

NEW COURSE FORM

Signature Routing Log

General Information:



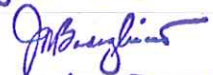

Course Prefix and Number: GWS640

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	May 5, 2010	Patricia Cooper / 257-1388 / pacoop@uky.edu	
		/ /	
AcS Ed. Policy Cmte	9/21/10	Randall Roorda 716033 / roorda@uky.edu	
AcS Ed. Policy Cmte	9/21/10	Jeanne Badagliacco 714335 / jimb@uky.edu	
AcS Dean	9/21/10	Anne Bosh 716689 / bosh@uky.edu	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

NEW COURSE FORM

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
- c. Contact person name: Patricia Cooper Email: pacoop@uky.edu Phone: 257-1388
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: _____

2. Designation and Description of Proposed Course.

- a. Prefix and Number: GWS 640
- b. Full Title: History of Feminist Thought and Action: (subt. req.)
- c. Transcript Title (if full title is more than 40 characters): Hist of Feminist Thght: (subt req)
- d. To be Cross-Listed² with (Prefix and Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

_____ Lecture _____ Laboratory¹ _____ Recitation _____ Discussion _____ Indep. Study
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
3 Seminar _____ Studio _____ Other – Please explain: _____

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
If YES: Maximum number of credit hours: 6
If YES: Will this course allow multiple registrations during the same semester? YES NO
- i. Course Description for Bulletin: Course provides a historically organized, thematically focused examination of pioneering works of feminist argument and analysis, creative writing, art, memoir, and politics. Theme and time-period vary according to instructor, but time-span covers at least fifty years and content includes at least two national, ethnic, or geographical contexts. May be taken up to 6 credit hours under different subtitles.
- j. Prerequisites, if any: _____
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. Will this course be taught off campus? YES NO

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

NEW COURSE FORM

4. Frequency of Course Offering.

- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO
- If NO, explain: GWS 630 and GWS 640 will be taught in alternating years. All other courses will be taught annually.

5. Are facilities and personnel necessary for the proposed new course available? YES NO
- If NO, explain: _____

6. What enrollment (per section per semester) may reasonably be expected? 10-15

7. Anticipated Student Demand.

- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO
- If YES, explain: We will also continue to offer our Graduate Certificate and students fulfilling requirements for that course may take this one. Graduate students in Departments of History, English, Anthropology, and Philosophy may also be interested in taking this course.

8. Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

- a. Is this course part of a proposed new program? YES NO
- If YES, name the proposed new program: Ph.D. in Gender and Women's Studies
- b. Will this course be a new requirement⁵ for ANY program? YES NO
- If YES⁵, list affected programs: _____

10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES NO
- If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4.*)
- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

University Senate Syllabi Guidelines

6WS 640

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.

GWS 640-0xx: *The Body: A Century of Feminist Thought and Action*

Gender and Women's Studies Department, College of Arts and Sciences, Univ. of Kentucky
Spring 2013
Wednesday, 4-6
X Building, Room xxx

Introduction

Beginning with a tour of nineteenth century ideologies of sexuality, gender, race, and the body, and ending with the ground-breaking 1982 "Scholar and Feminist" conference, this course will introduce students to some of the foremost feminist writers, artists, and activists whose work anticipated, inaugurated, and helped conceptualize the "turn toward the body" that became prominent in the 1990's. Among the topics covered: 19th century evolutionary, medical and psychiatric models of gender and race, gendered disorders, transnational feminist critiques of bodily socialization and constraint, the role of body imagery and consumerism, U.S. Women's Liberation and the "politics of the body," French Feminism from DeBeauvoir to Irigaray, "The Gaze," "objectification," and other theoretical concepts Lesbian erotics, and the Black female Body. Art, fiction, memoir, manifestos and political action will be included, along with pioneering intellectual arguments and analyses.

Instructor Contact Information

Dr. Susan Bordo
111, Breckinridge Hall
Phone: 257-1895
E-mail: Bordo@uky.edu
Best way to contact me is: e-mail
Office Hours: TBA

Student Learning Outcomes

This course focuses on GWS Graduate Learning Outcomes #2-#4:

- 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.

Course Goals and Objectives

The course is grounded in the conviction that astute and creative feminist thinking did not begin with the explicit "theorizing" that academic feminists began to engage in during the last quarter of the twentieth-century. Women (and some men) were passionately imagining and arguing about gender issues long before the first Women's Studies course was offered, long before the study of gender became splintered into disciplines, and even long before Simone de Beauvoir and Virginia Woolf authored their groundbreaking studies. Too, feminist thought embraces a variety of genres—fiction, memoir, political manifestos, poetry, and cultural criticism. It contains but is not equivalent to "theory." And it is actively manifest in political movement, art, and new forms of community and organization.

The primary objective of this course is acquaint students with important figures, themes, and developments in the history of feminist thought, and thus to (1) acquaint them with the processes and contexts through which ideas develop over time; (2) better prepare them for understanding and critical assessment of contemporary debates; (3) facilitate a more informed choice of their own areas of specialization; (3) prepare them for dissertation research.

Through this course you will learn to:

1. Understand and interpret the body as both a symbolic construct and a concrete locus of social constraint, coercion, discipline, resistance, and change
2. Identify and comprehend a range of arguments, methods and theories within the history of feminist thought about the body
3. Situate those arguments, methods, and theories in historical context
4. Trace the development over time of pivotal ideas and practices related to the body.
5. Place the study of feminism and the body in a transnational context
6. Understand the ways that distinct historical and cultural contexts have produced heterogeneous experiences and analyses of the body, and different strategies for social change
7. Develop advanced skills in oral and written communication
8. Synthesize diverse approaches to the body into integrative frameworks of understanding.
9. Produce an original research paper that demonstrates (1)-(8) above.

Required Materials

1. Course Reader available at UK bookstore
2. Estelle Freedman, *The Essential Feminist Reader*
3. Rosalyn Baxandall and Linda Gordon, editors, *Dear Sisters*
4. Carole Vance, ed., *Pleasure and Danger*
5. Toni Morrison, *The Bluest Eye*.
6. Rita May Brown, *Rubyfruit Jungle*
7. Some readings will be online. Syllabus provides exact links and you can also find them on our Blackboard web page.

Assignments/Requirements

1. Leading the Seminar: Each student will be expected, possibly in collaboration with another student, to prepare a list of issues and questions for discussion and/or in-class exercises to facilitate discussion of the readings for one class session. This list/plan will be distributed the session before. The student(s) who prepared the questions, exercises, etc. will also be responsible for leading the discussion. (10%)
2. Reflection pieces: Three short (5 page) pieces of writing will be assigned on topics and in genres to be determined (10% each=30%)
3. Readings Journal: Each student will keep an ongoing journal of critical and personal reflection on the assigned readings. Entries must be made prior to the class session in which the readings are discussed. (20%)
4. Final Paper: On a topic to be decided in consultation with the instructor. Your work on this paper will consist of: a) a one-page proposal; b) a first draft, on which you will receive detailed feedback from instructor and two other students; 3) a final draft. (30%)
5. Feedback on Your Course-mates' Papers: You will be expected to provide comments and suggestions on two other student's papers. (10%)

Grading Policy

A=90-100; B=80-89; C=70-79. Any grade below a B constitutes failure in this course.

Policy on Academic Accommodations Due to a Disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during schedule 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), e-mail address jkarnes@email.uky.edu for coordination of campus disability services available to students with disabilities.

Course Policies

1. Attendance Policy. I will take roll at each class meeting. I will only allow excused absences in this course. You are expected to come to class on time; if you are more than five minutes late you will be counted absent for that day.
2. Excused Absences. You may only be excused for death in the family or illness for which you consulted a physician. Documentation will be required.
3. Make-Up Opportunities
4. Submitting Your Assignments
5. Academic Integrity, Cheating, and Plagiarism. Cheating and plagiarizing are serious violations with consequences that can range from an "E" in the course to expulsion from the University. Definitions and consequences of academic offenses, including cheating and plagiarism, are provided in S.R. 6.3 and 6.4, available via <http://www.uky.edu?USC/New?SenateRulesMain.htm> or the UK Ombud web site at <http://www.uky.edu/Ombud>. In addition, the Ombud provides a document that explains plagiarism—this is available at <http://www.uky.edu/Ombud/Plagiarism.pdf>.
6. Classroom behavior, Decorum and Civility. a) We are all required to respect the rights of others in the classroom. If you must be late, enter the room quietly and take the first available seat. Please do not read the newspaper or other course materials during class time, and do NOT chat with your classmates – this is disruptive to others. TURN OFF all cell phones prior to the start of class and store them away, along with any other electronic equipment, **including computers**. (Exceptions will be made for students with disabilities.) b) We are all responsible for creating a safe space for the healthy exchange of ideas. This instructor, department, college and university respect the dignity of all individuals and we value differences among members of the academic community. We also recognize the importance of discussion and scholarly debate in academic discovery, and understand that differences of opinion will be expressed from time to time, including differences among students and between students and instructor. In this classroom, we will conduct ALL discussions with respect, civility and responsibility. Personal attacks or any other acts of denigration will not be tolerated, and anyone acting in this manner or any other manner detrimental to the atmosphere and function of the class will be asked to leave the room. Persistent problems will be reported to the Dean of Students.
7. Copyright Policy. All materials from this course, including lecture materials, handouts, etc., are copyrighted. You may NOT sell any materials that I provide to students, nor may you or anyone else use these items for commercial purposes. Making a copy for a classmate for her/his own personal use is acceptable; however printing out multiple copies or posting on a web site are not.

Schedule of Topics and Readings (by week)¹

I. A) Introduction: What is "The Body"?

Susan Bordo and Monica Udvary, "The Body," **Encyclopedia of the History of Ideas**

B) 19th Century Snapshots of the Bodily Construction of Gender and Sexuality

Li Ju-chen, selections from *Flowers in the Mirror* (China, 1800)

Sigmund Freud, "Anatomy is Destiny", from *New Introductory Lectures on Psychoanalysis*.

Thomas Laquer, "Sex Socialized," from *Making Sex*

Joan Brumberg, "The Body's New Timetable," from *The Body Project*

Elaine Showalter, "Nervous Women: Sex Roles and Sick Roles" from *The Female Malady*

Helena Michie, "Ladylike Anorexia: Hunger, Sexuality, and Etiquette in the 19th Century"

Bram Dijkstra, "The Mirror of Venus and the Lesbian Glass," from *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siecle Culture*

Charlotte Perkins Gilman, "The Yellow Wallpaper" (U.S., 1892)

II. 19th Century Ideologies of Race; The Female Body in Slavery

Stephen Jay Gould, "Measuring Bodies" and "The Hottentot Venus"

Oyeronke Oyewumi, "Colonizing Bodies and Minds", from *The Invention of Women*

Sander Gilman, "Black Bodies, White Bodies: Toward an Iconography of female sexuality in late nineteenth century art, medicine and literature"

Anne Fausto-Sterling, "Gender, Race, and Nation: The Comparative Anatomy of "Hottentot" Women in Europe"

Dorothy Roberts, "Reproduction in Bondage", from *Killing the Black Body*

Barbara Omalade, "Hearts of Darkness"

Cornelia, "My Mother Was the Smartest Black Woman in Eden"

Ayan Byrd and Lori Tharps, "Black Hair in Bondage", from *Hair Story*

III. Early 20th Century : Breaking Out of Gendered Boxes

Lu Xun, "My Views on Chastity" (China, 1918)

Ding Ling, "Miss Sophia's Diary" (China, 1927)

Judy Young, "Unbound Feet: From China to San Francisco's Chinatown", in *Women's America*

Louisa Capetillo, "Mi opinion" (Puerto Rico, 1911)

Emma Goldman, "The Tragedy of Women's emancipation," (1918)

Margaret Sanger, "Birth Control: A Parent's Problem or Woman's?" (1920)

Virginia Woolf, "A Room of One's Own" (1929)

IV. Simone de Beauvoir and the Gendering of the Body.

Selections from *The Second Sex*

Lorraine Hansberry, "Simone de Beauvoir and the Second Sex: An American Commentary".

Selections from *Feminist Interpretations of Simone de Beauvoir*, ed. Margaret Simons

V. Post World War II: Ideologies, Contradictions and Realities

Betty Friedan, from *The Feminine Mystique*

Joanne Meyerowitz, "Beyond the Feminine Mystique"

"Fractured Fairy Tales", "Sex and the Single Teenager", and "Why the Sherelles Mattered" in Susan Douglas, *Where the girls Are*.

Lynn Spigel, "The Suburban Home Companion: Television and the Neighborhood Ideal in Postwar America"

Regina G. Kunzel, "White Neurosis, Black Pathology: Constructing Out-of-Wedlock Pregnancy in the Wartime and Postwar United States"

Rickie Solanger, "Extreme Danger: Women Abortionists and Their Clients Before Roe v. Wade"

Donna Penn, "The Sexualized Woman: The Lesbian, The Prostitute, and the Containment of Female Sexuality in Postwar America"

Joan Nestle, "Butch-Fem Relationships: Sexual Courage in the 1950s"

Wini Breines, "The 'Other' Fifties: Beats and Bad Girls"

Sara Evans, "Cracks in the Mold," from *Personal Politics*

VI and VII: The Liberation of Women and the Politics of the Body

Sara Evans, "Decade of Discovery in the U.S.: 'The personal is political'"

Selections from Baxandall and Gordon, eds., *Dear Sisters: Dispatches from the Women's Liberation Movement*.

Alice Walker, "Advancing Luna—and Ida B. Wells"

Mirian Ching Yoon Louie, "Minjung Feminism: Korean Women's Movement for Gender and Class Liberation," from *Global Feminisms Since 1945*, Bonnie Smith, ed.

Anne Tristan and Annie de Pisan, "Tales From the Women's Movement" (in France), from Toril Moi, ed., *French Feminist Thought*

Maxine Leeds Craig, "How Black Became Popular: Social Movements and Racial Rearticulation," from *Ain't I a Beauty Queen?*

Susan Bordo, "Anglo-American Feminism, Women's Liberation, and the Politics of the Body," from *Unbearable Weight*.

Selections from Baxandall and Gordon, eds., *Dear Sisters: Dispatches from the Women's Liberation Movement*.

Susan Douglas, "Taking Off Our Bras"

"Feminist Media Strategies for Political performance," Suzanne Lacy and Leslie Labowitz,

"Barbarous Rituals," from *Sisterhood is Powerful*

Kate Millett, from *Sexual Politics*

VIII. 1970's: The First "Social Constructionists":

Germaine Greer, selections from *The Female Eunuch*.

Andrea Dworkin, from *Woman-Hating*

Nancy Chodorow, "Being and Doing: A cross-cultural examination of the socialization of males and Females", Nancy Chodorow

Ellen Ross and Rayna Rapp, "Sex and Society: A Research Note from Social History and Anthropology"

Naomi Weisstein, "Psychology Constructs the Female"

Judith Bardwick and Elizabeth Douvain, "Ambivalence: The Socialization of Women"

Alix Shulman, "Organs and Orgasms"

Dorothy Smith, "Femininity as Discourse"

IX. "Objectification", "The Gaze," and the Power of Visual Imagery:

Sartre, "The Look" and "Desire" from *Being and Nothingness*

John Berger, selections from *Ways of Seeing*.

Ann Kaplan, "Is The Gaze Male?"

Una Standard "The Mask of Beauty"

Lucy Komisar, "The Image of Woman in Advertising"

Pratibha Parmar, "Hateful Contraries: Media Images of Asian Women"

X. Pioneering Work on Lesbian Erotics and Politics

Rita Mae Brown, *Rubyfruit Jungle*

"Is Women's Liberation a Lesbian Plot?" Sidney Abbott and Barbara Love. Alkirim Jivani, "It's Not Unusual: Gay and lesbian history in Britain", in Smith.

"What We're Rolling Around in Bed With" Amber Hollibaugh and Cherrie Moraga .

Cheryl Clarke, "Lesbianism: An Act of Resistance"

Monique Wittig, from "the Lesbian Body"

Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence"

XI. French Feminism and the Body:

Luce Irigaray. From *this Sex Which is Not One*

"Beyond Sex and Gender: On Luce Irigaray's This Sex Which is Not One," Tina Chanter,

Julia Kristeva "Subject and Body,"

Kelly Oliver, "The flesh Become Word: The Body in Kristeva's Theory"

Helene Cixous, "The Laugh of the Medusa"

Toril Moi, *Sexual/Textual Politics*

XII. Black Feminists Recover the Black Female Body

Ntozake Shange, selected poems from *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*

Toni Morrison, *The Bluest Eye* and selection from *Beloved*.

Vanessa Dickerson, "Summoning SomeBody: The Flesh made Word in Toni Morrison's Fiction"

Audre Lorde, "Zami: A New Spelling of my Name" and "Uses of the Erotic: The Erotic as Power"

Ruth Ginsberg, "Audre Lorde's (Nonessentialist) Lesbian Eros"

Sharon Holland, "To Touch the Mother's C(o)untry: Siting Audre Lorde's Erotics.

"Faith Ringgold's *Slave Rape* series" by Lisa Farrington.

XIII. The Body of Woman in Patriarchal Cultures: Pioneering Theory

Mary Daly, selections from *Gyn/Ecology: The Metaethics of Radical Feminism*

Susan Griffin, selections from *Woman and Nature*

Sherry Ortner, "Is Female to Male as Nature is to Culture?"

Dorothy Dinnerstein, selections from *The Mermaid and the Minotaur*

Marilyn Frye, selections from *The Politics of Reality*

XIV. 1982: Feminist Scholars Hold a Conference on Sexuality and the Body

Readings from Carol Vance, ed., *Pleasure and Danger*.

XV. The Eighties and Beyond: "The Body" Triumphant

ⁱ Required readings will be selected from among those listed. Others will be recommended.