

General Education Course Approval Form

Date of Submission: May 14, 2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input checked="" type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Gender and Women's Studies

Course Prefix and Number: GWS 201 Credit hours: 3

Course Title: Introduction to Gender and Women's Studies in the Arts and Humanities

Expected Number of Students per Section: 30-100 Course Required for Majors in your Program? Is one of 2 prerequisites

Prerequisite(s) for Course? none

Departmental Contact Information Date: May 14, 2010 existing course

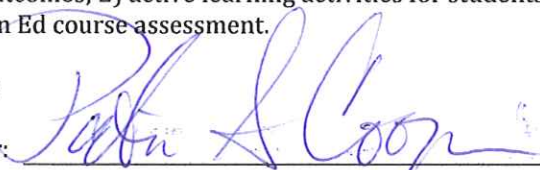
Name: Patricia Cooper Email: pacoop@uky.edu


Office Address: 112 Breckinridge Hall Phone: 7-1388

3. In addition to this form, the following must be submitted for consideration:

- A major course change form for revision of existing courses or a new course form for new courses.
- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative that explains: 1) how the course will address the General Education and Course Template Learning outcomes; 2) active learning activities for students; and 3) the course assignment(s) that can be used for Gen Ed course assessment.

4. Signatures

Department Chair:  Date: May 13, 2010

Dean: Anna R. K. Bosch  Date: 5/19/10

sent to UGC present 5/13/10 with Anna's signature

Submit all proposals electronically to:
Sharon Gill
 Office of Undergraduate Education
Sharon.Gill@uky.edu

**Narrative on GWS 201
as a General Education Course for
Intellectual Inquiry in the Humanities**

Patricia Cooper, Gender and Women's Studies, pacoop@uky.edu

A. Intellectual Inquiry: The academic interdisciplinary field of Gender and Women's Studies challenges conventional scholarship that has omitted both analyses of women's lives and experiences and the ways in which some theories and methodologies have failed to consider how gendered beliefs affected individual lives and larger social patterns. The discipline's very creation depended on critical inquiry of established "knowledge" and posed questions such as: How do we know what we know? How does attention to women and/or gendered beliefs and practices change disrupt conventional paradigms? What is problematic about the categories of "women" or "men"? How do class, race, national origin, disability, age, and sexuality reshape the broad categories of male and female? How does the United States fit into a globalizing world and how do gender meanings shift and vary across national and cultural boundaries? How permeable are these lines? This introduction to GWS in the humanities enables students to understand the advantages to adding gender analysis to their toolboxes for intellectual inquiry in the humanities.

B. This course, a pre-major requirement for GWS, meets the task of introducing these Humanities outcomes in the following ways:

1. Demonstrate the ability to present and critically evaluate competing interpretations through analysis and argumentation in writing and orally.

The course begins with a discussion of gender power relations and these theoretical frameworks reappear throughout the readings and assignments for the rest of the course. As the syllabus demonstrates, the course examines an array of humanities issues related both to women and to gender beliefs more broadly. Students are repeatedly asked to apply gendered power perspectives to these issues. Requirements that meet this Outcome include: 1) Presentations (students must apply ideas and principles from the text through analysis to their experience of gendered power dynamics); 2) Argument (students must apply language skills and critical analysis to the gathering of evidence and the rendering of evaluations and conclusions which derive logically from the evidence; 3) Film Reactions (students have to apply various principles from the text to themes articulated in the films they watch; 4) Homework (some homework assignment require student to examine concepts from the text and from their own experiences in order to arrive at critical understandings of gender.

2. Demonstrate the ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools and periods according to the varying approaches and viewpoints characterized therein.

Course discussions ask students to examine critical approaches from various schools of thought as well as appropriate sources to evaluate those processes. In writing arguments, students are specifically asked to examine evidence and build toward an original thesis,

supported by logic. In addition, film reactions, and several homework assignments require student to identify biases (their own and that of others), evaluate evidence, and come to valid conclusions.

3. Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different cultures and different people over time as well as one's own culture. Students will therefore analyze and interpret at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

The development of Gender and Women's Studies as a discipline and as a subject area within the Humanities has transformed traditional thinking and registered a huge impact on culture in general and the arts specifically. The text provides a section in each chapter on applications and activism. GWS aims to create social change and the vehicles involve public expressions of and activism in response to women's experience. The creative assignment specifically allows students to demonstrate their own values and to connect to the issues provoked by women in a variety of endeavors.

4. Demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations and in classroom discussions.

Class discussions and presentations (which encourage response to connections between the text and assigned films) involve students in women's lived experience with regard to (for example) reproductive freedom/restraint or religious leadership/participation. These tasks necessarily involve examining what one means by "religion" or "spirituality" as well as how one defines "life" in addition to the "moment" when life "begins." These and other thorny issues will be addressed through exploration of the text's delineations as well as within the more fluid narratives of film. In addition, students learn the concepts, language, and methodologies in the interdisciplinary field of GWS.

5. Demonstrate the ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable. The student's analysis should demonstrate appropriate information literacy in a particular discipline of the humanities, which, depending on the nature of the assignment might include a variety of processes.

The comparison/contrast assignment meets this outcome quite well. The essay moves students to look critically at piece of popular culture which before appeared merely as a source of entertainment in terms of not just the sophisticated design but also the purpose behind its glossy surface.

Moreover, the very different visual of a feminist magazine along with the distinctive approach to its advertisements suggests an intriguing contrast. As well, students are required to analyze their own artwork (in the creative assignment) with attention to process and audience.

- C. Active Engagement of Students in the Course: The course is conducted in discussion format using mini-lecture on various topics. As well, four of the major assignments are generated through group processes--so that everyone has to participate. Groups collaborate in understanding the task,

in dispersing the components of the task, and in coming to consensus about the outcome of the task. As a result all students own (collectively and individually) the process and the product in these assignments. In addition, there is a grading percentage for general participation. Students must come to class with index cards that identify key points in the readings. In-class writings ask students to identify major topics and themes in the readings and serve as another basis for class discussions. Films and film clips involve students in discussing a controversial topic together. Homework assignments (including field trips) ask them to explore outside the classroom.

- D. **Summative Assignment:** The assignment that can be extracted for the purposes of assessment is the comparison/contrast essay which asks students to look at features of content, design, artistic and social values, and audience. This assignment aims to involve the cumulative skills and knowledge from the course and to address all of the learning outcomes.

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.

- a. Submitted by the College of: Arts and Sciences Today's Date: May 14, 2010
- b. Department/Division: Gender and Women's Studies Department
- c. Is there a change in "ownership" of the course? YES NO
- If YES, what college/department will offer the course instead? _____
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change definition)
- e. Contact Person Name: Dr. Patricia Cooper Email: pacoop@uky.edu Phone: 7-1388
- f. Requested Effective Date: Semester Following Approval OR Specific Term²: _____

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: GWS201 Proposed Prefix & Number: no change
- b. Full Title: Introduction to Gender and Women's Studies in the Arts and Humanities Proposed Title: no change
- c. Current Transcript Title (if full title is more than 40 characters): _____
- c. Proposed Transcript Title (if full title is more than 40 characters): _____
- d. Current Cross-listing: N/A OR Currently³ Cross-listed with (Prefix & Number): _____
- Proposed – ADD³ Cross-listing (Prefix & Number): _____
- Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.

Current:	<input checked="" type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory ⁵	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion	<input type="checkbox"/> Indep. Study
	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio	<input type="checkbox"/> Other – Please explain: _____		

Proposed:	<input checked="" type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion	<input type="checkbox"/> Indep. Study
	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio	<input type="checkbox"/> Other – Please explain: _____		

- f. Current Grading System: Letter (A, B, C, etc.) Pass/Fail

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

COURSE CHANGE FORM

If YES⁷, list the program(s) here: _____

6. Information to be Placed on Syllabus.

- a. Check box if changed to
400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

⁷ In order to change a program, a program change form must also be submitted.

COURSE CHANGE FORM

h. Currently, is this course repeatable for additional credit? YES NO

Proposed to be repeatable for additional credit? YES NO

If YES: Maximum number of credit hours: _____

If YES: Will this course allow multiple registrations during the same semester? YES NO

i. Current Course Description for Bulletin:

An introduction to women's history in work, family and creative production. This course presents a set of organizing ideas for examining issues and problems of women in contemporary society, and gives students opportunities for writing, interviewing and discussing issues of gender, class and race from an interdisciplinary point of view. It introduces students to the basic methods of humanistic inquiry in general and humanistic women's studies in particular.

Proposed Course Description for Bulletin:

Introduces students to basic methods of humanistic inquiry in Gender and Women's Studies, examines cultural beliefs and meanings about men and women, and explores the lives, achievements, and creative expressions of women in a cross-cultural, interactive, and interdisciplinary format.

j. Current Prerequisites, if any: none

Proposed Prerequisites, if any: none

k. Current Distance Learning (DL) Status: N/A Already approved for DL* Please Add⁶ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.

l. Current Supplementary Teaching Component, if any: Community-Based Experience Service Learning Both

Proposed Supplementary Teaching Component: Community-Based Experience Service Learning Both

3. Currently, is this course taught off campus? YES NO

Proposed to be taught off campus? YES NO

4. Are significant changes in content/teaching objectives of the course being proposed? YES NO

If YES, explain and offer brief rationale:

[Course content has not changed except to add Learning Outcomes for Humanities. New course description simply updates the old one - does not connote content change.]

5. Course Relationship to Program(s).

a. Are there other depts and/or pgms that could be affected by the proposed change? YES NO

If YES, identify the depts. and/or pgms: _____

b. Will modifying this course result in a new requirement⁷ for ANY program? YES NO

If YES⁷, list the program(s) here: _____

6. Information to be Placed on Syllabus.

a. Check box if changed to _____ If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments

⁶ You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

COURSE CHANGE FORM

Signature Routing Log

General Information:



Course Prefix and Number: GWS201

Proposal Contact Person Name: Dr. Patricia Cooper Phone: 257-1388 Email: pacoop@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
GWS Faculty	April 23, 2010	Patricia Cooper / 7-1388 / pacoop@uky.edu	
<i>A&S Faculty</i>	<i>8/9/10</i>	<i>Anna Bosch 1-76684 bosch@uky.edu</i>	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

We are submitting this course change form only to add the course to the General Education Curriculum.

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

University Senate Syllabi Guidelines

General Course Information

- ✓ Full and accurate title of the course.
- ✓ Departmental and college prefix.
- ✓ Course prefix, number and section number.
- ✓ Scheduled meeting day(s), time and place.

Instructor Contact Information (if specific details are unknown, "TBA" is acceptable for one or more fields)

- ✓ Instructor name.
- ✓ Contact information for teaching/graduate assistant, etc.
- ✓ Preferred method for reaching instructor.
- ✓ Office phone number.
- ✓ Office address.
- ✓ UK email address.
- ✓ Times of regularly scheduled office hours and if prior appointment is required.

Course Description

- ✓ Reasonably detailed overview of the course.
- ✓ Student learning outcomes.
- ✓ Course goals/objectives.
- ✓ Required materials (textbook, lab materials, etc.).
- ✓ Outline of the content, which must conform to the Bulletin description.
- ✓ Summary description of the components that contribute to the determination of course grade.
- ✓ Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s).
- ✓ Final examination information: date, time, duration and location.
- ✓ For 100-, 200-, 300-, 400-, 400G- and 500-level courses, numerical grading scale and relationship to letter grades for *undergraduate* students.
For 400G-, 500-, 600- and 700-level courses, numerical grading scale and relationship to letter grades for *graduate* students. (Graduate students cannot receive a "D" grade.)
- ✓ Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.).
- ✓ Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus.
- ✓ Policy on academic accommodations due to disability. Standard language is below:
If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Course Policies

- ✓ Attendance.
- ✓ Excused absences.
- ✓ Make-up opportunities.
- ✓ Verification of absences.
- ✓ Submission of assignments.
- ✓ Academic integrity, cheating & plagiarism.
- ✓ Classroom behavior, decorum and civility.
- ✓ Professional preparations.
- ✓ Group work & student collaboration.

SYLLABUS SPRING 2011

INTRODUCTION TO WOMEN'S STUDIES IN THE ARTS AND HUMANITIES

WOMEN'S STUDIES 201-001—Chemistry-Physics Bldg. 211 (3:30-4:45, MW)

DR. JAN OAKS: 213 Breckinridge—office: 257-6681, home: 859-744-1561

office hours: M, T, W 5:00-6:00

email: joaks2@uky.edu

COURSE DESCRIPTION

GWS 201 serves as one introduction to the field of Gender and Women's Studies, emphasizing the arts and humanities. This course will consider backgrounds in literature, language, media, history, the arts, and philosophy in transnational context. Through a variety of in-class presentations, students themselves will articulate the issues emerging from the course text. As well, the class will read/view materials which portray women's experiences in a range of categories, including (but not limited to) those which examine cultural dynamics that influence many if not most women (for example, reproductive rights or women's place in global development).

Students are divided into teams in order to accomplish the major tasks of the course: a presentation, an argument, a creative project, and an activist proposal. Students are expected to explore issues derived, in part, from assigned readings. To enhance their understanding, class members will write original formal arguments. Individual presentations and group activities facilitate interaction with the material (and other students) in ways which enhance and broaden the goals of Gender and Women's Studies. Activist projects provide students with a framework to engage the world in a woman-centered manner. Creative assignments allow students to express their identities in ways which transcend traditional academic methods and reach audiences unmoved by formal discourse.

COURSE GOALS:

*That students understand their lives have political dimensions—that they are affected profoundly by the gendered power dynamics which function, often unseen or misunderstood, within their worlds.

*That students realize and acknowledge their multiple identities—derived through (for example) gender, age, class, sexuality, ethnicity, ability, region, appearance, and talent.

*That students accept and embrace their dual roles in the classroom—as both teachers and learners.

*That students speak knowledgably about international women's issues to both a small group and to a classroom.

*That students write competently about an issue significant for women to a college audience.

*That students demonstrate an original vision through a creative endeavor.

*That students design and execute an activist project within a group.

LEARNING OUTCOMES, GENERAL EDUCATION

1. Demonstrate the ability to present and critically evaluate competing interpretations in Gender and Women's Studies through careful analysis and argumentation, both in writing and orally.
2. Demonstrate the ability to distinguish different interpretive schools of thought and periods in time in the GWS according to the varying approaches and viewpoints characterized therein.

3. Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different culture and people over time, as well as our own culture. Provide a gender analysis of work of literature, folklore, film, philosophy and religion or history.
4. Demonstrate disciplinary literacy (vocabulary, concepts, methodology) of GWS as it relates to the Humanities in written work, classroom discussions, and oral presentations.
5. Demonstrate the ability to conduct a sustained piece of analysis of some product of the humanities using significant questions, logical argument, coherent thesis, credible evidence and persuasive deployment of it, and proper citations.

LEARNING OUTCOMES, GENDER AND WOMEN'S STUDIES

GWS 201 will introduce you to the following Learning Outcomes this semester.

1. Demonstrate an ability to conduct basic (primary/secondary) interdisciplinary research in gender and feminist studies, to identify salient research questions, and to critically evaluate a variety of texts and other sources of information.
2. Critically interpret feminist texts and arguments. Recognize and critically assess the theories and methods underlying a range of feminist analytic approaches.
3. Demonstrate ability to communicate clearly and effectively by analyzing and presenting concepts and interpretations orally and writing persuasive and organized essays.
4. Recognize and analyze relations of power marked by gender and how these relations mediate and are mediated by other social distinctions and processes including age, class, colonialism, ethnicity, national origin, race, religion, and sexuality.

POLICIES AND COURSE COMPONENTS

TEXTS: *Women Across Cultures: A Global Perspective* (Shawn Meghan Burn, 2005)

Various articles by feminist writers (end of semester)

FILMS: *Tough Guise* (Sut Jhally, 1999), 57 minutes

Thelma and Louise (Ridley Scott, 1991), 129 minutes

4 Months, 3 Weeks, and 2 Days (Cristian Mungiu, 2007), 113 minutes

(Alternate: *Vera Drake* [Mike Leigh, 2004]), 125 minutes

North Country (Niki Caro, 2005), 126 minutes

This Black Soil (Teresa Koneche, 2004), 59 minutes

Brick Lane (Sarah Gavron, 2007), 102 minutes

Body Politics (Susan Sarandon, 1997), 47 minutes

SPECIAL NOTE ON TEXTBOOKS: You may special order textbooks. However, be aware that the mail is unpredictable. *You must be able to access textbooks in time for reading assignments.* *Women Across Cultures* will be available on 2-hour reserve at Young Library. Remember, the bookstores (Wildcat, Kennedy, and UK) send most textbooks back to the publisher promptly after school starts. Films will be placed on shelf reserve at the Young Media Center approximately one week before their due dates.

STUDENT ABSENCE: You are allowed 4 absences without penalty (other than losing credit for the work missed and forfeiting participation points). Your final grade will be lowered 1 letter for each absence beyond 4. However, 7 unexcused absences will fail you in the course. Moreover, if you have 7 excused absences—or a combination of excused and unexcused absences which computes to 7—you *must withdraw or fail the course*. This policy applies to athletic and other university-associated absences. Please see me if you anticipate such absences. All absences will impact your participation grade. If you miss a class, you are responsible for any material covered or any assignment made as well as changes in the syllabus or in assignments.

EXCUSED ABSENCE: All excused absences must be verified in writing.

LATE ASSIGNMENTS: In general, I do not accept late work. However, if you have an excused absence, you are eligible to make up the work. Late work is due no later than 2 weeks after the absence.

MAKE-UP WORK: Contact me as soon as possible to make up work missed as a result of *excused* absence. This situation will necessitate a conference. Making up for an absence involves two activities: (1) a written assignment that summarizes and comments upon material discussed in class during your absence and (2) any in-class or out-of class assignment due on the day you were absent. Make-up work must be completed in a timely manner (normally within two weeks of the absence date). **NO MAKE-UP WORK WILL BE ACCEPTED AFTER CLASS TIME ON APRIL 29W.**

INSTRUCTOR ABSENCE: Please wait 15 minutes past class starting time before you assume that I am not coming to class. Ordinarily, someone will notify you of my absence. Prepare the work for both the day I was absent and the next class day.

TARDINESS: If you arrive late and class has started, assume that you have been marked absent. Please inform me of your presence after class. Tardiness jeopardizes your ability to do well in discussions and disrupts the class. Excessive instances of tardiness will accumulate toward absence. If you miss more than 10 minutes of class (for example, coming late or leaving early), you may be marked "absent" for that day. Make sure that your schedule allows you to arrive on time and stay for the entire class. *Except in emergencies, restroom breaks should be taken before or after class.*

FILMS: During the semester, you will view several films out of class. These films constitute part of our course material. Consequently, you will need to arrange to see the films before the due date. Films can be obtained at the Young Library Media Center (basement floor) and viewed—but only inside the library. Check the Center's hours for accessibility. Some films may be available at local video stores or on netflix.

CONFERENCES: I will be happy to meet with you outside of class to discuss your work or any component of the course. If you can't meet during regular office hours (M,T,W 5:00-6:00), contact me for an alternate time. I am often (but not always) in the office on Friday afternoons. Most weeks I am unavailable on Thursday. To contact me at home, call 859-744-1561.

EMAIL: I DO NOT ACCEPT ASSIGNMENTS OVER EMAIL. Electronic communication is

wonderful but often unreliable. For this reason, I do not accept homework, classwork, or absence excuses (as verification) over email.

DISTRUPTIONS: Please silence and/or put away all laptops, cell phones and other hand-held devices. These items, as well as daily calendars or planners, cannot be open or used during class. Talking or text messaging on cell phones or opening laptops or planners will result in a grading penalty.

PLAGIARISM: Claiming someone else's ideas as your own is a very serious violation of both personal integrity and UK regulations. Be aware that the penalty for plagiarism in this class is (*at the very least*) failure for the assignment. More serious penalties (failure for the course, expulsion from the university) may be applied as well. Consult "Student Rights and Responsibilities" for more information. For explanations of plagiarism and how to avoid it, go to the UK Ombud web site, at <http://www.uky.edu/Ombud/>.

ACADEMIC ACCOMMODATION: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

EXPLANATION OF GRADED ACTIVITIES

15% OF FINAL GRADE (15 points):

The PRESENTATION (about 5 minutes per student) concerns material from a chapter in the course text (*Women Across Cultures--WAC*). One team of students will divide the information from a particular chapter among themselves and present the *significant ideas* to the class. However, merely *summarizing this material is not sufficient*. A critical part of this assignment involves the speaker's offering a *substantial* personal analysis/response to the information, generating discussion by asking questions, and evaluating the ideas generated from the text and by other class members. On the day of the presentation, each student will distribute an outline (31 copies) of her/his own material to the class. The outline should contain a summary of the speaker's personal analysis/response and the original discussion questions as well as material from the chapter. Rather than reading the outline word for word, the presenter should know the material well enough to *present* it confidently to the class.

15% OF FINAL GRADE (15 points):

Each team member will write a *formal* ARGUMENT (1250 word minimum) based on a *focused* idea from a specific chapter of WAC. The ARGUMENT should *not* consist merely of a summary of information from the chapter. Instead, the writer should isolate an idea s/he sees as significant and develop it through her/his own logic, examples, and (outside the textbook) *scholarly* sources. S/he should express her/his personal writer's voice/attitude as well as clarify the issue's relevance to the audience (our class). The student will then offer a draft (11 copies) to be workshopped in class and polished into a final revision to be handed in on the due date. Each student should consult the group to avoid duplication of topics. The argument must be *original* for GWS 201.

15% OF FINAL GRADE (15 points):

Every individual will construct an *original* CREATIVE PROJECT based on the issues/ideas from the assigned chapter in WAC. The student should write up a plan of action (draft) which describes the creative piece, and distribute copies (11) on the workshopping day. The student and the class will work together in peer review to refine the concept to be translated into a finished version. A commentary (500 word minimum) expressing the student's creative process with regard to the assignment must accompany this finished version due on the date specified in the syllabus.

15% OF FINAL GRADE (15 points):

All students will write a comparison/contrast essay (1250 word minimum) analyzing and interpreting the features of two women's magazines. A feminist publication (for example, *MS.*, *Bitch*, or *Bust*) should be examined in relation to a second "popular" woman's journal (for example, *Vogue*, *Glamour*, or *Cosmopolitan*). Check with me about choice(s). This essay will explore similarities/differences in both textual (articles) and pictorial/design elements. In addition to information from the two magazines, students must include at least one outside (scholarly) source—*course readings do not count as this source*. This assignment involves writing a fully developed essay with a substantial and engaging introduction; a clear thesis; good strong evidence, examples, and logic; and a memorable conclusion. The audience consists of this class.

10% OF FINAL GRADE (10 points):

A specified team of students will work together to create an *original* ACTIVIST PROPOSAL. This assignment will involve the presentation of an *original* plan for positive social change at UK and/or in the Lexington community. The essence of this proposal is to find an organized, realistic way to make women's lives better in (at least one of) these communities. The assignment will entail research about the issue as well as about activism in general. Ultimately, the team will devise a focused *practical* scheme to implement the plan. The team should distribute a draft of the proposal (31 copies) to the class on the day of the presentation. The final portion of the assignment will be a *detailed* written proposal targeting a designated administrative body (submitted to the instructor on the due date). *Students will be given a group grade unless exceptional circumstances arise.*

10% OF FINAL GRADE (10 points):

This category is composed of VARIOUS HOMEWORK AND CLASS ACTIVITIES: for example field trip reports, in-class writings, peer reviews, etc. Routinely students should take notes on all assigned readings and films which may become useful in completing these activities.

10% OF FINAL GRADE (10 points)

Five FILM RESPONSES (500 word minimum—about 2 pages each) will analyze an aspect of an assigned film in relation to a particular chapter from WAC. A sheet detailing these questions will be distributed at the beginning of the semester. *Responses must be typed and double-spaced.* Late responses will *not* be accepted for credit.

10% OF FINAL GRADE (10 points):

ACTIVE PARTICIPATION in class discussion constitutes a *necessary* (not optional) activity in terms of both the final grade and a full appreciation of this course. Please come to class each day *expecting* to volunteer relevant ideas, and to ask and answer questions—in other words—to interact

fully with other class members and me. Failure to participate in this way will affect your final grade negatively. See me ASAP if such participation presents a problem.

OVERALL GRADING SCALE:

A = 100-90 pts., B = 89-80 pts., C = 79-70 pts., D = 69-60 pts., E = Below 60 pts.

SCHEDULE OF ASSIGNMENTS

- Jan. 14W INTRODUCTION TO THE COURSE
- Jan. 19M MARTIN LUTHER KING DAY—NO CLASS
- Jan. 21W Due: film *Tough Guise*
Explanation: Graded Activities
- Jan. 26M Continue discussion of film and explanation
- Jan. 28W Due: *Women Across Cultures* (WAC)--Chapter 1 (pp. 2-15)
- Feb. 2M INTRODUCTION TO UNIT 1: “Women’s Low Status and Power”
Due: WAC, Chapter 2 (pp. 16-45)
& film *Thelma and Louise*
Due: Film/WAC Chapter Response
- Feb. 4W Student Presentations of WAC—Chapter 2 (Blue team)
- Feb. 9M Due: Drafts of Arguments from Chapter 2 (Gold team)
Due: Drafts of Creative Projects from Chapter 2 (Green team)
Student Peer Review (NO CLASS—Red team, Purple team:
Field trip to Rape Crisis Center, VIP, Outsource, or
other venue by arrangement
- Feb. 11W Student Group Presentation of Activist Proposal (Purple team)
- Feb. 16M INTRODUCTION TO UNIT 2: “Reproductive Rights”
Due: WAC—Chapter 3 (pp. 46-73) & film *4 Months, 3 Weeks
and 2 Days* (alternate: *Vera Drake*)
Due: Film/WAC Chapter Response
- Feb. 18W Student Presentations of WAC—Chapter 3 (Red team)
Due: Final Arguments (Gold team),
Final Creative Projects (Green team),
Final Activist Proposal (Purple team)

- Feb. 23M Due: Drafts of Arguments from Chapter 3 (Blue team)
 Due: Drafts of Creative Projects from Chapter 3 (Gold team)
 Student Peer Review (NO CLASS—Purple team, Green team:
 Field trip as above)
- Feb. 25W Student Group Presentation of Activist Proposal (Green team)
- Mar. 2M INTRODUCTION TO UNIT 3: “Women’s Work”
 Due: WAC—Chapter 5 (pp. 96-133) & film *North Country*
 Due: Film/WAC Chapter Response
- Mar. 4W Student Presentations of WAC—Chapter 5 (Purple team)
 Due: Final Arguments (Blue team),
 Final Creative Projects (Gold team),
 Final Activist Proposal (Green team)
- Mar. 9M Due: Drafts of Arguments from Chapter 5 (Red team)
 Due: Drafts of Creative Projects from Chapter 5 (Blue team)
 Student Peer Review
 (NO CLASS—Green team, Gold team: Field trip as above)
- Mar. 11W Student Group Presentation of Activist Proposal (Gold team)
- Mar. 16-21 SPRING BREAK
- Mar. 23M INTRODUCTION TO UNIT 4: “Women and Development”
 Due: WAC—Chapter 6 (pp.134-165) & film *This Black Soil*
 Due: Film/WAC Chapter Response
- Mar. 25W Student Presentations of WAC—Chapter 6 (Green team)
 Due: Final Arguments (Red team),
 Final Creative Projects (Blue team),
 Final Activist Proposal (Gold team)
- Mar. 30M Due: Drafts of Arguments from Chapter 6 (Purple team)
 Due: Drafts of Creative Projects from Chapter 6 (Red team)
 Student Peer Review
 (NO CLASS—Gold team, Blue team: Field trip as above)
- Apr. 1W Student Group Presentation of Activist Proposal (Blue team)
- Apr. 3F LAST DAY TO WITHDRAW

- Apr. 6M INTRODUCTION TO UNIT 5: “Women and Globalization”
Due: WAC—Chap. 7 (pp.224-261) & film *Brick Lane*
Due: Film Response
- Apr. 8W Student Presentations of WAC—Chapter 7 (Gold team)
Due: Final Arguments (Purple team),
Final Creative Projects (Red team),
Final Activist Proposal (Blue team)
- Apr. 13M Due: Drafts of Arguments from Chapter 7 (Green team)
Due: Drafts of Creative Projects from Chapter 7 (Purple team)
Student Peer Review
(NO CLASS—Blue team, Red team: Field trip as above)
- Apr. 15W Student Presentation of Activist Proposal (Red team)
- Apr. 20M INTRODUCTION TO UNIT 6: “The Beauty Myth”
Due: “Culture” in *The Beauty Myth* (handout)
& film *Body Politics*

Explanation: Beauty Myth Assignment
- Apr. 22W Due: Final Arguments (Green team),
Final Creative Projects (Purple team),
Final Activist Proposal (Red team)
- Apr. 27M Due: “Selling Hot Pussy” (handout)
Due: “Scheherazade Goes West” (handout)
- Apr. 29W Due: “The Globalization of Eating Disorders” (handout)
Course Evaluation
Concluding Issues
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May 5T (Finals Week): DUE: ALL BEAUTY MYTH ASSIGNMENTS
By NOON in 213 Breckinridge Hall
NO LATE or E-MAILED assignments accepted