

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—COURSE CHANGE REQUEST¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: WOMEN'S STUDIES	COLLEGE: ARTS AND LETTERS
COURSE PREFIX AND NUMBER: WST 6306	CURRENT COURSE TITLE: WOMEN, MYTH AND REALITY
CHANGE(S) ARE TO BE EFFECTIVE (LIST TERM): FALL 2014	TERMINATE COURSE (LIST FINAL ACTIVE TERM):
<p>CHANGE TITLE TO: GENDER, SEXUALITY, MYTH AND REALITY</p> <p>CHANGE PREFIX FROM: TO:</p> <p>CHANGE COURSE NO. FROM: TO:</p> <p>CHANGE CREDITS ² FROM: TO:</p> <p>CHANGE GRADING FROM: TO:</p> <p>CHANGE DESCRIPTION TO: This course focuses on myths and beliefs about gender and sexuality associated with patriarchal consciousness and culture as these have been conveyed in religion, science, art, philosophy, literature, and popular culture. It further looks at myths and beliefs, ancient and emergent, which challenge that consciousness and culture.</p>	<p>CHANGE PREREQUISITES/MINIMUM GRADES TO*:</p> <p>CHANGE COREQUISITES TO*:</p> <p>CHANGE REGISTRATION CONTROLS TO:</p> <p>*Please list both existing and new pre/corequisites, specify AND or OR, and include minimum passing grade.</p>
Attach syllabus for ANY changes to current course information.	
Should the requested change(s) cause this course to overlap any other FAU courses, please list them here.	Please consult and list departments that might be affected by the change(s) and attach comments. ³
Does not overlap.	Communication and Multimedia Comparative Studies

Faculty contact, email and complete phone number: Jane Caputi, jcaputi@fau.edu; 297 3865.

<p>Approved by:</p> <p>Department Chair: _____</p> <p>College Curriculum Chair: _____</p> <p>College Dean: _____</p> <p>UGPC Chair: _____</p> <p>Graduate College Dean: _____</p> <p>UFS President: _____</p> <p>Provost: _____</p>	<p>Date:</p> <p>4/4/14</p> <p>4/4/14</p> <p>4/24/14</p> <p>2/3/14</p> <p>9/4/14</p>	<ol style="list-style-type: none"> 1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf 2. Review Provost Memorandum: Definition of a Credit Hour www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf 3. Consent from affected departments (attach if necessary)
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Email this form and syllabus to UGPC@fau.edu **one week before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

The course name change reflects the increased emphasis in our Women's Studies M.A. program, in keeping with national trends, on gender and sexuality. The Center for Women, Gender and Sexuality expands the process of knowledge production by considering what it means to take gender, race, class, and sexuality seriously in our explanations of the world. It provides a methodology that is interdisciplinary, multicultural, and feminist.

WST 6306 CRN: 96825

Gender, Sexuality, Myth, and Reality

Spring 2015

Professor Jane Caputi

Class meeting time: Monday 4-6:50

Office: CU 229; jcaputi@fau.edu. Office Hours for Jane Caputi: M:1-4, T: 1-4.

Appointments are strongly Please email me to set up an appointment.

I reserve the right to change the syllabus as needed as the semester progresses.

Course Description: Feminist historian Gerda Lerner understands “patriarchy” as a social order both dominated by and defined by men, and based in a paradigm of oppositional and hierarchical dualism, e.g., male-female, masculine, feminine, culture-nature, normal-deviant, up-down, and so on. Patriarchal societies are not only hierarchical but also are characterized by intersecting oppressions based in factors including gender, race ethnicity, ability, class, and sexuality. This class will look first at the types of beliefs, definitions, and power relations, historic and contemporary, that are associated with patriarchal consciousness, as conveyed in religion, science, art, philosophy, literature, and popular culture. It also examines contemporary challenges to patriarchal consciousness, including a rejection of what is understood as the “sex/gender system,” including activist as well as artistic and visionary re-conceptualizations of beliefs, definitions and relationships around gender.

Course Objectives:

- Students will attain a familiarity with feminist, sexuality and gender theory that examines the functioning of gender and sexuality as a enmeshed in relations of personal, social, and cultural power
- Students will attain a familiarity with feminist, sexuality and gender theory that seeks to offer an alternative paradigm of consciousness to that established in patriarchal systems.
- Students will be able to critically read, evaluate, and synthesize a variety of texts and to apply a critical perspective to their own work as well.
- Students will develop skill in scholarly writing, knowing how to research and marshal information to support an argument or interpretation.
- Students will work at developing an individual voice, engaging in original thinking and research on the course topics.

Required Texts:

Allen, Paula Gunn, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon Press, 1986.

Anzaldúa, Gloria. *Borderlands/La Frontera*. San Francisco: Spinsters/Aunt Lute Press, 1987.

- Broude, Mary, and Mary D. Garrard, eds. The Power of Feminist Art. New York: Harry N. Abrams, Inc., 1994.
- Caputi, Jane. Goddesses and Monsters: Women, Myth, Power and Popular Culture. Madison: University of Wisconsin Press, 2004.
- Caputi, Jane. The Age of Sex Crime. Bowling Green, Ohio: Bowling Green State University Popular Press, 1987.
- Clare, Eli. 2000/2010. *Exile and pride: Disability, queerness and liberation*. South End Press classics ed. South End Press classics. Cambridge, MA: South End Press.
- Conner, Randy P., David Hatfield Sparks, and Mariya Sparks. Cassell's Encyclopedia of Queer Myth, Symbol, and Spirit: Gay, Lesbian, Bisexual, and Transgender Lore. London: Cassell, 1997.
- Daly, Mary, 1973. *Gyn/Ecology*. Boston: Beacon Press, 1978.
- Dijkstra, Bram. Evil Sisters: The Threat of Female Sexuality and the Cult of Manhood. New York:: Alfred A. Knopf, 1996.
- Halberstam, J. Jack. *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston: Beacon Press, 2012.
- Haraway, Donna J. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- Lerner, Gerda. *The Creation of Patriarchy*. New York: Oxford University Press, 1986.
- Rubin, Gale S. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." *The Lesbian and Gay Studies Reader*. Ed. Michele Aina Barale Henry Abelove, David M. Halperin. New York: Routledge, 1993.
- Tuana, Nancy. *The Less Noble Sex: Scientific, Religious, and Philosophical Conceptions of Woman's Nature*. Bloomington: Indiana University Press, 1993.

Assignments

Requirements: M.A. students: You can do two take-home essay style exams, 12-15 typewritten pages (50 points each). Or, you can do the first exam (due Oct. 20) and then write an original essay or paper, substituting for the final exam (15-20 pages). Final exam or paper due Dec. 9. 2014.

Grading Scale:

A 93.6 - 100

A- 90-93.5

B+ 87-89.9

B 83.5-86.9
B-- 80-83.4
C+ 77-79.9
C 73.5-76.9
C- 70-73.4
D+ 67-69.9
D 63.5-66.9-
D- 60-63.4
F anything under 60

Attendance Policy: You are expected to attend every class, be well prepared, and participate in the class discussion. As with any class that meets only once a week, attendance is particularly important.

Blackboard:

Utilizing Blackboard is a requirement of this course. Your syllabus and some of your readings will be located on Blackboard.

Disability policy statement

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880), in Davie, :A 240 (9540236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441 – and follow all OSD procedures.

Code of Academic Integrity policy statement

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

Do not turn in plagiarized work! Plagiarism is a form of theft. It means presenting the work of someone else as though it was your own, that is, without properly acknowledging the source. Sources include published material, the unpublished work of other students, and material found on the Internet. If you do not acknowledge the source, you show an intention to deceive. Plagiarism can also include if a student copies or uses the work of another instead of doing her or his own work. Several examples of plagiarism include:

- If you use another classmate's work as your own. You can discuss questions with one another but do your exam and assignments on your own. If any two assignments are too similar, both students may be suspected of plagiarism.

- If you use someone else's words from a book, article, or the Internet without enclosing them in quotation marks and without identifying the author and works cited, then you are plagiarizing.
- If you present new, unique, or unusual ideas and facts that are not the result of your own investigations or creativity without identifying whose they are, you are plagiarizing.
- If you recycle portions of your own papers from past or current classes without prior permission from both of the professors involved, you are plagiarizing.

Weekly Schedule

Week 1: Introduction to class. Viewing to be announced

Week 2: Lerner, The Creation of Patriarchy

Week 3: Tuana, Less Noble Sex

Week 4. Daly, Gyn/Ecology.

Week 5: Playing God: Gangsters, Serial Killers, and Scientists; CAPUTI, THE AGE OF SEX CRIME.

Week 6: The Femme Fatale: Bram Dijkstra, Evil Sisters. Viewing: A Fool There Was

Week 7: Caputi, Goddesses and Monsters

Week 8: Conner, Sparks and Sparks. Cassell's Encyclopedia of Queer Myth, Symbol, and Spirit: Gay, Lesbian, Bisexual, and Transgender Lore.

Week 9: Allen, The Sacred Hoop.

Week 10: Anzaldúa, Borderlands.

Week 11: Donna Haraway, Simians, Cyborgs (excerpts); Rubin, Gale S. "Thinking Sex"

Week 12. Caputi, Goddesses and Monsters

Week 13: Feinberg, Transgender Warriors: View: Paris is Burning

Week 14: Halberstam, Gaga Feminism

Week 15: Clare, Exile and Pride

Week 16. Student presentations of research papers.

Grading Criteria:

In assigning the grades on each component of the requirements, as well as for the final grade, I consider how well you have met the standards for scholarship at a graduate level, including these factors:

1. Does the work respond to the specific assignment and actually answer the particular question or problem posed? If a research paper, is it a substantive project relevant to this course, and one with a clearly stated thesis and adequate and appropriate supporting material? Does the work show awareness of the relevant academic debates, competing theoretical perspectives, appropriate research, and the history of thought on this subject? If the answer is to a take-home essay exam, does it make ample and defensible use of relevant class readings and materials? (34%)
2. Does the work show an ability to read class texts and external sources synthetically, integrating elements from each in both support and contestation, as

you develop a perspective, interpretation and/or argument. Does the paper or exam show an ability to think critically, interrogating the assumptions of those you cite as well as your own? (33%)

3. Is it well organized? Does it clearly introduce the ideas? Does it have a point and stick to it? Are there transitions and good flow among the ideas? Is the paper or exam free from long (or even short) quotations and summaries that remain unanalyzed and are not put into context? Is there a clear flow of ideas in the writing? Is it "finished," like a poem or work of art can be if it is good? In other words, does it come to a full conclusion or does it simply stop? (33%)
4. Additional credit will be given in cases: a) where an original contribution to knowledge has been made but such contribution is not a requirement for course work; and b) where there is a lively, intelligent, interesting and thoughtful voice informing the writing.