines you ordered at the beginning of class. Be prepared to share your favorite zine articles 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

EXTRA CREDIT PAPER: 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.

Wednesday, April 27: 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 Textbook: "The Birth of Vibration," by Audrey Schulman Bust Magazine, Summer 2004 issue, p. 83-85.

Read (e-reserve): Carol Queen, Real Live Nude Girl: Chronicles of Sex-Positive Culture, "The Four Foot Phallus," pp. 101-105.

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): Rebecca Ann Lind, ed., Race/Gender/Media: Considering Diversity Across Audiences, Content, and Producers, "Pornography in a Pornographic Culture: Eroticizing Domination and Subordination," by Robert Jensen and Gail Dines, pp. 274-281.

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

EXTRA CREDIT EVENT: Tues., May 3, 3-5pm, Hall Center Seminar Room, Gender Seminar Lecture by ROBYN WIEGMAN, Women's Studies, Duke University, "The Desire for Gender." Attend the lecture and write a 1-2 page response paper.

Wednesday, May 4: WOMEN MADE MEDIA: ART / PROJECT PRESENTATIONS

Read Textbook: "Camera Chameleon," Bust Magazine, Summer 2004 issue, p. 72-77.

Read (e-reserve): Rory Dicker and Alison Piepmeier, eds., Catching a Wave: Reclaiming Feminism for the 21st Century, "Pranks and Fake Porn: Doing Feminism My Way," by Kristina Sheryl Wong, pp. 294-307.

Internet Assignment: Please look at Kristina Sheryl Wong's Big Bad Chinese Mama website:
<http://www.bigbadchinesemama.com/>

Internet Assignment: Please look at this website that focuses on the artwork of Judy Chicago:
<http://www.judychicago.com/> Go down to "Gallery" and look at all seven of the projects listed, focusing specifically on "Womanhouse," and "The Dinner Party."

Internet Assignment: Please look at this website that focuses on the photography of Cindy Sherman:
<http://www.cindysherman.com/> Click on "Art" and then look at all of the images available. Also click on "Biography" to read about Cindy Sherman. Also go here: <http://www.nyu.edu/greyart/exhibits/odysseys/index.html> and click on "Sherman" to see other slides of her work.

Ten of you will need to be prepared to give a 5-10 min. formal presentation in which you show the class your project or do a presentation with a visual aid about the process of doing your project.

IN-CLASS VIDEO: *Womanhouse* by Judy Chicago

Wednesday, May 11: PROJECT PRESENTATIONS

Be prepared to give a 5-10 min. formal presentation in which you show the class your project or do a presentation with a visual aid about the process of doing your project.

Wednesday, May 18, 7-9:50p.m.: FINAL EXAM

DEADLINE: Final Exams