



■ SYLLABUS | SPRING 2018

Prof. Juliet Davis, MAT, MFA
The University of Tampa
Office Hours: [Make Appointment](#)
M/W 12:00-2:00; 4:00-4:30
Office: [Cass Annex 120](#)

Cell: 727.418.8511
www.julietdavis.com
juliet.davis@ut.edu
G: getjuliet@gmail.com
Skype: getjuliet



- JUMP TO SCHEDULE
- ASSIGNMENTS
- DISCUSSION BOARD FB
- APPOINTMENTS
- WST ALUM FB GROUP
- RESOURCES

■ INTRO FROM YOUR PROFESSOR

The female body, as a social and cultural artifact, is shaped by myriad (often conflicting) external demands. David Jacobson even asserts that the role of women and the control of their bodies are primary to world conflict and the clashes of values that stir it. In theocracies of the world, mythologies are driven by religious tenets and histories manifesting patriarchal power. In the western world, myths about the body (even basic female anatomy) are conjured by an overwhelming stream of commercially motivated imagery and politically inspired discourse. There seems to be little appropriate public space for candid, open, informative, empowering dialogue about the body. The goal of this course is to create such a space.

■ THEMED SECTION

This is a themed section of WST 383, in which we will focus on the female body, particularly in relationship to constructs of gender and sexuality, including theories of embodiment, identity, agency, sexual empowerment, intersectionality, and representation. *We will read theoretical texts (including opposing theories) and seek immersive experiences that allow embodied navigation of these theories and allow students to develop and articulate their own original perspectives on the subject matter.*

■ CATALOG COURSE DESCRIPTION

An overview of women's studies that examines the pervasive and often unacknowledged ways that gender shapes our social institutions, individual knowledge and interpersonal relationships. Includes history, literature and film by and about women. May be used to satisfy general curriculum distribution in social science. **This is a writing-intensive class.**

■ COURSE OBJECTIVES

Upon successful completion of this course, students should be able to:

- define and explain key terminology relating to gender, identity, sexuality, intersectionality, embodiment and representation.
- summarize, analyze, and critically comment on a range of feminist theory and criticism relating to the course topics;

- analyze past personal experiences and new immersive class experiences in relationship to readings, screenings, and class lessons;
- synthesize theory and personal experience to develop original perspectives in thoughtful critical writing and oral presentation;
- write using college-level rhetoric, complexity, grammar, and style;
- Employ qualitative and quantitative research (such as ethnography, interviews, statistical evidence, experimental research, surveys, etc.--with IRB approval when required).

■ WRITING SKILLS

This course requires, minimally, upper college-level skills in research, expository writing and reading comprehension, and a commitment to reading as an indispensable component of learning. Students come to class prepared to discuss the assigned reading, to perform textual analysis on images/media, and to construct and execute subjective but critically considered, evidence-based interpretation of the issues and texts we encounter, through both oral presentation and through, clear, error-free writing. **You are responsible for diligent proofreading of your work.** Proofread your writing against the handouts below, with special attention to proper mechanics applied to the titles of films, web pages, blog posts, books, and articles, as well as comma splices, fused sentences, sentence fragments, proper citation formatting (whether using MLA, APA, or CMS citations), subject/verb agreement, plural/possessive errors, pronoun reference and agreement errors, parallelism, and dangling modifiers. Language, vocabulary, and style, should also be upper college level. Any writing I receive from you in this course (including discussion board) must be free of the kinds of errors listed on these handouts. Yet, many students submit rough drafts believing they are final drafts. Failure to demonstrate that you have carefully reviewed the resources below and worked diligently to eliminate the errors will result in your work being returned ungraded, likely without the opportunity for revision. (Sorry, I have to be tough about this—otherwise, students often submit very rough writing.)

Juliet's Critical Reading and Writing Handouts

- 📄 Read Juliet's PPT on Critical Writing ([PPT](#))
- 📄 View Juliet's videos on writing Help ([PPT](#) | [videos](#))
- ▶ View: Citing Outside Resources: Juliet's Scoop ([video](#)) | ([OWL Lab](#))
- 📄 Review the handout "[How to Read Critically and Respond to Texts.](#)"

Juliet's Reading, Grammar & Style Resources

- Millennial Speak ([.pdf](#))
- Grammar Tips ([.pdf](#) | [videos](#))
- Style Tips ([.pdf](#) | [videos](#))
- Visual Analysis Language Tips ([.pdf](#))
- Juliet's Proofreading Marks ([.pdf](#) | [video](#))

■ COURSE CONTENT ALERT

Political Perspectives: This course assumes certain political stances about women, gender, and embodiment that some people might find shocking and which might contradict some students' personal ideologies and religious beliefs—for example, it assumes the stance that women are equal to (rather than inferior or subservient to) men, that ethnic minorities are equal to (rather than inferior to) people of dominant ethnicity, and that a wide range of gender identities and sexual expressions is normal, healthy and equal to (not secondary to) cisgender identity and heterosexual orientation. If you find that these stances could cause you unusual discomfort, please let me know. All student perspectives are welcomed for discussion.

Explicit Material: In the process of studying representation of the body, students will be exposed to explicit material that might be shocking and even disturbing. Students will be alerted prior to the presentation of graphic depictions and other sensitive content. This material includes (but is not limited to) physical and emotional violence, strong language, sexism, racism, homophobia, extreme nationalism, genocide, pornography, and objectification of the body for profit in advertising and other media. Some materials will also include graphic depictions of anatomy, biological functions, body fluids, nudity, and sex acts, as well as representations of a wide range of gender identity and sexual expression. Please remember we are scholars working to understand representation in many forms, and doing so requires a broad viewing experience.

If you have sensitivity to any of the above content that you believe would prevent you from viewing it or cause you unusual discomfort, please notify me. *Also, if at any time during class you feel such discomfort, feel free to leave the classroom. Doing so will communicate a neutral rather than negative message—and you can feel free to talk about your experience afterwards if you wish to.*

■ CONFIDENTIALITY

During the course of this class, people usually share very personal information and experiences. It is important to keep your classmates' disclosures confidential outside the classroom unless permission has been granted to share them. In other words, "What happens in the classroom stays in the classroom." This confidentiality does not extend to your professor (anything your professor says or does can be freely discussed anywhere). Also, your professor will, at times, allude to "a student's" experience from past years (which could be from any class taught from 1996 to present). The student's name and year will remain confidential, so identities are protected.

REQUIRED COURSE MATERIALS

- Textbook: There is no textbook for this class.
- Course Materials: Links to the course materials can be found in the class schedule at the end of this document (see clickable icons).
- Assignments: See the [assignment sheet](#) here

REQUIRED TECHNOLOGIES



- Discussion Board
- Online Critiques

Cost: FREE

Discussion Board will be held in [this closed group](#). Please join this FB group to start participating. Optionally, you may join the [U.T. women's group Facebook](#) group, which has both current students and alumni.



TOP HAT

- Attendance
- Quizzes
- Participation
- In-class Q&A

Cost: \$26 www.tophat.com Please create an account and download the Top Hat app to your phone or mobile device.

- Our classroom URL is: <https://app.tophat.com/e/294571>
- Your course code is **294571**.
- Tech Support is: support@tophat.com or 1-888-663-5491
- [Optional Orientation Video](#)



- MS Word or compatible free software such as www.openoffice.org.

Cost: FREE

U.T. supplies students and faculty with MS Office, even on home computers. [See link here](#). Do not submit work in file formats I can't read (e.g., .pages, which is a proprietary Apple format), and do not submit authoring files such as Photoshop (because the files are too large and the fonts aren't retained).



- Stapler: Carry it with you.

Cost: \$1.88

All submitted papers must be stapled. Please don't ask me for a stapler (it's my weird pet peeve). I am not your secretary.

■ GRADING SCALE

95-100	A	Outstanding
90-94	A/B	Excellent
85-90	B	Very Good
80-84	B/C	Good
75-80	C	Average
70-74	C/D	Below Average
60-70	D	Passing
0-59	F	Failure

■ EVALUATION

Top Hat: Attendance/Participation	10%
Top Hat: Discussion Boards, Reading Quizzes, In-class Q&A, Activities	10%
Paper #1	15%
Paper #2	20%
Take-home Test (includes essay, short answer, multiple choice)	20%
Final Paper and Project Presentation	25%
TOTAL:	100%

For grading rubrics, see [assignment sheet](#). Each project counts 100% (even though total points —e.g., 20 or 50 instead of 100), and the average % for each category is then “weighted” by Blackboard based on the above. Please ask your instructor to explain any unclear grades.



■ ATTENDANCE, ABSENCES & LATE WORK

Attendance Attending class will likely be the single most important factor in determining your performance throughout college and your grade in my classes. The relationship between attendance and achievement in education has been extensively documented in peer-reviewed research. **While I'm not able to re-teach material in the event that you are absent, you can ask me for project feedback and request that a classmate share notes.**

Unexcused Absence: Tests and major graded projects will be docked 10 points per class meeting overdue. In-class activities occurring the day of absence and small-scale assignments due for participation credit usually cannot be made up.

Excused Absence: University policy *requires that instructors excuse students for the following events and allow students to make up work*. Instructors may require documentation, as I usually do. Contact your instructor as soon as possible about unforeseeable events.

- Court-imposed legal obligations (e.g., jury duty and subpoenas)
- Medical procedure
- Required participation in University-sponsored events (e.g., performances, athletic events, academic research presentations)
- Observation of religious holy days
- Requirements of military service
- Unscheduled absences involve unforeseen emergencies such as illness, injury, hospitalization, deaths in the immediate family, consequences of severe weather and other crises.





■ YOUR RESPONSIBILITY TO REPORT GRADE BOOK DISCREPANCIES

If you believe there has been a grade discrepancy, please contact me as soon as it's discovered. Towards the end of finals' week (usually Friday or Saturday), you will receive a message in your U.T. email account asking you to check your final grades in the grade book. At that time, it is your responsibility to review it and report any grade book errors before Sunday at 6:00 p.m. Final grades are submitted to the registrar Sunday night at the end of finals' week.

■ OFFICE HOURS

One-on-one student consultations will automatically be scheduled as part of the course. For additional time during office hours, feel free to make an appointment at www.julietdavis.com/appointments.html. I don't hold office hours during Thanksgiving week, Spring Break, Summer Break, and finals weeks.

■ **COMMUNICATING WITH YOUR INSTRUCTOR.** Your messages are important to me (see below).

-  **EMAIL** is the quickest way to reach me (Juliet.davis@ut.edu or any of my email addresses).
-  **TEXT** (cell: 727-418-8511) or message through Facebook (Juliet Davis) or Google Chat (getjuliet@gmail.com) is the next quickest way.
-  **CALL** my cell any time (727-418-8511); just know I check voicemail infrequently.
-  **PHONE, SKYPE, GOOGLE HANGOUTS** are available by request.

NOTE: In rare cases, U.T. email does not get through. If I do not respond in a timely way to your message, and if you have allowed for reasonable response time, then it is my responsibility (not yours) to respond for resolution of your issue, and you will not be penalized for your issue.

■ I LOVE YOU, BUT . . .

Please read "[How to Email Your Profs.](#)" Make your emails clear and concise so I can respond to you effectively. **Include the entire thread** of an ongoing email conversation so that your instructor can recall the history of your issue without searching archives for other emails you've sent. Sign off with your first and last name. And remember that emails with no messages and random attachments probably won't be read. Some faculty receive as many as 100 emails per day, so help us serve you well.

■ KEEP A PORTFOLIO OF ALL YOUR COLLEGE WORK

Keep ALL of your classwork during your college career, for use in job interviews, graduate school applications, and portfolio reviews in departments that require it for their majors (e.g., COM, ADPR). You never know when an old class project could become a new valuable revision.

■ KEEP IT FRESH

Unless a student has special permission, a topic should only be used once in the class for an assignment, so that you keep your portfolio fresh. For example, if you have written about a particular director or author in one assignment, you will probably not want to select that person as a topic of another assignment, without special permission. **Students are also not permitted to use ideas that have already been featured in class examples.**

■ KEEP IT HONEST: AVOIDING PLAGIARISM

[Plagiarism Infographic: “Did I Plagiarize?”](#) Original ideas are the foundation of meaningful discussion, critical thinking, creativity and productivity. **I am primarily interested in *your* ideas, even when we read outside resources. Properly citing sources allows us to make distinctions between your ideas and those of others.** By accepting this syllabus, you are agreeing that you have read and understood all information about [The University of Tampa’s Academic Integrity Policy](#), including the following parameters: Plagiarism includes not only copying another’s words without acknowledging the source but also “using another’s ideas, opinions or theories, even if they have been completely paraphrased in one’s own words, without acknowledging the source.” For information about citing sources and avoiding plagiarism, see the “Academic Resources” at www.julietdavis.com/materials.html. Assignments must be submitted solely for this course, and collaboration is only permitted when approved by instructor. I report plagiarism.

■ KEEP IT SAFE

Please view [my video presentation on backing up your work](#) (it’s really important). Remember, lost work is not a valid excuse for late work; it is your responsibility to back up all work you submit to a cloud server such as Dropbox or MS OneDrive, which means a total of TWO PLACES other than a school server. ***Disks and drives are not magical immortal beings—sooner or later, they all die horrible deaths.*** Only 6% of computer users back up their work, and yet 43% lose their files (<http://www.pcmag.com/article2/0,2817,2288745,00.asp>), which can be easily avoided.

■ KEEP YOUR ORIGINALS

Please don’t make me responsible for the only existing photo of your great-grandma’s wedding. :0

SUPPORT

■ TECHNICAL SUPPORT

If you need technical support assistance, you can contact the Information Technology Student Help Desk via email at StudentHelp@ut.edu or at (813) 253-6255. The Student Help Desk is located at the front desk of the Jaeb Computer Center. The hours of the Student Help Desk coincide with the hours of the Center. **See more at:** <http://www.ut.edu/technology/studenthelpdesk/>.

■ STUDENT SERVICES

For contact and other information about advising, registration, financial aid, student or campus life, counseling, career services, online workshops, and student organizations, please see www.ut.edu and www.ut.edu/student-services.

■ ACADEMIC HELP RESOURCES

Tutoring	Essay Writing	Oral Communication	Reading Comprehension
AEP Academic Excellence Programs Find a Coach http://www.ut.edu/aep/	Saunders Writing Center: http://www.ut.edu/academic-support/saunders/?terms=Saunders%20writing%20center	U.T. Center for Public Speaking: http://www.ut.edu/speakingcenter/?terms=Speech%20center	Handout: “How to Read Critically and Respond to Texts” www.julietdavis.com/WST383/howntoread.pdf

■ PERSONAL HELP RESOURCES

The **Victim's Advocacy Hotline** is (813) 257-3900. If you are victim of a crime, you can receive support and remain anonymous if you choose to. If you have witnessed a crime on campus, you can contact security or remain anonymous by using the "Silent Witness" form at <http://www.ut.edu/silentwitness/>. You can also contact the Tampa Police Department at (813) 231-6130

Mental Health, Therapy: The university has outstanding resources for students who are experiencing depression, anxiety, mental health issues, substance abuse issues, or any circumstances that might hinder your progress. Reach out for these resources: <http://www.ut.edu/wellness/committee/>.

UNIVERSITY POLICIES

■ ACADEMIC INTEGRITY

Cheating, plagiarism, copying and any other behavior that is contrary to University standards of behavior will not be tolerated. Students caught violating any aspect of the University of Tampa's Academic Integrity Policy will be penalized in all cases. Penalty ranges from "0" on an assignment to "F" for the course without regard to a student's accumulated points. Students may also face expulsion. It is the student's responsibility to become familiar with the policies of the university regarding academic integrity and to avoid violating such policies. [Policy information is found here](#). Academic dishonesty (whether intentional or unintentional) will be reported and penalized.

■ STUDENTS WITH DISABILITIES

If there is any student who has special needs because of a disability, please go directly to the Academic Success Center in North Walker Hall, Office of Student Disability Services. You may phone 813-257-3266 or email disability.services@ut.edu to report your needs and provide documentation of your disability for certification. Please feel free to discuss this issue in private if you need more information.

■ REPORTING SEXUAL VIOLENCE / TITLE IX MATTERS

The University requires me to make [this disclosure](#) available to students. **My Note: Your personal accounts of sexual assault disclosed in my classroom discussions and activities will not be reported to anyone unless you indicate you want me to report them--see The Dept. of Education's "Questions and Answers on Title IX," Section E-4. I consider my classroom activities on sexual violence to be forums designed for preventative education and public awareness and therefore subscribe to the exemption on mandatory reporting, leaving students the power to make the decision about how their sexual assaults will be handled.**

■ COURSE INTERRUPTION DUE TO ADVERSE CONDITIONS

In case of any adverse condition or situation which could interrupt the schedule of classes, each student is asked to access www.ut.edu for information about the status of the campus and class meetings. In addition, please refer to ut.blackboard.edu for announcements and other important information. You are responsible for accessing this information.

■ NO UNAUTHORIZED RECORDINGS OR REDISTRIBUTION OF COURSE MATERIALS OR IMAGES

This policy is designed to protect student confidentiality. Unauthorized recordings of class and redistribution of course materials are prohibited; they include recording any portion of class for social media or other forms of electronic sharing, unless permission is granted by the participants represented. Recordings that accommodate individual student needs must be approved in advance and are for personal use only.



[Continued on Next Page: Schedule]

WK	DATE	TOPIC
----	------	-------

UNIT 1: Whose Body Is It, Anyway?

The female body, as a social and cultural artifact, is shaped by myriad (often conflicting) external demands. David Jacobson even asserts that the role of women and the control of their bodies are primary to world conflict and the clashes of values that stir it. In theocracies of the world, mythologies are driven by religious tenets and histories manifesting patriarchal power. In the western world, myths about the body (even basic female anatomy) are conjured by an overwhelming stream of commercially motivated imagery and politically inspired discourse. Few appropriate public spaces for candid, open, informative, empowering dialogue about the body exist. The goal of this unit is to create such a space.



1

W 1/17






TOPIC: Intro to Class

The power of autobiography and performance are the focus of The Vagina Monologues, still considered to be a ground-breaking work by Eve Ensler and performed regularly by students at The University of Tampa (typically around Valentine’s Day). The film of the performance introduces us to a wide range of topics that we’ll explore in the course.

Assignments Due Today:

-  Read syllabus and read or view video presentation of Class Policies
-  Class Discussion Board (closed FB Group): Join the group, Introduce yourself, and explain what draws you to women’s studies. Optionally post a link to news, media or information of interest.

Class Activities Today:

-  PPT: Intro to COM 383 |  Syllabus |  Assignments
 - + Student Introductions: major, interests in the class, preferred pronouns
 -  “How to Read Critically and Interact with Texts” ([PDF](#))
 -  Screening (Amazon): *The Vagina Monologues*, Eve Ensler (1 hour, 17 minutes)
- NOTE: Free Segments are on YouTube.com (1-10)

Assign groups for next week to: summarize the reading(s), compare and contrast, and share personal perspectives (see groups).

SUN
1/21

**POWER
— TO THE —
POLLS**

JANUARY 21, 2018
ST. PETE, FLORIDA
WILLIAMS PARK
330 2ND AVE N
WOMENSMARCHFL.ORG

TUES
1/23

Today’s Entrepreneurial Women Series:
Randi Zuckerberg, CEO, Facebook. [Get Info Here](#)








2

W 1/24

TOPIC: Sex and Consent

Is “pussy-grabbing” sexual assault? That depends on what state you’re in (state laws vary), which university you attend (university policies vary). Thus begins our excursion into sex and consent and studies of feminist theory, popular media, Title IX, and State Laws—as well as actions we can take to effect change!

Assignments Due Today:

- + Print out readings for this class and place them in a binder as we go.
- 📄 Review the handout [“How to Read Critically and Respond to Texts.”](#)
- 📄 +  Reading & Discussion Board: “Whose Body is It Anyway?” P. Fletcher
- 📄 +  Reading & Discussion Board: “Rape: On Coercion and Consent,” Catharine MacKinnon (first 6 pages only, to contrast with Fletcher)
- 📄 +  Reading & Discussion Board: “The Girl on the Plane” by Mary Gaitskill
- 📄 Read: “Manufacturing Consent” by Ben Atherton-Zeman
- 📄 Read PPT: Title IX
- 🔗 California Enacts the “Yes Means Yes Law”
- 🔗 Sexual Consent App: Mashable Article
-  “Alien Sex”
-  Remember to introduce yourself on the discussion board (there’s a post for it) and write what you told us in class about yourself, so we can remember important things about you.


RAINN: [Compare State Laws on Sexual Assault](#)

[Title IX Q. & A](#) | [Title IX PPT](#)

FL Statutes: [Florida Law](#) | [Sexual Battery](#) | [Sexual Battery \(Chapter 794\)](#)

[Lewd and Lascivious Battery on Minors \(Statute 800.04\)](#)

Class Activities Today:

- 🔗 “I’m Taking My Body Back,” Rupri Kaur, TEDxKC
-  Laci Green: “Wanta Have Sex?” (About Consent)
- Group Work and Presentations
- 📄 PPT: Interesting Sex Statistics | 📄 PPT: Sexual Violence Statistics
- Horizontal Violence
- Group Presentations: summarize the reading(s), compare and contrast, and share personal perspectives:
 - 1: “Whose Body Is It, Anyway?” Compare to “Manufacturing Consent”
 - 2: “Girl on the Plane” Compare to “Whose Body Is It, Anyway?”
 - 3: Title IX and State Laws on Sexual Assault
 - 4: “Rape: On Coercion and Consent” Compare to “Whose Body Is It, Anyway?”
- Review next week’s assignments and assign groups for next week.
- ▶ Screening: *The Hunting Ground*, Kirby Dick (documentary, 1 hr 44 min)

Additional Resources:

- Oppressed Majority*, Directed by Eleanore Pourriat
- Steubenville Rape Case | The Onion and CNN Coverage
- PPT: Comparing Fletcher & MacKinnon
- SpeakYourStory.org
- www.datingpsychos.com
- Consent is as Simple as Tea
- "Sex Consent Forms" Interview ([link](#)) | Create Your Own Consent Form

3

W 1/31

TOPIC: Narrative Theology

Religious scholars study cultural contexts of stories to interpret meaning. The story of Bathsheba has long been a controversial one. Was Bathsheba a sinful woman who led David to fall? Did David rape Bathsheba? Were David's wives merely incidental props in a morality story meant to criticize David's acts? Why is David's viewpoint the only one told? While this is just one story, it provides an example of the many considerations researchers must take into consideration when trying to understand an ancient time that has nevertheless become ever-present in American culture today.

Assignments Due Today

- Reading: King James Bible (or version of your choice):
[II Samuel Chapters 11](#) and [Chapter 12](#)
- "Did King David Rape Bathsheba? A Case Study in Narrative Theology"
by Richard M. Davidson, Andrews University Theological Seminary
- Reading & Discussion Board: "Modesty Is Bullshit," Lindy West ([PDF](#))
- Read Essay Assignment #1: "Whose Body Is It, Anyway?"
- Read Juliet's PPT on Critical Writing ([PPT](#))

Class Activities Today:

- [Intro to Essay #1: "Whose Body Is It, Anyway?"](#)

Group 1: Tell the story of David and Bathsheba, based on the reading.

Group 2: Did King David Rape Bathsheba, according to Richard Davidson?

What context does he bring to the story?

Group 3: "Modesty is Bullshit." What are the main points Lindy West makes to support this statement? What support does she provide for each one?

Group 4: Refute each one of Lindy West's points in "Modesty is Bullshit."

All Groups:

What are your opinions about the modesty issue for yourself and your family?

Developing Your Paper: My Resources

- Juliet's PPT on Critical Writing ([PPT](#))
 - View Juliet's videos on writing Process and Help ([PPT](#) | [videos](#))
 - View: Citing Outside Resources: Juliet's Scoop ([video](#)) | ([OWL Lab](#))
 - Review the handout "[How to Read Critically and Respond to Texts.](#)"
- Visual Analysis Language Tips [PDF](#) | [Video](#)

4

M 2/5
OR
W 2/7

CONSULTATIONS (one-on-one)

in my office ([Cass Annex 120](#))—sign up for a time

To sign up M or W 12-2, visit this link: www.julietdavis.com/appointments.html

To sign up W 6:00-7:45, request in person.

Due at Time of Consultation:

- Discussion Board Due: Overall paper ideas, thesis statement, rough outline, and support reasons you're your thesis statement.

UNIT 2: Cultural Construction & Representation of the Body

Conventions of representing women in art, media, and science strongly shape cultural understanding of gender. While Emily Martin examines a history of western representation of women in medical texts, John Berger traces western conventions of “nude” paintings in art history and connects them to present-day advertising practices through the power dynamics of viewer and viewed. Anne Balsamo and Faith Wilding discuss types of body alterations women consider in order to conform to norms of representation, while artist Olan (discussed in Kathy Davis’ essay) experiments with radical departure from those norms. Finally, we look at a wide range of pornography and its effects and power structures, including so-called “feminist pornography” and amateur pornography.






W 2/7
8:00pm

Class Starts at 8:00pm (due to consultations)






TOPIC: “The Male Gaze”

John Berger traces western conventions of “nude” paintings in art history and connects them to present-day advertising practices that assume the ideal spectator is heterosexual male (even when the target audience is women). This convention subjugates female subjects to the “male gaze,” through power dynamics of viewer and viewed, according to Berger.

Assignments Due At Class Time:



-  Read “Naked and Nude,” John Berger ([PDF](#))
-  Discussion Board Due: Naked and Nude
-   Discussion Board: “How Can You Tell if You’re Being Sexually Empowered or Sexually Objectified?”
-  “Medical Metaphors of Women’s Bodies,” Emily Martin ([PDF](#))

Class Activities Today:

-  “Young Women, Narcissism, and the Selfie Phenomenon”
-  Ref: “What is the Real Link Between Selfies and Narcissism?” *Psychology Today*
-  Cameron Russell TED Talk
-  PPT: Medical Metaphors / Naked and Nude | Discussion of Readings
-  “Hymen 101: You Can't Pop Your Cherry”

[Assign Group Work for Next Class](#)

Additional Resources

- + Making Boric Acid Capsules [Powder](#) | [Gel Caps](#)
-  Female Ejaculation ([PDF](#)) |  “Squirting for Dummies” ([PDF](#))










5

W 2/14




TOPIC: “What’s Wrong with a Little Objectification?”

Is objectification always damaging? Or is it the ubiquitous extreme objectification in our culture that’s most problematic (largely sustained through advertising)? Even intimate partners objectify each other in sexual play. Do we need to stop having pleasure? Stop shaving? Wear sensible shoes? What actions can we take to explore pleasurable possibilities in gender play without gender privilege? Sut Jhally asks these questions—and many more.


Assignments Due Today:

-  Reading Due: "What's Wrong with a Little Objectification?" Sut Jhally
-  Draft of Essay #1 due on Discussion Board by **8:00a.m.** (attach file) and post your title with a brief summary.
-  Critique two classmates' drafts by **6:00pm**, based on [the grading rubric](#). What are the strengths? Where could the paper improve? Be specific.
-  Complete the "Naked and Nude" analysis on Discussion Board + Read the following writing resources carefully for discussion today:
Read Juliet's "Millennial Speak" Handout:  [PDF](#)
View video: Juliet's Grammar Tips:  [PDF](#) |  [Videos](#)
(Ignore the old rule about singular and plural pronouns (he/she/they))
View video: Juliet's Style Tips ("Words to Avoid")  [PDF](#) |  [Videos](#)

Class Activities Today:

- Continued discussion of "Naked" and "Nude"
- Discussion of Reading
- Share Discussion Board Posts
-  Argue Rembrandt's [Bathsheba Taking a Bath](#) as both "naked" and "nude"
-  GROUP PRESENTATIONS: What's Wrong With a Little Objectification?"
-  Worksheet group work on grammar, style, mechanics
- [Questions about paper due?](#)

Additional Resources

-  PPT: What's Wrong With a Little Objectification





6

W 2/21





TOPIC: Pornography

To say "the effects of pornography" are _____ (fill in the blank) assumes that pornography is a homogenous practice limited to specific form and content. In fact, a wide range of pornography reveals its highly varied forms. This class explores economic power dynamics and visual representation in the pornography industry, including highly exploitative practices on one hand and so-called "feminist porn" on the other. We ask the question: "Is there such a thing as empowering porn for women?" And if so, what does it look like?


Assignments Due Today:

-  **Essay #1 Due: "Whose Body Is It, Anyway?" (hard copy stapled + Bb + FB)**
-  Read: Excerpt from *Getting Off: Pornography and the End of Masculinity* by Robert Jensen
-  Read: Interview with Madison Young, Feminist Independent Pornographer (*Huff Post*)
-  Discussion Board Due: "Pornography"

Class Activities Today:

-  [Introduction to Essay #2](#)
- Guest Speaker: Vanessa (Charli) Solis**
-  Screening: *Hot Girls Wanted*, Rashida Jones (Netflix, 82 mm)
-  PPT: "Getting Off: Porn and the End of Masculinity" (Charli's Prezi)
-  TED TALK: "Feminist Porn: Shifting Our Sexual Culture," Olivia Tarplin

Additional Optional Resources:

-  [Human Trafficking Documentary \(Tampa Bay\)](#)

7





W 2/28

TOPIC: Body Alteration and Power

This class examines FGM (or “FGC”), cosmetic surgery, labiaplasty, and artistic body modification to consider power dynamics in extreme body modification.







Class Activities Today:

Come to class with an idea for a paper topic to discuss for Essay #2

-  Discussion Board Due: Cosmetic Surgery
-  PDF: “On the Cutting Edge: Cosmetic Surgery and the Technological Production of the Gendered Body,” Anne Balsamo
-  PDF: “My Body is my Art: Cosmetic Surgery as Feminist Utopia?” Kathy Davis (read pp. 454-455 only)
-  PDF: “Vulvas with a Difference” by Faith Wilding

Class Activities Today:






Discussion of ideas for Essay #2: Visual Representation, Analysis
Remember to sign up for office hours now if you will need them after break.

-  PPT: Presentations: Cosmetic Surgery
-  PPT: Cultural Practices – Women’s Bodies
-  Labiaplasty surgery (start at 10:50)
-  PPT: FGM and “Vulvas With a Difference”
-  PPT: Orlan
-  [Introduction to Paper #2 and Final Project](#)

What is IRB? And when do I need IRB approval for an experiment?

Discussion of ethnography, qualitative and quantitative research, experiments and IRB.

Additional Optional Reading

-  [So the Path Does Not Die](#) by Pede Hollist
-  Florida Law FGM
-  “Minor” facelift |  Facelift Video |  Eyelid Surgery Video

8

W 3/7

SPRING BREAK – NO CLASSES**Unit 3: Gender, Sexuality and Identity Politics**

Issues relating to gender and sexuality move far beyond the personal or historical into present public political realms—“the personal is political.” This unit explores political perspectives on sexuality and gender from a position of advocacy for marginalized populations (as is the convention for women’s studies and cultural studies), though all perspectives on these issues are respected and valuable. As the issue of BDSM (bondage, discipline, sadomasochism) is largely debated in feminist literature, it, too, becomes a topic for exploring the complexities of desire, identity, and consent.






9

W 3/14

TOPIC: Gender & Sexuality

They’re more complex than you might think. A look at LGBTQIA terminology will provide foundational understanding of an ever-changing sociopolitical body. Guest speakers will share personal experiences illuminating complexities of gender, sexuality, and intersectionality in relationship to lived experience. We will end the session by considering queer representation in media over time.

Assignments Due Today:

-   Discussion Board: Essay #2 Draft due **8a.m.**
-  Discussion Board: Provide feedback to 2 classmates' work by **6pm.**
What are the strengths of the paper? How could it improve? Be specific.
-  Read PPT: Gender and Sexuality: Terminology
-  Reading Due: "Bisexuality does not reinforce the gender binary," Julia Serano

Class Activities Today:

Discussion of Essay #2 Drafts

Guest Speakers: Alexandra Salomon and Salem Wade

Terminology: Gender & Sexuality

Screening: *If These Walls Could Talk II* |  PPT: *If These Walls Could Talk II*

Vagina Dispatches (Additional Resources):

1: [The Vulva](#) 2: [Stopping Periods](#) 3: [The Orgasm Gap](#)
[What You Didn't Learn in Sex Ed](#)

10






W 3/21

TOPIC: "Race," Privilege, and Intersectionality


Be prepared to question popular notions of "race"—and feminism. What do we really mean when we say race is a "construct" and not a biological fact? How do those popular DNA tests illuminate (rather than negate) this notion? How can we rethink and change popular myth about "race?" And how do these notions relate to our misunderstandings of "feminism" as a monolithic, largely white, middle-class phenomenon? This class session considers notions of race, privilege, and intersectionality—the idea that the interconnected nature of identity markers such as race, class, and gender manifest in overlapping systems of discrimination and disadvantage that account for a wide range of life experiences among women—as well as varying brands of "feminism" and varying experiences of "privilege."


Assignments Due Today:

Essay #2 Due: Visual Representation & Analysis (hard copy stapled, + Bb + FB)




-  Read "Race as a Social Construct," *Anthropology.net* (10 min)
-  Read "Race is a Social Construct, Scientists Argue," *Scientific American* (10 min)
-  Reading Due: "Peculiar Benefits," Roxane Gay
-  Reading Due: "White Privilege," Peggy McIntosh
-  Read: "7 Reasons People Argue That Female Privilege Exists—and Why They're Mistaken"

Class Activities Today:

 The DNA Journey | **Guest Speaker: TBA**

 Share ideas about final projects.

Additional Optional Reading / Viewing:

-  Talk About the Talk
-  "Reality TV Show Sends Fashion Bloggers to Work in Cambodian Sweat Shop"
-  Viewing Due: Watch one episode or sample clips from
from the Reality TV Show *Sweatshop: Deadly Fashion*


Distribute Take-home test after class.

SAT 3/24

FIELD TRIP: lakeCOMO

2:30 Meet at Lake Como Nourist Community for FREE Tour 

NOTE: To receive credit for this activity, you must complete the following:

 Discussion Board: "Field Trip: Lake Como"

11

Wed
3/28

GUEST SPEAKERS: "A Thousand Shades of Gray"



Assignments Due Today:

Take-Home Midterm Test Due (hard copy stapled + upload to Bb)

🔗 "BDSM: A Feminist Perspective," Jennifer Moore ([link](#))

Class Activities Today:

🔗 Review: "BDSM: A Feminist Perspective"

🔗 Reference to Human Sex Map ([link](#))

GUEST SPEAKERS: "Miss Kristy" and Dan

12

W 4/4

CONSULTATIONS – NO CLASS

Individual Consultations in My Office, Cass Annex 120

Assignments Due At Meeting (Sign up for Time)

Bring ideas for your final project, for discussion (freewriting, rough outline, etc.)

f Discussion Board Due: Final Project overview, thesis statement, rough outline

▶ Watch the documentary *Sexy Baby* (82 min. [Netflix](#) Instant Play or [Amazon](#))

f Discussion Board Due: *Sexy Baby*

13

W 4/11



Assignments Due Today:

🔗 Read: *Time Magazine*: "Everything You Need to Know About the Debate Over Transgender People and Bathrooms"

📄 "When No Gender Fits"

🔗 Not Your Mom's Trans 101

🔗 Read: "5 Ways Cis People Can Help Make Life Safer for Trans Folks"

Class Activities Today:

▶ Video: Raising Ryland

GUEST SPEAKERS: To Be Announced

Additional Resources:

🔗 Trans Action Resource Guide

▶ Transgender Day of Remembrance and Visibility 2015

▶ Audio from *Redefining Realness: My Path to Womanhood, Identity, Love & So Much More*, Reprint Edition, by Janet Mock

▶ Caroland Video (post-surgery)

14


W 4/18


TOPIC: "Bad Feminist"


Roxane Gay's book *Bad Feminist* is "a sharp, funny, and spot-on look at the ways in which the culture we consume becomes who we are, and an inspiring call-to-arms of all the ways we still need to do better" (Amazon). At the same time, reflecting on our own experiences with socialization can help us be kinder to ourselves about the guilty pleasures that can otherwise make us wonder if we're really "good feminists." (Confession: *Pit Bull* is one of my favorite musical artists--there, I said it.) We will conclude the semester with discussion about our perspectives on ourselves as a "feminists," as well as a discussion of key life experiences and influences (including media) that shape our understandings (and judgments) of ourselves.

Assignments Due Today:**Classroom Survey Completion Receipt Due for Participation**

(forward the email proof of participation to juliet.davis@ut.edu, not including the answers themselves)

 Read Lindy West's article: "What No One Else Will Tell You About Feminism"

 Watch this Ted Talk "Confessions of a Bad Feminist" by Roxane Gay

OR  Listen to audio excerpt from the audio book *Bad Feminist* (Roxane Gay)

 Discussion Board Due: Reflection

Class Activities Today:

7:00 GUEST SPEAKER: David Gudelunas, Dean, College of Arts & Letters

TOPIC: "Sex and Media"

 **FINAL PRESENTATIONS BEGIN**

Note: If you are absent during the session in which you are not required to present, 10% will be deducted from your final presentation. Please be respectful to your classmates and learn from their presentations.

15

W 4/25

 **FINAL PRESENTATIONS****DUE for participation: Classroom Survey Receipt Print-out (not your answers)**

Note: If you are absent during the session in which you are not required to present, 10% will be deducted from your final presentation. Please be respectful to your classmates and learn from their presentations.

16

W 5/2

 **FINAL PRESENTATIONS**

Note: If you are absent during the session in which you are not required to present, 10% will be deducted from your final presentation. Please be respectful to your classmates and learn from their presentations.

This syllabus is subject to change.