

 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Undergraduate Programs	UUPC Approval <u>3/27/23</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department _____ College _____	
Current Course Prefix and Number		Current Course Title
<i>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.</i>		
Change title to: Change prefix From: _____ To: _____ Change course number From: _____ To: _____ Change credits* From: _____ To: _____ Change grading From: _____ To: _____ Change WAC/Gordon Rule status** Add _____ Remove _____ Change General Education Requirements*** Add _____ Remove _____ <small>*See Definition of a Credit Hour.</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.</small> <small>***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.</small>		Change description to: This class examines the intersectional experience of women of color in the U.S., using a decolonial feminist lens. The class focuses on strategies of liberation across race, class, gender and sexuality, including performance, music, dance and comedy. 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 (default is D-).
Effective Term/Year for Changes:		Terminate course? Effective Term/Year for Termination:
Faculty Contact/Email/Phone		
Approved by Department Chair _____ College Curriculum Chair <u>Eric Hanne</u> College Dean _____ UUPC Chair <u>Ethlyn Williams</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____		Date _____ <u>3/23/23</u> <u>3/23/23</u> <u>03/23/23</u> <u>3/27/23</u> <u>3/27/23</u> _____ _____

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

WGS 4404-001
Intersectional Feminist Politics in the U.S.

Online
3 credits
Fall 2023

Prof. Luisa Turbino Torres (she/they) Office: SO 384A
Office hours:
Email: lturbinotorres@fau.edu

Course Description

This class examines the intersectional experience of women of color in the U.S., using a decolonial feminist lens. The class focuses on strategies of liberation across race, class, gender and sexuality, including performance, music, dance and comedy.

Instructional Method

This course is 100% Asynchronous online.

Course Objectives/Student Learning Outcomes

 Students will:

- Define decolonial and intersectional feminism.
- Develop projects that reflect an understanding of decolonial and intersectional feminism in the U.S.
- Identify the unique challenges women of color face in the legal system, healthcare, education, business, etc.
- Analyze intersectional feminism in relation to race, class, gender and sexuality studies using a decolonial lens.
- Evaluate the impact of intersecting forms of oppression on women of color in the U.S.
- Identify strategies of liberation for women of color and U.S. society as a whole.

Evaluations and Grading Scale

- Discussion Board Participation 20%
- First Response Paper 15%
- Second Response Paper 15%
- Proposal for final project 10%
- Final Project 40%

Grade	Weight (%)	Grade	Weight (%)
A	100% - 94.0%	C	< 77.0% - 74.0%
A-	< 94.0% - 90.0%	C-	< 74.0% - 70.0%

B+	< 90.0% - 87.0%	D+	< 70.0% - 67.0%
B	< 87.0% - 84.0%	D	< 67.0% - 64.0%
B-	< 84.0% - 80.0%	D-	< 64.0% - 61.0%
C+	< 80.0% - 77.0%	F	< 61.0 % – 0.0%

Discussion Board

Discussion Board posts comprise your participation grade. They should be substantive and at least a paragraph long (5 sentences) in order to receive full credit. They should demonstrate that you have captured the key concepts of the reading and have reflected on them. It will be an opportunity to work on your ideas that interest you for your response paper and final project in conversation with your classmates. If you post past the due date, you can receive partial credit if your post follows the guidelines above.

Response Paper

Each response paper should be 2-3 pages long, double-spaced, 12-point font. It should include a thesis statement that relates to the key topics covered on any week of your choice. You are welcome to read ahead to complete this assignment. Make sure to provide evidence to support your thesis statement. A thesis statement should be clear and straight-forward. It does not have to be complicated. The assignment should help you practice how to formulate a clear thesis statement, provide supporting evidence, and summarize an author's key points. You can also include your views on the reading. This assignment can be used to draft parts of the final project but it can also be unrelated.

Proposal of Final Project

The final project proposal should be 1-2 pages long, double spaced, 12-point font. It should sketch out the final project, including the topic, the ideas and authors you will draw from, and your own ideas on the topic. If you choose to do a creative project, the proposal should describe your medium, including why you chose it, and its relationship to the course and the readings.

Final Project

For your final project, you can either write a 7-10 page academic research paper including a thesis statement and supporting evidence including outside sources. The exercise can help you prepare for graduate school writing and even writing for publication. You can also choose to do a creative project that involves other mediums such as film, video, visual art, photography, dance, music, etc. If you decide to do a creative project to reflect on and synthesize what you have learned in the course, you will need to submit a 2-page paper on your topic, including why

you chose that medium.

Late Assignment Policy

Late assignments are not penalized, but you need to notify the professor in advance for permission and provide a new date of completion, otherwise the assignment will receive a grade of zero.

Attendance Policy

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.

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 Texts/Readings

Students are not required to purchase any texts. All readings are available in pdf format and accessible in Canvas under the Files Folder.

Class Schedule

Week 1 Introduction

Week 2 hooks, bell. Chapters 1 and 2. *Ain't I a Woman: Black Women and Feminism*, 1981, pp.1-87.

Discussion Board Due

Week 3 Morgan, Jennifer. "Some Could Suckle over their Shoulder: Male Travelers, Female Bodies and the Gendering of Racial Ideology." *Laboring Women: Reproduction and Gender in New World Slavery*, 2004, pp. 12-50.

Discussion Board Due

Week 4 Cooper, Anna Julia. "Woman vs the Indian." *A Voice from the South*, 1892, pp. 80-126, <https://douglasday.org/woman-vs-the-indian/>.

Tuck, Eve and K. Wayne Yang. "Decolonization is not a Metaphor." *Decolonization: Indigeneity, Education & Society*, Vol. 1, No. 1, 2012, pp. 1-40.

Arvin, Tuck and Morrill. "Decolonizing Feminism: Challenging Connections between Settler-Colonialism and Heteropatriarchy." *Feminist Formations*, Vol. 25, No. 1, Spring 2013, pp. 8-34.

First Response Paper Due (2-3pages)

Week 5 Davis, Angela. Chapters 1 and 2. *Women, Race and Class*. 1983.

Lorde, Audre. Introduction. *Sister Outsider: Essays and Speeches*, 1984.

Discussion Board Due

Week 6 Anzaldua, Gloria. Chapter 1. *Light in the Dark*, 2015, pp.9-22.

Heidenreich, Linda. Introduction. *Nepantla Squared: Transgender Mestiz@ Histories in Times of Global Shift*, 2020.

Mendez, Xhercis. "Notes Toward a Decolonial Feminist Methodology: Revisiting the Race/Gender Matrix." *Trans-Scripts* 5, 2015, pp. 41-59.

Optional: Anzaldua, Gloria. Chapters 1, 3 and 4. *Borderlands: La Frontera*, 1987, pp. 1-15.

Discussion Board Due

Week 7 Hill Collins, Patricia and Sirma Bilge. Chapter 1, 3 and 5. *Intersectionality*, 2016, pp. 257-289.

Crenshaw, Kimberle. "The Urgency of Intersectionality." *TEDTalk*, 2016.
https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?language=en

Discussion Board Due

Week 8 Davis, Angela. Introduction. *Blues Legacy and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith and Billie Holiday*," 1998.

Hill Collins, Patricia. Introduction and Chapter 6. *From Black Power to Hip Hop: Racism, Nationalism and Feminism*, 2006, pp. 1-29 and 161-197.

Second Response Paper Due (2-3pages)

Week 9 Fujiwara, Lynn and Shireen Roshanravan (eds.). Chapter 1, 2, 9. *Asian American Feminisms and Women of Color Politics*, 2018.

Discussion Board Due

Week 10 Hogan, Margaret. Introduction and Chapter 4. *I Bring that Yellow to the Rap Game: Asian American Feminisms in Rap Music*, 2018, pp. 66-

Episodes of either *Awkwafina is Nora from Queens* or *Never Have I Ever* TBA

Final Project Proposal

Week 11 Fujiwara, Lynn and Shireen Roshanravan (eds.). Chapter 5. *Asian American Feminisms and Women of Color Politics*, 2018.

Hawai'i State Commission on the Status of Women. "Building Bridges, Not Walking on Backs: A Feminist Economic Recovery Plan for COVID-19," 2020. **Discussion Board Due**

Week 12 Las Crudas Krudas Cubensi. *Mi cuerpo es mio*. Official Video. Odaymara/ Olivia/ La Real. Aiwey Tv. <https://www.youtube.com/watch?v=x-Pgwldfx8U>

Roth, Julia. "Queer Diaspora Hip Hop as 'Nu Caribbean Feminism:' Tracing the Intersectional Politics of Las Krudas Cubensi." *EnterText*, Special Issue on "Crossing Thresholds: Gender and Decoloniality in Caribbean Knowledge," Vol. 12, 2018, pp. 123-145.

Canción sin miedo: Los barriles del 8M – Response to Femicide in Puerto Rico https://www.youtube.com/watch?v=XpIHH_jShcl&t=5s

Lhant, Violet. "HRC Mourns Natalia Smut, a Black and Puerto Rican Transgender woman, Killed in Milpitas, California," April 28, 2021.

<https://www.hrc.org/news/hrc-mourns-natalia-smut-a-black-and-puerto-rican-transgender-woman-killed-in-milpitas-california>

Acevedo, Nicole. "Puerto Rico's New Tipping Point: Horrific Femicides Reignite Fight Against Gender Violence," NBC Latino, May 16, 2021.

<https://www.nbcnews.com/news/latino/puerto-rico-s-new-tipping-point-horrific-femicides-reignite-fight-n1267354>

Guzmán, Sandra. "Meet the Women Leading Puerto Rico's Feminist Revolution," Aug 9, 2019.

<https://www.shondaland.com/change-makers/a28653844/puerto-rico-protests-feminist-revolution/>

Figueroa, Yomaira. "After the Hurricane: Afro-Latina Decolonial Feminisms and Destierro." *Hypatia*, April 2019, pp. 220-229.

Discussion Board Due

Week 13 Khan, Mariam. Introduction and "Hijabi (R)evolution." *It's Not About the Burqa: Muslim Women on Faith, Feminism, Sexuality and Race*, 2019

Discussion Board Due

Week 14 Taylor, Sonya Renee. Chapter 3. *The Body Is Not an Apology: The Power of Radical Self-Love*, 2018.

Brown, Adrienne Marie. Introduction. *Emergent Strategy*, 2017.

Gaye, Roxanne. Introduction, *Bad Feminist*, 2014.

Discussion Board Due

Week 15 Burke, Tarana and Brené Brown (eds.). Introduction and "Filling Every Page with Joy: Rewriting Trauma and Shame." *You Are Your Best Thing: Vulnerability, Shame Resilience, and the Black Experience*, 2021.

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

Cullors, Patrice and Asha Bandele. Chapter 16. *When They Call You a Terrorist*, 2018.

Discussion Board due

Dec 3 Final Project Proposal

7-10 page paper or creative project