WELCOME to Women’s & Gender Studies 1100, Winter Term. This term we will examine how different women and men are shaped by, and work to shape, the world around them from media representations, to work and global movements, and beyond. During the term, we will explore categories of gender in relation to difference, transnationalism, the environment, cultural studies and bodies. By the end of the semester, students will understand both how systemic oppressions work, and how they themselves are personally situated in relation to dominant social systems. Students will continue to develop critical analysis skills in relation to texts and images, as well as research, writing, and discussion skills.

COURSE WEBSITE
There is a WebCT site for this course where you will find questions for discussion, announcements and more. Any documents posted will be in .docx format. The website can be accessed through WebCT. The easiest way to access WebCT is through MyInfo on the Lakehead homepage.

REQUIRED TEXTS (available at the bookstore)

Inderpal Grewal and Caren Kaplan, An Introduction to Women’s Studies: Gender in a Transnational World (2nd edition), (Boston: McGraw Hill, 2006) [the same text you used in the first term]

AND

Coursepack: WOME 1100: Introduction to Women’s & Gender Studies (Term 2)

ASSIGNMENTS & GRADING

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Due Date</th>
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</thead>
<tbody>
<tr>
<td>Participation</td>
<td>5%</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Library Assignment</td>
<td>5%</td>
<td>Due January 31st, 2012, in class.</td>
</tr>
<tr>
<td>Traditional Paper OR Zine</td>
<td>20%</td>
<td>Due March 6th, 2012, in class.</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
<td>Date to be set by Registrar; do not book flights or vacations until exam dates are released</td>
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</table>

NOTE: Assignments are due in class on the due date. Papers not handed in during class time will be late, and will be penalized 5%. A late penalty of 5% per day will be applied,
including Saturdays and Sundays. Papers more than a week late will not be accepted without appropriate documentation. Late papers that are not handed directly to me must be date-stamped by Security. Students are responsible for ensuring that I receive their paper.

**Learning Needs** – If you have special needs regarding the format or the due dates for the assignments, you must inform me. The appropriate form can be obtained from the Learning Assistance Centre.

Keep a printout or photocopy of all your submitted assignments. You are also required to keep the research notes and drafts of your work that produced the assignments. Failure to do so may result in loss of credit for the assignment.

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**5% PARTICIPATION**

Your grade will reflect both attendance and your willingness to actively engage with course materials. Active listening is just as important as speaking.

**Please Note:** All participants have the right to hold, defend, and promote their views. However, this right exists alongside regulations that protect an individual’s right to education without discrimination or harassment on the basis of gender, race, colour, religion, class, sexual orientation, ability, age, place of origin, etc. Students are required to respect these social and cultural differences. Intents to insult an individual or group of individuals on the basis of their gender, race, etc. and words or symbols that convey hatred or contempt constitute harassment and will not be tolerated. Respect for differences in political awareness and educational development is essential.

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**Plagiarism / Academic Dishonesty**

Keep a printout or photocopy of all your work. You are also required to keep the research notes and drafts of your work that produced the assignments. Failure to do so may result in loss of credit for the assignment.

**Plagiarism includes:**

1. **Plagiarism of ideas:** when an idea of an author or speaker is incorporated into the body of an assignment as though it were the writer's idea, i.e. no credit is given the person through referencing, footnoting or endnoting.

2. **Plagiarism of words:** when phrases, sentences, tables or illustrations of an author or speaker are incorporated into the body of a writer's own, i.e. no quotations or indentations (depending on the format followed) are present and no referencing, footnoting or endnoting is given.

3. **Plagiarism of ideas and words** as where words and an idea(s) of an author or speaker are incorporated into the body of a written assignment as though they were the writer's own words and ideas, i.e. no quotations or indentations (depending on format followed) are present and no referencing or footnoting or endnoting is given.
The following rules shall govern the treatment of candidates who have been found guilty of attempting to obtain academic credit dishonestly.

(a) The minimum penalty for a candidate found guilty of plagiarism, or of cheating on any part of a course will be a zero for the work concerned; the maximum penalty for a candidate found guilty of plagiarism will be zero for the course.

(b) When the Instructor finds cases of plagiarism, she will forward evidence of it along with the student’s name and student number to the Dean of Social Sciences and Humanities who will determine the penalty.

(c) If the Instructor deems, in their professional assessment, that the plagiarism was unintentional due to sloppy work or a lack of editing, the professor may use the opportunity to educate the student on plagiarism by asking them to re-write and re-submit the assignment with a cover letter indicating where the plagiarism occurred, why it was plagiarism, and how the student has corrected it in this final draft. If the second draft still includes incidents of plagiarism, it will be sent on to the Dean’s office.

The Code of Student Behaviour and Disciplinary Procedures is available at
http://policies.lakeheadu.ca/policy.php?pid=60

5% LIBRARY ASSIGNMENT
DUE: JANUARY 31, 2012

Includes mandatory attendance at the Research Seminar, run by a Library Representative in Week 4. If you cannot attend the Research Seminar for legitimate reasons you must:

1) Provide me with appropriate documentation indicating you could not attend;
2) Take the note I then give you to the reference librarian so that s/he can teach you how to find academic sources in Women’s Studies;
3) Have her/him give their contact details on the note I have given you, have her/him sign it, and then you return the signed note to me. If I do not receive the note with the bibliography assignment on the due date (excluding documented emergency situations), and if you do not attend the session, you will receive 0% for this assignment, even if you hand in the bibliography, and tell me that you have been to the library.

Choose one (1) of the following four (4) topics and develop a bibliography of ten (10) applicable citations from a range of appropriate academic sources. Use either APA or MLA referencing style. You must include a title page, in either APA or MLA style, indicating the title of the paper that the bibliography would suit, and you must briefly state, in 2-3 sentences, why the source is suitable to the topic, and how it engages with the topic. Be sure that your bibliography makes it clear that you are using sources suitable to feminist inquiry as it intersects with gender theory, queer theory, anti-racist theory, disability studies, globalization studies, etc.
1. Third Wave Feminism
2. Human Trafficking
3. Feminist Cultural Studies
4. Barriers Women Face in the Workplace

Marking rubric for Library Assignment

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Research Seminar Participation is mandatory. Without it, you will receive 0% for the assignment. For exceptional documented circumstances, see instructions above.</td>
<td></td>
</tr>
<tr>
<td>Title Page: MLA or APA style, with a paper title suited to the bibliography.</td>
<td>1</td>
</tr>
<tr>
<td>References: 10 academic references, from a variety of sources (online journals, hard copy journals, anthologies, books, etc.), that are appropriate for the topic you choose, correctly cited.</td>
<td>4</td>
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</tbody>
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20% TRADITIONAL PAPER OR ZINE
Due: MARCH 6, 2012

This assignment builds on your personal location / oral history paper from Term 1. Take your paper from Term 1, and rewrite it inserting analysis supported by academic sources. You may submit your assignment in one of two ways, either a TRADITIONAL PAPER or a ZINE. Instructions for both are below.

TRADITIONAL PAPER
Length: 4-5 pages.

You will use formal writing conventions to produce an analytical paper based on your first term social location / oral history paper. You will draw on FIVE or more academic sources to complete the paper.

Marking rubric for traditional paper

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Introduction and connections: An introduction which clearly outlines the specific topic under examination from the social location or oral history paper, and the writer’s connection to the topic</td>
<td>2</td>
</tr>
<tr>
<td>Content: The narrowed topic from first term is explored academically and analytically in order to situate the location paper / oral history within its broader socio-cultural constructs. Five (or more) references from appropriate academic sources are integrated effectively into the paper.</td>
<td>8</td>
</tr>
</tbody>
</table>
Writing quality: Writing conventions (grammar, spelling, punctuation, sentence structure, vocabulary) are observed. A strong individual writer’s voice is maintained.

Style and organization: The paper is well-organized; the argument flows from paragraph to paragraph towards the conclusion.

In-text citations and references: Sources are properly cited in the body of the paper and a References/Works Cited page is included at the end and is correct (APA or MLA style).

ZINE
Length: 2 pages of 8.5 x 11 paper, folded in half, to create 8 zine pages. You will draw on FIVE or more academic sources to complete the project.

Zines are a means of sharing ideas, information, and lived experiences. The word “zine” (pronounced zeen) is derived from “magazine.” Zines are independently produced publications, usually featuring written and visual works, which are photocopied and distributed to select communities on a small scale, usually for a small price. Some of the purposes of zines are to promote political expression, dialogue and critique, inspiration, and representation. Within the feminist movement zines are a product of the third wave, beginning in the early 1990s.

Zine samples will be brought to lectures for you to view. Zines can also be found in some bookstores (often independent stores), community centres, and through various online “distros” (distributors).

There are books, dissertations, academic papers, websites, YouTube videos, and zines all about the production, history, and purpose of zines. A few starting points for learning more about zines are:

http://www.grrrlzines.net/about.htm
www.zinebook.com

There are also resources available in the Gender Issues Centre and Pride Central on campus.

Content guidelines/Checklist
• outline the topic or theme you are exploring
• explore your topic from Term 1 academically.
• explore your topic personally, as appropriate. What ideas have resonated with you in the readings / research you have done on the topic, and how do they connect to your analysis of your social location/privilege/marginalization?
• be creative, expressive, and critical
Marking rubric for zine

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme page and connections:</strong> One page of the zine clearly outlines the narrowed topic or theme under exploration from the first-term assignment, and the writer’s connection to the topic</td>
<td>2</td>
</tr>
<tr>
<td><strong>Content:</strong> The topic is explored academically, personally, and creatively. Stories, images, quotations, poetry, artwork, etc. are integrated. Five (or more) references from appropriate academic sources are integrated effectively into the zine in order to analyze the narrowed topic.</td>
<td>8</td>
</tr>
<tr>
<td><strong>Writing quality:</strong> Writing conventions (grammar, spelling, punctuation, sentence structure, vocabulary) are observed. A strong individual writer’s voice is maintained.</td>
<td>4</td>
</tr>
<tr>
<td><strong>Style and design:</strong> The zine is well-organized, attractive, reader-friendly, and inviting to read.</td>
<td>3</td>
</tr>
<tr>
<td><strong>In-text citations and references:</strong> Sources are properly cited in the body of the zine and a References/Works Cited list included at the end (APA or MLA style).</td>
<td>3</td>
</tr>
</tbody>
</table>

20% FINAL EXAM (date set by Registrar)

*Do not* make travel arrangements until the final exam schedule has been released.

Bonus Credits Optional Assignments – maximum 5 – 1% each
You can receive up to five bonus marks this term by volunteering at a Women’s or Gender-focused organization, by contributing to a social justice-oriented organization or activity, by attending a talk or special event on women’s or gender issues on campus or in the community or by completing a one page response to the readings for a particular
week. You will need to submit a one-page summary describing your participation and the learning outcome for each activity/event. Your summary should include:

- The name and nature of the organization or activity
- The date/s of your activity
- The nature of your involvement
- How the organization or activity or talk is feminist or gender-focused
- Links to the readings and concepts covered in class or class-materials
- What you have learned through your participation/involvement in the activity/organization

Suggested locations for volunteer work as well as notices of upcoming talks and events which you may wish to attend to complete this optional assignment will be regularly posted on the course WebCT.

If you choose to do the bonus work via responses to the readings, the following guidelines will be useful:

The objective of a response paper is for you to be able to show that you both understand and engage with the readings. In the first half of the response you are to concentrate on discussing the main themes, ideas, questions or concepts that are raised in your choice of readings, a summary of the main points. The second half of the response should be focused on your response and analysis of the themes, ideas, questions and concepts you have raised in the first half of the paper.

Summary: In order to adequately summarize the readings you must attempt to address the main points of the article to approximately a paragraph. You must do this in your own words and remember to cite appropriately as these ideas are not your own.

Analysis: This is an opportunity for you to express your own thoughts on the ideas the author presents. You may use the first person, “I” in this section. I am looking for your response here.

NOTE: All materials in support of bonus marks must be submitted on or before April 1, 2012.

Weekly readings and Topics
(readings not identified as being in the Grewal and Kaplan text are in the Coursepack)

Wk. 1: NOTE Classes begin Friday, January 6th

Wk. 2 (Jan. 10/12): In with the Third


Wk. 3 (Jan 17/19) Masculinities
• Gail Bederman, “Remaking Manhood Through Race and ‘Civilization” An Introduction to Women’s Studies, 190-194
• Judith Halberstam, “Macdaddy, Superfly, Rapper: Gender, Race, and Masculinity in the Drag King Scene” An Introduction to Women’s Studies, 286-289.
• Film: Tough Guise (excerpt). If you’re interested in viewing the whole film, it is available at the Gender Issues Centre.

Wk. 4 (Jan 24/26) Library presentation and work on library assignment

Wk. 5 (Jan 31/Feb 2) Environment, Food and Ecofeminism
*Library Assignment due Tuesday in lecture*
• Nancy Worcester, “The Obesity of the Food Industry” An Introduction to Women’s Studies, 491-495
• Committee on Women, Population, and the Environment, “Call for a New Approach” An Introduction to Women’s Studies, 112-114.

Wk. 6 (Feb 7/9) Transnational Work
• Alexandra Kollantai, “Feminism and the Question of Class”, An Introduction to Women’s Studies, 198-199.
• Evelyn Nakano Glenn, “Women and Labor Migration”, An Introduction to Women’s Studies, 444-449.
• Gillian Ranson, “No Longer One of the Boys”, Canadian Review of Sociology and Anthropology 42.2 (2005), 145-166.
• Film: Avenue Zero

1 GIC
Wk. 7 (Feb. 14/16) Feminist Cultural Studies - Cultural texts
  • Yasmin Jiwani, “Doubling Discourses and the Veiled Other: Mediations of Race and Gender in Canadian Media”, States of Race: Critical Race Feminism for the 21st Century
  • Robert Bocock, “Gender and Consumption”, An Introduction to Women’s Studies, 239-330.
  • John Berger, excerpt from Ways of Seeing, An Introduction to Women’s Studies, 269-273
  • Film: Mickey Mouse Monopoly

Wk. 8 READING WEEK – NO CLASSES

Wk. 9. (Feb 28/Mar 1) Cyberfeminism
*Traditional Paper OR Zine due March 1st, in class*
  • Somini Sengupta, “When Do-Gooders Don’t Know What They’re Doing”, An Introduction to Women’s Studies, 369-370

Wk. 10 (Mar 6/8) Bodies: Sex/Gender/Queer/Trans
  • Emily Martin, “The Egg and the Sperm”, An Introduction to Women’s Studies, 10-14.
  • Lisa Duggan, “Making it Perfectly Queer”, An Introduction to Women’s Studies, 211-215.
  • Film: boy i am

*Wk. 11 (Mar 13/15) Fans, Fan Fiction, Feminism and the Law
NOTE: The mandatory readings for this week are available online, and are not in the coursepack
  • Rachel Hendershot Parkin, “Breaking Faith: Disrupted Expectations and Ownership in Stephanie Meyer’s Twilight Saga”, Jeunesse: Young People, Texts,

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2 Library
3 GIC
**Cultures** 2.2 (2010): 61-85. Online (Project Muse database, available through the library’s online journals)


**Wk. 12 (Mar 20/22) Resistance / Change**

Community Speakers to come this week on one of the days, with readings & discussion on the other day

- Cynthia Enloe, “Beyond the Global Victim”, *An Introduction to Women’s Studies*, 496-7.

**Wk. 13 (Mar 27/29) Exam Review**