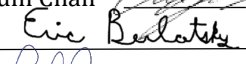
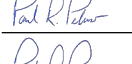
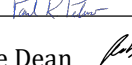


 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Graduate Programs		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner _____ Catalog _____
	Department Women, Gender, and Sexuality Studies College Arts and Letters		
Current Course Prefix and Number WST 6327		Current Course Title Gender-Based Violence and Resistance	
Syllabus must be attached for ANY changes to current course details. See Template . Please consult and list departments that may be affected by the changes; attach documentation.			
Change title to: Gender-Based Violence and Social Movements Change prefix From: _____ To: _____ Change course number From: _____ To: _____ Change credits* From: _____ To: _____ Change grading From: _____ To: _____ Academic Service Learning (ASL) ** Add ☐ Remove ☐		Change description to: Change prerequisites/minimum grades to: Change corequisites to: Change registration controls to: Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade.	
Effective Term/Year for Changes: Fall 2024		Terminate course? Effective Term/Year for Termination:	
Faculty Contact/Email/Phone Nicole Morse, morsen@fau.edu, 7-3083			
Approved by Department Chair _____ College Curriculum Chair _____ College Dean  _____ UGPC Chair  _____ UGC Chair  _____ Graduate College Dean  _____ UFS President _____ Provost _____		Date 10/4/23 10-16-23 10-16-23 11/09/2023 11/09/2023 11/09/2023 _____ _____	

Email this form and syllabus to UGPC@fau.edu 10 days before the UGPC meeting.

3 credits

Fall 2024

Prof. Jane Caputi

Office: CU 229

Office hours: T, Th 2-3:30

Classroom: FL 423

Telephone: 561-297-3865

Email: jcaputi@fau.edu



This course meets the requirements for graduate credit toward the MA in Women, Gender and Sexuality Studies, with a grade of B or better. This syllabus is subject to revision as needed.

Gender-based violence refers both to harmful acts (physical, psychological, emotional) directed against others based on their gender as well as acts in which the gender of perpetrators influence their violent behavior. This class offers an intersectional feminist approach to understanding and resisting such violence. We will study theoretical and historical literature on the topic, ways that activists have sought and made social change in relation to that violence, and also look at some representations of gender-based violence in popular culture. Topics will include but are not limited to: street harassment; domestic violence, sexual assault and rape, forced sterilization; criminal justice system violence; and hate violence directed against LGBTQ and trans people. We will pay particular attention to power relations related to race/ethnicity, class, sexuality, ability, gender expression, and nationality.

Please also be aware that I am a mandatory reporter if anyone discloses that they have experienced or are committing any “prohibited sexual conduct” according to FAU policy, <http://www.fau.edu/policies/files/1.15%20Prohibited%20Sexual%20Conduct.pdf>.

Local Resources:

FAU Women and Gender Equity Resource Center,

<http://www.fau.edu/owlscare/womenandgender/>

AVDA (Aid to Victims of Domestic Violence in Palm Beach County,

<http://www.avdaonline.org/>

SunServe (LGBTQ support, Fort Lauderdale), <https://www.sunserve.org/>

Compass (LGBTQ support, Lake Worth), <https://compassglcc.com/>

Women in Distress in Broward County, www.womenindistress.org.

Emergency Medical Assistance, www.emawpb.org

National:

RAINN, <https://www.rainn.org/>

National Domestic Violence Hotline, <https://www.thehotline.org/>

Statement: Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Statement: Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Instructional Method

In-Person. There is no remote option for this course.

Prerequisites/Corequisites

Graduate student status

Course Objectives/Student Learning Outcomes

1. Explore the gendered dimensions of violence and inequality
2. Understand gender-based violence and the ways it is or is not normalized in the culture.
Develop a greater recognition and understanding of how intersecting statuses of gender, sexuality, race/ethnicity affect experiences of gender-based violence
3. Strengthen your critical thinking skills by making connections and exploring similarities and differences between the various and sometimes contrasting theories and arguments presented by authors, film makers, and peers.
4. To improve critical thinking, speaking, reading, and writing skills through close readings of texts and films, classroom participation, self-reflection, and writing assignments.

Course Evaluation Method

All students attend and participate in class. All students must complete 3 assignments in addition to class participation: a midterm take-home essay exam (posted Sept. 29, 35 points, **due Oct. 13**); a creative assignment (**20 points**) you will present in class (on **Nov. 17 or Dec. 1**) and, also, write up and hand in **due Dec. 10**; and, for the third assignment (**40 points**), MA students can either take a longer final exam or write a final 13-15-page paper while PhD students must write a final paper (20 pages). If writing a paper, you must write a 3-page proposal (**due Nov. 10, 5 points**). The final paper can be research based but also, if you wish, it can incorporate elements of creative work (creative non-fiction, poetry, visual art, etc.)

Creative project description: All students also will do a creative project (20 points). This will be a chance to engage with a class theme of your choosing (and hopefully have fun). Please choose a creative mode that suits you – for example, a YouTube-like video, a collage; an original art work; a motivational speech; a performance; a poem, skit, short, story, autobiographical excerpt, or essay that tells a story designed to raise awareness or alter perspectives on a given topic. You do the creative work and write a 2-page commentary (3 pages for PhD students) discussing your creative work and connecting it to class readings and themes. You will cite appropriate class readings in this. I grade you half on your knowledge as indicated in the written segment and half on the creative work itself as to its originality and thoughtfulness. You will present the creative project and also your research paper (if you are doing one) in class on either **Nov. 17 or Dec. 1**. **You will turn in the written component no later than Dec. 15.**

The paper proposal (**5 points**) includes: 1. *title*; 2. *a thesis question or statement*. This statement concerns the central theme you are exploring and/or the question you are posing and seeking to answer, and/or the problem(s) you have identified and want to solve, and/or the theory you are advancing; 3. *background* – a concise review of the most important scholarship or other writings

on the proposed topic. 4. *methodological and theoretical* approach(es) of your paper (e.g., intersectionality, close textual reading, discourse analysis, historical investigation; etc.); 5. *substance or data*, the texts you are examining or information sources you are using; 5. *significance*, why your topic is worthy of study, how it relates to class themes and the contribution it will make; 6. *outline* showing the probable progression of the paper; bibliography. (e-mail to me at jcaputi@fau.edu by Nov. 10). You will then write the final paper. (40 points, due Dec. 10).

The minimum grade required to pass the course is a B.

Course Grading Scale

A = 94-100

A- = 93-90

B+ = 89-87

B = 86-84

B- = 83-80

C+ = 79-77

C = 76-74

C- = 73-70

D+ = 69-67

D = 66-64

D- = 63-60

F – 59 or below

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 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.

Policy on Makeup Tests, Late Work, and Incompletes

All work is expected by the due date. If you need an extension, please ask for it prior to the assignment being due. Grades of Incomplete ("I") are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Policy on the Recording of Lectures

Because of a new Florida Statute in 2021, the following model language is suggested for inclusion in course syllabi, at the discretion of individual faculty:

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Critical Thinking and Debate

One of the objectives of this course is to facilitate critical thinking and debate around topics, theories, and concepts where disagreement is not only anticipated, but encouraged. The ability to think critically, express your ideas clearly, and respond to the professor and other students civilly are the keystones of the academic experience. In this course, the professor will provide instruction in an objective manner and will remain open to a wide variety of viewpoints, so long as those viewpoints are evidence-based and presented in a respectful way. During class, the professor may take positions and make statements for the sole purpose of accomplishing an academic objective or enhancing the learning environment. As a result, students should keep in mind that the ideas presented or discussed during class may not necessarily reflect the professor's personal beliefs or opinions on the subject matter.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Attendance Policy

1. *Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make*

up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

2. I take attendance and reserve the right to take off a half point from a student's final grade if the student misses 3 or more classes. A late arrivals or early departure from a class counts as ½ absence.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

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 [University Regulation 4.001](#).

Required Books

Laura L. O'Toole, Jessica R. Schiffman, and Rosemary Sullivan, *Gender Violence: Interdisciplinary Perspectives*, 3rd edition. New York: New York University Press, 2020.
Rachel Louise Snyder, *No Visible Bruises: What We Don't Know About Domestic Violence Can Kill Us* (New York: Bloomsbury, 2019),
Beth E. Richie, *Arrested Justice: Black Women, Violence, and America's Prison Nation* (New York: New York University Press, 2012).

Tarana Burke, *Unbound: My Story of Liberation and the Birth of the Me Too Movement*. Flatiron Books, 2021.

Sarah Deer, *The Beginning and End of Rape: Confronting Sexual Violence in Native America* (Minneapolis: University of Minnesota Press, 2015).

Mogul, Joey L., Andrea J. Ritchie, and Kay Whitlock. *Queer (in)Justice: The Criminalization of LGBT People in the United States*. Boston: Beacon Press, 2011.

Recommended Documentaries to view and key issues they address:

Lorena, domestic violence

OJ Simpson: Made In America, domestic violence

Free CeCe, 2016, Transphobic violence

Two Spirits, hate-murder against Navajo *nadle* child and Indigenous two spirit people.

The Hunting Ground, (student experience of and activism against campus rape

At the Heart of Gold: Inside the US Gymnastics Scandal, rapist Olympic Dr. Larry Nassar, sexual abuse hiding in plain sight

Finding Dawn (femicide against Native women in Canada)

The Invisible War (military sexual assault).

This is How They See US (on the Central Park Exonerated, when boys of color were falsely accused and convicted of the rape of a white and upper class jogger.

Saving Face, 2011 (women victimized in acid attacks in Pakistan)

The Keepers. 6 part series, about sexual abuse by Catholic priests and enabled by the police and justice system in Baltimore in the 1960s and 70s.

Requirements: Students are expected to attend all classes and keep current with reading assignments and to be prepared to discuss them on the days they appear on the course outline. If you have to miss all or part of class, please let me know.

Assignments: Grades will be based upon:

1. Participation (10 points). Each class member should take responsibility for a reading of particular interest to them on at least four occasions throughout the semester. You will make a short presentation in class that day (5 minutes, more or less depending on the depth of the article). For a book or long article, you don't have to summarize it, just point to something of particular interest in it, or question about it, for the class. Please indicate this in the discussion section on Canvas.
2. Take-home midterm exam (40 points, with a choice of questions, 2 required for MA students, 3 for PhD students). One of your options is to keep a scrapbook of news, op-eds, and popular culture texts and items you find relating to class topics and then choose 4 of these to comment upon in depth, using class readings. Another question involves your analysis of a documentary or two (depending on the length) and again using class readings to discuss in relation to class topics. FIRST EXAM POSTED, Due Oct. 12

Final project of 50 points total. The first option to complete this is to do a final exam, you have a choice of questions and will answer three. One of those answers will entail a creative project or a service learning project, using class readings to support your answers. Final exam posted, Nov. 19, due Dec. 10

3. You also have the choice of a research paper for MA students. All PhD students must write a research paper worth 50 points, 5 for proposal, and 45 for final paper. For MA students 15 pages, for PhD students, 20 pages. Both should aim for a publishable piece.

Your 3 page proposal should include: title; a thesis question or statement, and a precis of the central theme of your paper, what you are going to accomplish; background, which indicates your most important sources and relevant theories *outline*, mapping out its direction. This paper may have a creative component or it may be based in your service learning work for this class.

Creative option description: Please choose a creative mode that suits you: a YouTube-like video, a collage; original art work; a poem, short story, autobiographical excerpt, or creative non-fictional essay addressing a relevant issue or topic of this class. The written work on the exam accompanying this discusses your creative work in the context of relevant scholarship as well as mainstream discourse about the topic. If this is part of a final research paper, the paper can be 10 pages for MA students and 15 for PhD students.

Service learning is accomplished by devoting at least 10 hours in meaningful activity relevant to this class with an educational, governmental or non-profit group. You reflect on your academic service-learning experience in the paper, using class readings as well as additional research. If you have done the service learning, your paper need be 10 pages for MA students and 15 for PhD students. I report this to the Weppner Center and a line appears on your transcript, showing that you have performed service learning

Aug. 20: Introduction to Class. Please take a look at (prior to class) UN Women, Facts and Figures about Violence against women, <https://www.unwomen.org/en/what-we-do/ending-violence-against-women/facts-and-figures>;

HRC violence against trans women;

<https://www.hrc.org/resources/violence-against-the-transgender-community-in-2019>

16 ways health care workers can stop gender based violence,

<https://www.intrahealth.org/vital/16-ways-health-workers-can-help-stop-gender-based-violence>

“A Common Trait Among Mass Killers: Hatred of Women,” *New York Times*, Aug. 10, 2019, <https://www.nytimes.com/2019/08/10/us/mass-shootings-misogyny-dayton.html>

Sexual Violence against Women with Disabilities, <https://now.org/wp-content/uploads/2018/05/Disabled-Women-Sexual-Violence-4.pdf>

<http://www.stopstreetharassment.org/>

Watch in class: Short film: “Stop Telling Women to Smile,” website for the project --

<http://www.tlynnfaz.com/Stop-Telling-Women-to-Smile>

6 minute film, <http://stoptellingwomentosmile.com/>

View in class: Lorena (first episode)

Aug. 27 Basic themes and issues:

Read: *Gender Violence*. Read all the articles included from pp. 1-176

Sept. 3: *Gender Violence*: Read 177-294.

Sept. 10: *Gender Violence*: 295-490.

Sept. 17: Read: *No Visible Bruises*, 1-174

Read: Uma Narayan, “Contested Cultures” –
<https://hamtramckfreeschool.files.wordpress.com/2014/05/narayan-uma-crosscultural-connections-bordercrossings-and-death-by-culture.pdf>

Recommended:

Listen to: Britney Spears, “Toxic”, Beatles, “Better Run for Your Life, Little Girl”

View in class, excerpts from *Lorena*, episode 2.

Sept. 24: Read; *No Visible Bruises* to completion

Read: Patricia Evans, “Characteristics and Categories of Verbal Abuse,”
excerpt from *The Verbally Abusive Relationship*

View in class, more excerpts from *Lorena*

Sept. 24: Police violence against Black Queer women

We will watch *Out in the Night* (76 minutes)

Read Beth Richie, *Arrested Justice*, first half

Oct 1: Finish *Arrested Justice*.

Recommended: Shateema Threadcraft, excerpt from *Intimate Justice: The Black Female Body and the Body Politic*, 2016.

Peruse this website, “Say Her Name: Resisting Police Brutality against Black women,”
<http://aapf.org/sayhernamereport>

Recommended viewing: *Say Her Name: The Life and Death of Sandra Bland* (HBO, 105 minutes).

Recommended: *Surviving R. Kelly* (Lifetime and Amazon Prime, 6 episodes)

Oct. 1: Breaking Silence

Roxane Gay, “The Careless Language of Sexual Violence,” and “What We Hunger For,” from *Bad Feminist* (2013).

Soraya Chemaly, excerpt from *Rage Becomes Her*, 2018

Martin Phillips, “What I Learned From One Mean Fucker,” in *Male Lust: Pleasure, Power, and Transformation*, ed. Kerwin Kay, Jill Nagle and Baruch Gould (New York: Harrington Park Press, 1999), 109-11.

Jane Caputi, “Take Back What Does Not Belong to Me: Sexual Violence and the Transmission of Affect,” *Women’s Studies International Forum*, Vol. 26, No. 1, pp. 1 – 14, 2003.

Elena Featherstone, “On Becoming a Dangerous Woman,” in *Sexual Harassment: Women Speak Out*, 1992.

“How Tough Is It to Change a Culture of Harassment? Ask Women at Ford “
<https://nyti.ms/2oMtVRY>

Janet Halley, Currents: Feminist Key Concepts and Controversies: “The Move to Affirmative Consent,” *Signs: Journal of Women in Culture and Society*, 2016.
<http://signsjournal.org/currents-affirmative-consent/halley/>

Recommended Viewing: *No!* Aishah Shahidah Simmons (2006), 92 minutes, HV6250.4.W65 N6 2006

The Line, A Kanopy streaming video, 24 minutes

The Hunting Ground, A Kanopy streaming video (Kanopy streaming available through Library) (rape on campus and student activism)

The Invisible War (on rape in the military)

FIRST EXAM POSTED, Due Oct. 12

Oct. 8: Read: Sarah Deer, *The Beginning and End of Rape*

View: *Finding Dawn* (in class) 73 minutes

Recommended: *Wind River* (2017 feature film)

Oct. 15: Violence against LGBTQ peoples.

Read: Mogul, Joey L., Andrea J. Ritchie, and Kay Whitlock. *Queer (in)Justice: The Criminalization of LGBT People in the United States*. Boston: Beacon Press, 2011.

View: *Free Cece* (2016)

Oct. 22: The #MeToo Movement

Read: Tarana Burke, *Unbound: My Story of Liberation and the Birth of the Me Too Movement*

PROPOSALS FOR FINAL RESEARCH PAPER DUE

Peruse these websites for #MeToo and JustBeinc (both initiated by Tarana Burke) and watch the #MeToo movement PSA videos

<https://metoomvmt.org/>

<https://justbeinc.wixsite.com/justbeinc/the-me-too-movement-cmm1>

Read: Pierce Alexander Dignam, Deanna A. Rohlinger, “Misogynistic Men Online: How the Red Pill Helped Elect Trump.” *Signs: Journal of Women in Culture and Society* 44, no. 3 (Spring 2019): 589-612. <https://doi.org/10.1086/701155>

Oct. 29: Debates on Pornography and Sex Work

Andrea Dworkin, "Pornography and Male Supremacy"

Eli Clare, excerpt from *Exile and Pride* (Duke U Press, 1999, 2015).

Cruz, Ariane, "A Black Feminist. . .," in Taormino, Tristan, et, al. Eds. *Feminist Porn Book: The Politics of Producing Pleasure*. Feminist Press of CUNY, 2013

Angela Jones, "'I Get Paid to Have Orgasms': Adult Webcam Models' Negotiation of Pleasure and Danger," *Signs: Journal of Women in Culture and Society* 42, no. 1 (Autumn 2016): 227-256.

<https://doi.org/10.1086/686758>

Kelly Oliver, excerpt from *Hunting Girls: Sexual Violence from The Hunger Games to Campus Rape* (New York: Columbia U Press, 2016).

Recommended: Lauri Shrage, "Feminist Perspectives on Sex Markets," *Stanford Encyclopedia of Philosophy*, <https://plato.stanford.edu/entries/feminist-sex-markets/>

Noah Berlatsky, "Why Violence against women in film is not the same as violence against men," <https://www.theguardian.com/film/2016/jul/29/the-killing-joke-batgirl-violence-against-women-men>

View: Caputi, *Pornography of Everyday Life* (30 minutes)

Nov. 5: Femicide, Feminicide

https://www.vice.com/en_us/article/panpyn/we-dont-need-any-more-stories-about-ted-bundyhttps://womencountusa.org/, short video from Dawn Wilcox

Jane Caputi, *The Age of Sex Crime*, "Introduction," 1987.

Intro, in Rosa-Linda Fregoso and Cynthia Bejarano, eds., *Terrorizing Women: Feminicide in the Américas* (Durham: Duke University Press, 2010).

Jia Tolentino, "The Rage of the Incels," <https://www.newyorker.com/culture/cultural-comment/the-rage-of-the-incels>

Alice Bolin, Intro from *Dead Girls: Surviving an American Obsession*.

Judith Butler: When Killing Women Isn't a Crime, *New York Times*, July 10, 2019, <https://www.nytimes.com/2019/07/10/opinion/judith-butler-gender.html>

Caputi, "The New Founding Fathers" (read particularly the part about Bundy).

Ashlee Aleece Edwards, "Ted Bundy wasn't special or smart, he was just white," <https://www.refinery29.com/en-us/2019/01/222787/ted-bundy-white-male-privilege-documentary-tapes>

Masculinity vs. “Misogyninity”: what Asian Americans can learn from #UCSB shooting | #YesAllWomen, May 28, 2014. <http://reappropriate.co/2014/05/masculinity-vs-misogyninity-what-asian-americans-can-learn-from-ucsb-shooting-yesallwomen/>

Recommended: Paulina Garcia-DelMora, “The Murders of Indigenous Women in Canada as Femicides: Toward a Decolonial Intersectional Reconceptualization of Femicide,” *Signs: Journal of Women in Culture and Society* 2018, vol. 43, no. 4

View: first episode of Netflix Ted Bundy doc in class.

Recommended View: *The Grim Sleeper* (HBO documentary on serial sex killer of Black women in Los Angeles, 110 minutes).

Recommended viewing: Aileen Wuornos: The Making of a Serial Killer

Nov. 12: Ecofeminism/Ecowomanism and Gender Based Ecological Violence

Delores Williams, “Sin, Nature, and Black Women’s Bodies,” in *Ecofeminism and the Sacred*, ed. Carol Adams (New York: Continuum, 1993), 24-29,

Carol Adams, excerpt from *The Pornography of Meat*, 2004.

M. Nourbese Philip, “Dis Place – The Space Between,” in *A Genealogy of Resistance and Other Essays* (Toronto: The Mercury Press, 1997), 74-112

Jane Caputi, excerpt from *Call Your “Mutha”’: A Deliberately Dirty-Minded Manifesto for the Earth Mother in the Anthropocene* (Oxford University Press, 2020).

View: *Feed the Green: Feminist Voices for the Earth*, 2016

Nov. 19: We will watch and discuss a documentary Townsend, Jennifer. *Catching Sight of Thelma and Louise*. Film. Far Beyond Film. 2021. Then, we will do a paper exchange where students read drafts of each other’s research paper or the paper accompanying creative projects and provide feedback. Final exam posted, due Dec. 10

Nov. 26: Last day of class –Creative Project presentations.

Dec. 3: Reading Days

Dec. 10 final paper
due

Final paper due