Course Description

This course introduces students to major feminist theories in a contemporary US context, beginning with second-wave feminism through the present. We will survey these theories in relation to their socio-historical contexts and also consider how feminist thought has developed in relation to identity politics and changes in cultural and media production. Throughout, we will be attentive to feminism’s intersections with discourses of race, class, and sexuality. We will learn how to apply theory to literature, film, and popular culture while also assessing how these texts theorize feminism. As the course develops, we will examine the history of feminist theory in relation to recent events, movements, and media, such as Black Lives Matter, the Women’s March, and the Amazon series, *I Love Dick.*

Assignments & Grading Scale

- Quizzes: 150 points
- Group Presentation: 200 points
- Short Paper, 2-3 pgs: 200 points
- Proposal for Final Paper, 1-2 paragraphs and bibliography (graded): 75 points
- Final Paper, 6-8 pgs: 275 points
- Attendance and Participation: 100 points
Grades will be evaluated on a 1000-point scale:

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**Quizzes**
During each class, I will give a quiz to test your knowledge of the assigned readings.

**Group Presentation**
Throughout the course, small groups of students will break down selected texts from our weekly assigned materials in presentations for the rest of the class. At the beginning of the course, I will group students and together you will choose a text you would like to present on. In preparing presentations, groups should research the context, author, and content of the text thoroughly as well as analyze its style and contribution to feminist theory. Groups should organize these findings in a presentation that is detailed and creative. Visual aids and questions to guide class discussion are required.

**Short Paper**
In a 2-3 page paper, you will write a detailed summary of a central question or challenge in feminist theory by analyzing 1-2 texts that we have discussed in class.

**Final paper**
For the final assignment of the course, you will write a 6-8 page paper that analyzes or applies one or more the theories we discuss in the course. We will discuss how to choose a topic and to write a final paper in class. I will also provide a handout to help with this process.

**Proposal for final paper**
Prior to the final paper, you will write a proposal (1-2 paragraphs) that includes your topic and research question(s), your thesis statement, and your bibliography (3-5 sources). Writing a proposal requires that you begin researching for your paper so that you can assess available sources and effectively define a topic and research question.

**Attendance and Participation**
Attendance is required. If you miss more than 2 classes without a valid, documented excuse, a full letter grade will be deducted from your final grade for each additional absence. You are considered tardy if you are more than 15 minutes late to class, and 3 tardies count as one absence. Limited exceptions for sickness, death, extreme illness among family members, and natural and physical catastrophes are permitted at my consent. Written proof is required to excuse any absence.
I expect you to participate actively in our discussion and activities during each class period, which means you need to arrive prepared and on time. This class is discussion based, so please keep in mind that students come from diverse backgrounds. Be mindful of your own perspective as you listen and share in class and articulate your point of view respectfully. As you express your ideas, I also expect to engage and use the terminologies of feminist theory that we learn throughout the course.

**Policies**

- All written assignments should be submitted electronically to Canvas as a Microsoft Word document. Other file types will not be accepted,
- Each assignment should follow basic MLA formatting available here: [MLA General Format](#)
- Plagiarism will be reported and will result in an automatic zero for the assignment,
- Assignments that do not meet the length requirement will be failed,
- Late work will not be accepted, and quizzes cannot be taken at a later date,
- Requests for extensions will only be considered if made at least 48 hours before the assignment due date,
- Cell phones must be on silent and in your bag.
- Laptops are allowed unless they become a distraction. Inappropriate use of a laptop or any other device will affect your participation grade and may result in dismissal from class.

**Academic Honesty**

Academic honesty is extremely important and any kind of violation (cheating, plagiarism) will be handled according to UF’s regulations regarding academic honesty.

Plagiarism is the use of the original works of others (friends, siblings, published authors, authors on the web, etc.) without acknowledging it through proper quotes and citations. Cheating includes receiving double credit for work, not handing in work and claiming to have handed it in, buying academic papers on the web and handing them in as original work, and so forth.

*For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: [http://www.dso.ufl.edu/scrr/honorcodes/honorcode.php](http://www.dso.ufl.edu/scrr/honorcodes/honorcode.php)*
Course Schedule

Week 1 — Introduction: What is/where is feminism?

Read: Dave Sheinin, Krissah Thompson, Soria Nadia McDonald, and Scott Clement.

Week 2 — Early Frustrations

Read: Simone de Beauvoir, The Second Sex (1949) (excerpt)
Betty Friedan, The Feminine Mystique (1963) (excerpt)
Sylvia Plath, selected poems

Week 3 - Labor Day - NO CLASS

Week 4 — Theoretical Foundations

Gayle Rubin, “The Traffic in Women” (1975)
Monique Wittig, Les Guerilleres (1969), (excerpt)

Week 5 — Radical Revolution

Read: Shulamith Firestone, “The Dialectic of Sex” (1970)
Carol Hanisch, “The Personal is Political” (1Q70)
Charlotte Bunch, “Lesbians in Revolt” (1Q72)

Week 6 — Re-vision

Read: Adrienne Rich, “When We Dead Awaken: Writing as Revision” (1972) & selected poems
Sandra Gilbert and Susan Gunbar, The Madwoman in the Attic (1979) (excerpt)

Week 7 - Patriarchy’s Gaze

Read: Laura Mulvey, “Visual Pleasure and Narrative Cinema” (1975)

Watch: Bom in Flames (1983)
[in-class: film clips TBD]

Week 8 - Mapping Intersectionality

Kimberle Crenshaw, “Mapping the Margins: Intersectionality, Identity
Politics, and Violence Against Women of Color” (1991)
Chandra Talpadé Mohanty, “Under Western Eyes: Feminist Scholarship and
Colonial Discourses” (1984)

Week 9 — Gender Trouble

I Short Paper Due]

Read: Teresa de Lauretis, “The Technology of Gender” (1987)
Judith Butler, “Performatve Acts and Gender Constitution: An Essay on
Phenomenology and Feminist Theory” (1988)

Listen: Riot Grrl mixtape (also Google information on Riot Grrl and its
main figures, bands, and zines)
OR
Watch: The Punk Singer (2013)

Week 10 — Queer Identities


Watch: Watermelon Woman (1996)

Week 11 — Trans Futures

I Proposal for Final Paper Due]

Read: Sandy Stone, “The Empire Strikes Back: A Posttranssexual Manifesto”
(1987)
Jack Halberstam, “An Introduction to Female Masculinity: Masculinity
without Men,” Female Masculinity (1998)

Watch: Boys Don’t Cry (1999)

Week 12 — Rethinking Academia

Read: Sarah Ahmed, “Introduction: Bringing Feminist Theory Home,” Living a
Feminist Life and explore her blog (link also on Canvas)
Brittney C. Cooper, Susana M. Morris, and Robin M. Boylon, “Introduction,” The
Crunk Feminist Collective (2017) & explore The Crunk Feminist
Collective website and Twitter handle @ crunkfeminists (links also on
Canvas)

Listen: Jack Halberstam speech and Q&A, “Trans* Bodies and Power in the Age of
Transgenderism” (2016) (link also on Canvas)

Week 12 — Unruly Intersections

Read: Roxanne Gay, “Introduction: Feminism (n.): Plural” and “Feel me. See me. Hear
me. Reach me,” Bad Feminist (2014) (and her Twitter handle @rgav)
Week 14 — Get in Formation

OR
Buzzfeed article on Nicki Minaj and Taylor Swift tweets about 2015 VMAs

Watch: Beyoncé, "Formation" video (link also on Canvas)
Taylor Swift, “Bad Blood” video (link also on Canvas)

Week 15 - Marketing a Female Gaze

Meredith Blake, “From ‘The Handmaid’s Tale’ to ‘I Love Dick,’ the Female Gaze is Thriving on Television” LA Times 8 May 2017.

Watch: Episode 5. I Love Dick (2016) (link also on Canvas)
Video. TIFF 2016: Jill Soloway on the Female Gaze (link also on Canvas)

Week 16 — Feminist Theory Today?


Explore: Women’s March website (link also on Canvas)

I Final Paper Due: Dec 11