

KINGSBOROUGH COMMUNITY COLLEGE  
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: \_\_\_\_\_ Date: \_\_\_\_\_

Title Of Course/Degree/Concentration/Certificate: \_\_\_\_\_

Change(s) Initiated: (Please check)

- |   |   |
|---|---|
| <input type="checkbox"/> Closing of Degree            | <input type="checkbox"/> Change in Degree or Certificate                              |
| <input type="checkbox"/> Closing of Certificate       | <input type="checkbox"/> Change in Degree: Adding Concentration                       |
| <input type="checkbox"/> New Certificate Proposal     | <input type="checkbox"/> Change in Degree: Deleting Concentration                     |
| <input type="checkbox"/> New Degree Proposal          | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input type="checkbox"/> New Course                   | <input type="checkbox"/> Change in Course Designation                                 |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description                                 |
| <input type="checkbox"/> Deletion of Course(s)        | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours         |
|   | <input type="checkbox"/> Change in Academic Policy                                    |
|   | <input type="checkbox"/> Pathways Submission:   |
|   | <input type="checkbox"/> Life and Physical Science                                    |
|   | <input type="checkbox"/> Math and Quantitative Reasoning                              |
|   | <input type="checkbox"/> A. World Cultures and Global Issues                          |
|   | <input type="checkbox"/> B. U.S. Experience in its Diversity                          |
|   | <input type="checkbox"/> C. Creative Expression                                       |
|   | <input type="checkbox"/> D. Individual and Society                                    |
|   | <input type="checkbox"/> E. Scientific World  |
- Change in Program Learning Outcomes
- Other (please describe): \_\_\_\_\_

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 9/16/2022 Signature, Committee Chairperson: Stuart Parker

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

I have reviewed the attached material/proposal

Signature, Department Chairperson: Stuart Parker



*Brooklyn's Only Community College*

DEPARTMENT OF BEHAVIORAL SCIENCES AND HUMAN SERVICES

Dr. Stuart Parker, Chairperson

## MEMO

**To:** Curriculum Committee

**From:** Stuart Parker

Dominic Wetzel - Coordinator

**Re:** New Course Proposal: BEH 2100: Introduction to Women's, Gender and Sexuality Studies

### **Rationale:**

The most recent WGS program review remarked on:

- a. the difficulty, historically of having a range of interdisciplinary scholars teach the introductory course in the concentration when the course itself is housed in a single department.
- b. The need to broaden and update the content of the introductory course to encompass the area of Sexuality Studies that prompted the change in the concentration name last year.

The creation of this new course in the larger Behavioral Science department with a unique identifier will enable a wider number of qualified faculty, including those who are not members of BEH to teach this class.

In conjunction with the creation of BEH 2100, the History department will be deleting HIS 6600 Introduction to Women and Gender Studies from the course catalog.

### **Overview**

#### Description

This course, required for the Women's, Gender, and Sexuality Studies Concentration, provides an interdisciplinary, intersectional, and multicultural introduction to the socio-political position of gender and sexuality as analytic categories. The course examines the ways that gender and sexuality intersect with race, class, age, ethnicity, religion, nationality, and to shape women's diverse experiences. Topics include the following: the history of women's movements in the US,

transnational feminism, white privilege, women's sexuality and sex-positive feminism, the impact of media on gender roles, and issues for women in the workplace. Finally, this course expands the diversity of Kingsborough's curriculum.

#### Course Catalog Description:

The purpose of this interdisciplinary class is for you to analyze structures of power and dimensions of difference by focusing on gender and sexuality and the ways in which it intersects with other social identities, such as race, class, ethnicity, nationality, ability, and age, among others. We will read a range of texts across disciplines (i.e., English, history, sociology, anthropology, and biology, etc.) You will learn about concepts of sex/gender systems, histories of social movements, interdisciplinary modes of inquiry, intersectional identities, binaries and taxonomies, diversity and multiculturalism, political debates, and cultural productions. You will engage in open discussion about social issues addressed in the works we will read. In addition, you will write exploratory and argumentative essays in which you interpret gender issues in your lives and in the world for your own research project.

### **Topical Course Outline: Tentative Schedule**

#### **Week One: Syllabus Distribution and Course Introductions**

#### **Week Two: Feminist Curiosity, Feminist Killjoys, Bad Feminists, and Womanists**

"Being Curious about Our Lack of Feminist Curiosity," Cynthia Enloe, "Feminist Killjoys (and Other Willful Subjects)," Sara Ahmed, "Bad Feminist" (Intro), Roxanne Gay and "Womanism," Alice Walker

#### **Week Three: Intersectional Modes of Inquiry**

"Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," Kimberle Williams Crenshaw, "Notes towards a Politics of Location," Adrienne Rich, and "Race, Class, and Gender: Prospects for an All Inclusive Sisterhood," Bonnie Thornton Dill

#### **Week Four: Privilege, Marginalization, and Representation**

"White Privilege: Unpacking the Invisible Knapsack," Peggy McIntosh and "Representing Whiteness in the Black Imagination," bell hooks and *Race: The Power of an Illusion*, Christine Herbes-Sommers

#### **Week Five: Lived Experiences Presentations**

#### **Week Six: Social Constructionist & Essentialist Views of Sex/ Gender**

"Introduction' to *The Second Sex*," Simone de Beauvoir, "One Is Not Born a Woman," Monique Wittig, "The Laugh of the Medusa," Helene Cixous, and "This Sex Which Is Not One," Luce Irigaray

### **Week Seven: Re-Views of First & Second Waves/Taxonomies of Feminism**

“Re-Rooting American Women’s Activism: Global Perspectives on 1848,” Nancy A. Hewitt, “Multiracial Feminism: Recasting the Chronology of Second Wave Feminism,” Becky Thompson, and *She’s Beautiful When She’s Angry*, Mary Dore

### **Week Eight: Gendered and Sexualized Performances and Sanctions**

Acting in Concert,” Judith Butler and “What’s Wrong with ‘All Lives Matter?’” Judith Butler and George Yancy, “Thinking about Homosexuality,” Anne Fausto-Sterling, and “Uses of the Erotic: The Erotic as Power,” Audre Lorde

### **Week Nine: Beyond Sex/Gender Binaries: Trans and Intersex Lives**

“Transgender Liberation: A Movement Whose Time Has Come,” Leslie Feinberg, and “Queens in Exile: The Forgotten Ones,” Sylvia Rivera, “Of Gender and Genitals: The Use and Abuse of the Modern Intersexual,” Anne Fausto-Sterling, and *The Death and Life of Marsha P. Johnson*, David France

### **Week Ten: Herstories of Difference and Power**

“‘What Has Happened Here’”: The Politics of Difference in Women’s History and Feminist Politics,” Elsa Barkley Brown and “Beyond ‘Ethnicity’: Evaluating Diaspora,” Floya Anthias, and “Un-Natural Things: Constructions of Race, Gender, and Disability,” Robert L. Hayman and Nancy Levit

### **Week Eleven: Social Research Workshop**

Social Research Project Rough Draft Due - Peer/ Professor Review

### **Week Twelve: Individual Reflections and Evaluations**

Social Research Project Final Draft Due

*The Watermelon Woman*, Cheryl Dunye (film)



### New Course Proposal Form\*

\*This form is **NOT** intended for Internships or Field Work

1. Complete the requested course information in the table below. Indicate “**NONE**” where applicable.

\*For Assignment of New Course Number, contact **Academic Scheduling**.

<b>Department:</b>	<b>Behavioral Science</b>
<b>Course Designation/Prefix:</b>	BEH
<b>*Course Number:</b>	2100
<b>Course Title:</b>	Introduction to Women’s, Gender and Sexuality Studies
<b>Course Description:</b> (Note: Description should include language similar to Course Learning Outcomes.)	The purpose of this interdisciplinary class is for you to analyze structures of power and dimensions of difference by focusing on gender and sexuality and the ways in which it intersects with other social identities, such as race, class, ethnicity, nationality, ability, and age, among others. We will read a range of texts across disciplines (i.e., English, history, sociology, anthropology, and biology, etc.) You will learn about concepts of sex/gender systems, histories of social movements, interdisciplinary modes of inquiry, intersectional identities, binaries and taxonomies, diversity and multiculturalism, political debates, and cultural productions. You will engage in open discussion about social issues addressed in the works we will read. In addition, you will write exploratory and argumentative essays in which you interpret gender issues in your lives and in the world for your own research project.
<b>Prerequisite(s):</b>	None
<b>Corequisite(s):</b>	None
<b>Pre-/Co-requisite(s):</b>	None
<b>Open ONLY to Select students (Specify Population):</b>	N/A
<b>Frequency course is to be offered (Select All that Apply)</b>	X Fall    X Winter    X Spring <input type="checkbox"/> Summer
<b>Suggested Class Limit:</b>	25

Indicate if a special space, such as a lab, and/or special equipment will be required:	N/A
--	-----

2. Credits and Hours based on MSCHE Guidelines for *College Credits Assigned for Instructional Hours* -\*Hours are based on hours per week in a typical 12-week semester (Please check **ONE** box based on credits):

1-credit:	<input type="checkbox"/> 1 hour lecture <input type="checkbox"/> 2 hours lab/field/gym
-----------	---

2-credits:	<input type="checkbox"/> 2 hours lecture <input type="checkbox"/> 1 hour lecture, 2 hours lab/field <input type="checkbox"/> 4 hours lab/field
------------	--

3-credits:	<input checked="" type="checkbox"/> 3 hours lecture <input type="checkbox"/> 2 hours lecture, 2 hours lab/field <input type="checkbox"/> 1 hour lecture, 4 hours lab/field <input type="checkbox"/> 6 hours lab/field
------------	--

4-credits:	<input type="checkbox"/> 4 hours lecture <input type="checkbox"/> 3 hours lecture, 2 hours lab/field <input type="checkbox"/> 2 hours lecture, 4 hours lab/field <input type="checkbox"/> 1 hour lecture, 6 hours lab/field <input type="checkbox"/> 8 hours lab/field
------------	--

More than 4-credits:	<input type="checkbox"/> Number of credits: ____ (explain mix lecture/lab below)  ____ Lecture                      ____ Lab Explanation: _____
----------------------	--

3. **Where** does this course fit? Select from the following:

<input checked="" type="checkbox"/> Degree Program(s)/Certificate(s)*	<b>List Degree Program(s)/Certificate(s):</b> 1. Liberal Arts Women, Gender and Sexuality Studies Concentration.
<input type="checkbox"/> General Education/Pathways	<b>Select ONE of the following:</b> <input type="checkbox"/> Life and Physical Science (LPS) <input type="checkbox"/> Math and Quantitative Reasoning (MQR) <input type="checkbox"/> World Cultures and Global Issues (Group A) <input type="checkbox"/> U.S. Experience in its Diversity (Group B) <input type="checkbox"/> Creative Expression (Group C) <input type="checkbox"/> Individual and Society (Group D) <input type="checkbox"/> Scientific World (Group E)

<input type="checkbox"/> 82XX Pilot/Experimental Course	<p><b>If proposed as a “real” course, where will this course fit?</b> Select from the following:</p> <p><b>List Degree Program(s)/Certificate(s):</b></p> <ol style="list-style-type: none"> <li>1.</li> <li>2.</li> </ol> <p><b>Select ONE of the following:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Life and Physical Science (LPS)</li> <li><input type="checkbox"/> Math and Quantitative Reasoning (MQR)</li> <li><input type="checkbox"/> World Cultures and Global Issues (Group A)</li> <li><input type="checkbox"/> U.S. Experience in its Diversity (Group B)</li> <li><input type="checkbox"/> Creative Expression (Group C)</li> <li><input type="checkbox"/> Individual and Society (Group D)</li> <li><input type="checkbox"/> Scientific World (Group E)</li> </ul>
---	--

**\*If Degree Program/Certificate is Selected:**

- Include an updated **Curricular** Map (Program Learning Outcomes) for each Degree Program/Certificate listed above.
- Include an updated Degree Map (semester-by-semester course sequence) for each Degree Program/Certificate listed above. For Degree Map template, contact Amanda Kalin, ext. 4611, [Amanda.Kalin@kbcc.cuny.edu](mailto:Amanda.Kalin@kbcc.cuny.edu)

The Following NYSED Guidelines must be adhered to for ALL Degree Programs:

- 45 credits of Liberal Arts (General Education) course work for an Associate of Arts Degree (AA)
- 30 credits of Liberal Arts (General Education) course work for an Associate of Science Degree (AS)
- 20 credits of Liberal Arts (General Education) course work for an Applied Associate of Science (AAS)

**Additional Separate Submissions Required:**

1. Curriculum Transmittal Cover Page indicating a “Change in Degree or Certificate”
2. Memo with rationale for inclusion of the course within the curriculum
3. “Current” Degree with all proposed deletions (strikeouts) and additions (bolded) clearly indicated
4. “Proposed” Degree, which displays the degree as it will appear in the *College Catalog*

For a copy of the most up-to-date Degree/Certificate requirements contact Amanda Kalin, ext. 4611, [Amanda.Kalin@kbcc.cuny.edu](mailto:Amanda.Kalin@kbcc.cuny.edu)

**If General Education/Pathways is Selected:**

- [Please refer to NYSED Guidelines for courses that are considered Liberal Arts \(General Education\).](#)
- Pilot/Experimental/82XX courses CANNOT be submitted for Pathways until they are submitted as a “real” course.

**Additional Separate Submissions Required:**

1. Curriculum Transmittal Cover Page indicating BOTH “New Course” and “Pathways”

2. CUNY Common Core Pathways Submission Form

4. **List the Course Learning Outcomes** – Course Learning Outcomes are measureable/demonstrable, containing “**action verbs**” (Blooms Taxonomy). If proposed to PATHWAYS, the Course Learning Outcomes should significantly align with the Pathways Learning Outcomes (refer to the Pathways Common Core Submission Form for Pathways Learning Outcomes). If proposed for a Degree program, the course should align with the Program Learning Outcomes (PLOs). **REMINDER** – Course Learning Outcomes are consistent for **ALL sections** of the same course and **MUST** be included on the syllabus.

<b>Course Learning Outcomes</b>
1. Students will demonstrate their understanding of the social construction of gender through the completion of a designated assignment.
2. Students will demonstrate their understanding of the concept of intersectionality through its application to their own experience.
3. Students will demonstrate their understanding of the concept of feminist praxis through an analysis of a contemporary social/political issue.
4. Students will demonstrate their understanding of systems of power and oppression through a description of a particular example involving gender and sexuality.

5. **Assessment of Course Learning Outcomes:** The Course Learning Outcomes are measurable/demonstrable through the below listed sample assignments/activities. Include percentage breakdown for grading. **REMINDER** - Assessment of Course Learning Outcomes are based on a **Common Syllabus** – to allow for any qualified instructor to teach the course.

<b>Course Learning Outcome</b>	<b>Percentage of Grade</b>	<b>Measurement of Learning Outcome (Artifact/Assignment/Activity)</b>
1. Students will demonstrate their understanding of the social construction of gender through the completion of a designated assignment.	25%	Journals, In class writing, Research Project and Final Reflections
2. Students will demonstrate their understanding of the concept of intersectionality through its application to their own experience.	25%	Lived Experiences Presentation
3. Students will demonstrate their understanding of the concept of feminist praxis through an analysis of a contemporary social/political issue.	25%	Research Project
4. Students will demonstrate their understanding of systems of power and oppression through a description of a particular example involving gender and sexuality.	25%	Research Project



6. **Who** is expected to enroll in this course? Please provide details for the student population(s), degree program(s)/certificate(s), and applicable concentration(s), this course is expected to include.

This course is of potential interest to all students, particularly among Liberal Arts Majors. This concentration could be a valuable addition to any degree program that has space within its program requirements.

7. Explain **why** this course is a necessary addition to the curriculum. **REMINDER** – Explain the course’s role within the selected Pathways Group or Degree program – How does this course meet the Program Learning Outcomes (PLOs)? Was the course a recommendation from a recent Annual Program Review (APR), Advisory Board, Accrediting Body, etc.? How might this course help students seeking to transfer to a 4-yr college or transition into a career after KCC?

This is the introductory course within the existing WGSS concentration and will be a prerequisite for all students enrolling in the concentration. This course provides an introduction and overview to a well-developed and growing field and a unique opportunity to experience the intellectual potential of interdisciplinary work.

8. Upon transfer, does this course meet a specified requirement for a degree at a 4-year institution? If so, please include the institution and degree program. It is recommended you review your current [Articulation Agreements](#).

This course will replace the existing course (HIS 6600) as the required prerequisite described in the existing articulation agreement with Brooklyn College. That agreement will be revised upon approval of the package of changes contained in this submission.

9. Will adding the course potentially **conflict** with other courses – in content or subject matter – offered in either your Department or in *another* Department? If it will, please explain **how** and indicate **why** the course is still necessary.

This course replaces HIS 6600 – Introduction to Women and Gender Studies as the required intro course for the concentration. The History department has decided to discontinue HIS 6600.

10. Proposed textbook(s) and/or other required instructional material(s), including open educational resources (OER)– Please include any supplemental/recommended materials/texts to allow for **any** qualified instructor to teach the course:

- hooks, bell. *Feminism Is for Everybody: Passionate Politics*. Cambridge: South End Press, 2000.
- Sarawati, L. Ayu, Barbara L. Shaw, and Heather Rellihan, eds. *Introduction to Women's, Gender & Sexuality Studies: Interdisciplinary and Intersectional Approaches*. 2nd ed. New York: Oxford University Press, 2020.

11. **Attach a Common Syllabus** that includes the Topical Course Outline for the 12-week semester. This should be specific and explicit regarding the topics covered and should contain the detailed sample assignments/activities being used to measure the Course Learning Outcomes. **REMINDER** – be mindful to focus on the Course Learning Outcomes, Course Content, and Assessment.

See below

12. Selected Bibliography and Source materials:

See below

Sample Syllabi

## **BEH 2100: Introduction to Women's, Gender & Sexuality Studies**

**3 hours, 3 credits**

Professor

Office:

E-Mail:

Office Hours

### **Course Description**

The purpose of this interdisciplinary class is for you to analyze structures of power and dimensions of difference by focusing on gender and sexuality and the ways in which it intersects with other social identities, such as race, class, ethnicity, nationality, ability, and age, among others. We will read a range of texts across disciplines (i.e., English, history, sociology, anthropology, and biology, etc.) You will learn about concepts of sex/gender systems, histories of social movements, interdisciplinary modes of inquiry, intersectional identities, binaries and taxonomies, diversity and multiculturalism, political debates, and cultural productions. You will engage in open discussion about social issues addressed in the works we will read. In addition, you will write exploratory and argumentative essays in which you interpret gender issues in your lives and in the world for your own research project.

### **Student Learning Outcomes**

Students will demonstrate,

- their understanding of the social construction of gender through the completion of a designated assignment.
- their understanding of the concept of intersectionality through its application to their own experience.
- their understanding of the concept of feminist praxis through an analysis of a contemporary social/political issue.
- their understanding of systems of power and oppression through a description of a particular example involving gender and sexuality.

### **Textbooks**

- hooks, bell. *Feminism Is for Everybody: Passionate Politics*. Cambridge: South End Press, 2000.
- Sarawati, L. Ayu, Barbara L. Shaw, and Heather Rellihan, eds. *Introduction to Women's, Gender & Sexuality Studies: Interdisciplinary and Intersectional Approaches*. 2nd ed. New York: Oxford University Press, 2020.

## *Course Expectations:*

### **My Expectations of You:**

- ***That you are bright, intelligent and more than capable*** of being successful in this course.
- ***That you will ask questions.*** If you didn't have questions or find the course difficult at times than you would not need to take it. The whole point is to learn something new and grow in ways you did not expect. That is why you are in college.
- ***That you will make mistakes.*** One of the best ways to learn something is to try something and learn from your mistakes. No one gets everything right the first time.
- ***That you will treat everyone in the class with respect.*** All ideas are welcome as long as they are offered in a reasonable and respectful way.

### **My Expectations of Myself:**

- ***That I will prepare materials*** that help you master the basic skills of the course.
- ***That I will be available*** to answer questions, prompts to help you think deeper about the questions we explore, and provide additional learning opportunities if you want to pursue this subject further.
- ***That I will treat*** each of you fairly and with respect and will foster a classroom environment where it is okay to ask questions, take risks and make mistakes.
- ***That I will give you*** multiple opportunities to learn the basic concepts in this course and will focus on what you learned and not how quickly you learned it, in my grading.

### **Things you need to know to be successful in this course:**

1. **Your Brain is a Muscle.** None of us are simply born smart. Becoming smart is possible for everyone, though it requires some work. Don't be fooled by those who try to make it look easy, or worse, try to make you feel that you can't. In order to get smarter you need to do each of the following practices.
  - **Learn from your mistakes.** Failure is good because it helps you learn what you need to work on and it helps you improve. Reframe the idea of failure as **feedback**.
  - **Persist.** Do not give up at the first point that a task or assignment gets hard. Approach it from a different angle, take a walk and come back to it, ask for help – but keep trying to figure it out.
  - **Try hard things.** Challenge yourself. That is the only way to get stronger and smarter. Identify the things that you tend to avoid doing and then make a plan and make small steps at doing them slowly and gradually so you gain confidence.
2. **Resources:** This course involves a lot of writing and strong writing skills are essential to success in both the job market and the community. In order to improve your writing skills you may want to take advantage of the Kingsborough Writing Center in Room L219 in the library. A description of their services can be found at: <http://www.kbcc.cuny.edu/rwc/Pages/default.aspx> If you need help with grammar and sentence mechanics you can also find help at: <http://owl.english.purdue.edu/owl/>.

The College also has a Writing Fellows program which you will be able to access during the semester. More information will be forthcoming later in September.

3. **Accommodations:** If you have any particular learning needs please let me know in whatever way feels comfortable to you and we will figure out a way to make the class work for you.

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. I will make any accommodations that you need once you provide documentation from the Access-Ability office (D205). Please contact AAS for assistance.

4. **Preferred Gender Pronoun and Name:** I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. If you have any questions or concerns, please do not hesitate to contact me. For more information, please visit <http://www2.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/equal-opportunity-and-non-discrimination-policy/> and <https://www1.cuny.edu/mu/forum/2017/02/24/protecting-the-rights-of-transgender-and-gender-nonconforming-students/>

5. **Consultation Hours:**

I will start the semester with a Zoom consultation hour from XXXX. I will adjust this time or add times to accommodate different groups of students throughout the course of the semester.

6. **Diversity policy of the College**

The administration, faculty, staff, and students at Kingsborough Community College believe that the college is best served by having a campus that is truly diverse. We strive to create a campus where the voices, talents, and skills of all members of the college are valued and respected, and where all members of the college community can thrive. We maintain that a student body, faculty, staff, and administration that reflect the diversity of New York City is vital for the success of our community, allowing opportunities for people with different perspectives, abilities and backgrounds to interact with and learn from each other. We at Kingsborough Community College believe that a focus on inclusive excellence—the proactive fostering of greater diversity, inclusion, and ultimately equity at every level of college life—will maximize success for all members of the college community.

7. **Academic Honesty and Plagiarism:**

Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the educational mission of the City University of New York and the students' personal and intellectual growth. At Kingsborough students are expected to bear individual responsibility for their work, to learn the rules and definitions that underlie the practice of academic integrity, and to uphold its ideals. Ignorance of the rules is not an acceptable excuse for disobeying them. Any student who attempts to compromise or devalue the academic process will be sanctioned. Sanctions may include failing grades, suspension, and expulsion. (See [www.cuny.edu](http://www.cuny.edu)

under “Current Students”) Engaging in acts of academic dishonesty can end a student's school career, have an impact on the person's professional life and jeopardize future career goals. The full CUNY policy on Academic Integrity can be found at:

<http://www.cuny.edu/about/administration/offices/sa/policies/AcademicIntegrityPolicywithoutmemo.pdf>

8. **Safe Zone Ally.** One of the central features of an educated person is the ability to disagree with others, without being disagreeable. As a student at KBCC, you have the right to expect a quality education that is free from prejudice. Regardless of race, ethnicity, national origin, gender identity and expression, sexual orientation, religion, age, or ability, you will be treated and respected equally. Bigotry and harassment are not tolerated. I urge you to articulate your beliefs on a wide range of issues, and to do so while treating yourself and your colleagues with genuine respect.
  
9. **Blackboard:** The assignments for each class, along with other course materials will be on Blackboard. If you cannot currently access Blackboard you should contact the help desk at KCC at 718-368-6679. If you need to increase your proficiency with blackboard you may look here <http://www.cuny.edu/about/administration/offices/CIS/functions/bb/userguides/blackboardcollaborate.html> for more information.

## **Topical Course Outline: Tentative Schedule**

### **Week One: Syllabus Distribution and Course Introductions**

### **Week Two: Feminist Curiosity, Feminist Killjoys, Bad Feminists, and Womanists**

“Being Curious about Our Lack of Feminist Curiosity,” Cynthia Enloe, “Feminist Killjoys (and Other Willful Subjects),” Sara Ahmed, “Bad Feminist” (Intro), Roxanne Gay and “Womanism,” Alice Walker

### **Week Three: Intersectional Modes of Inquiry**

“Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,” Kimberle Williams Crenshaw, “Notes towards a Politics of Location,” Adrienne Rich, and “Race, Class, and Gender: Prospects for an All Inclusive Sisterhood,” Bonnie Thornton Dill

### **Week Four: Privilege, Marginalization, and Representation**

“White Privilege: Unpacking the Invisible Knapsack,” Peggy McIntosh and “Representing Whiteness in the Black Imagination,” bell hooks and *Race: The Power of an Illusion*, Christine Herbes-Sommers

### **Week Five: Lived Experiences Presentations**

### **Week Six: Social Constructionist & Essentialist Views of Sex/ Gender**

“‘Introduction’ to *The Second Sex*,” Simone de Beauvoir, “One Is Not Born a Woman,” Monique Wittig, “The Laugh of the Medusa,” Helene Cixous, and “This Sex Which Is Not One,” Luce Irigaray

### **Week Seven: Re-Views of First & Second Waves/Taxonomies of Feminism**

“Re-Rooting American Women’s Activism: Global Perspectives on 1848,” Nancy A. Hewitt, “Multiracial Feminism: Recasting the Chronology of Second Wave Feminism,” Becky Thompson, and *She’s Beautiful When She’s Angry*, Mary Dore

### **Week Eight: Gendered and Sexualized Performances and Sanctions**

Acting in Concert,” Judith Butler and “What’s Wrong with ‘All Lives Matter?’” Judith Butler and George Yancy, “Thinking about Homosexuality,” Anne Fausto-Sterling, and “Uses of the Erotic: The Erotic as Power,” Audre Lorde

### **Week Nine: Beyond Sex/Gender Binaries: Trans and Intersex Lives**

“Transgender Liberation: A Movement Whose Time Has Come,” Leslie Feinberg, and “Queens in Exile: The Forgotten Ones,” Sylvia Rivera, “Of Gender and Genitals: The Use and Abuse of the Modern Intersexual,” Anne Fausto-Sterling, and *The Death and Life of Marsha P. Johnson*, David France

### **Week Ten: Herstories of Difference and Power**

“‘What Has Happened Here’”: The Politics of Difference in Women’s History and Feminist Politics,” Elsa Barkley Brown and “Beyond ‘Ethnicity’: Evaluating Diaspora,” Floya Anthias, and “Un-Natural Things: Constructions of Race, Gender, and Disability,” Robert L. Hayman and Nancy Levit

### **Week Eleven: Social Research Workshop**

Social Research Project Rough Draft Due - Peer/ Professor Review

### **Week Twelve: Individual Reflections and Evaluations**

Social Research Project Final Draft Due

*The Watermelon Woman*, Cheryl Dunye (film)

## **Sample Assignments**

### **Intersecting Identities: Examining Privilege & Marginalization – Lived Experiences Group Presentation**

In this group presentation, you will examine instances where you are privileged, as well as instances where you see privilege operating but are in a marginalized position. One of the issues we need to address as we undertake our studies is our own perspective and understandings of identity. While we learn about social inequalities and power, we must also interrogate our own subject positions. How has (and/or has not)

privilege and/ or marginalization shaped your life? What forms has it taken (consider race, class, gender, sexuality, disability, etc.)? Have you been aware of privilege and marginalization in your life as you were growing up? Why or why not? As you learn more about privilege and marginalization and examine your life, what do you find most interesting or surprising? How have privilege and marginalization shaped your life opportunities, life chances, and experiences. How do privilege and marginalization interact in your life? Are there certain forms of privilege and marginalization that have been more visible to you than others? What changes would you make in your life and your community to spread power around? Will your new understanding of privilege change your life, your actions, your behaviors in the future in any way? Do social class, race/ethnicity, gender, and sexuality have an impact on your everyday experiences? How do these identities intersect and interact in your everyday experiences? How can we apply our social imagination to these intersections? Who are you and how do you fit into the larger social structure?

In a group presentation about your own lived experiences, you will analyze your identities and social location through the lens of privilege and marginalization. You will need to situate yourself in terms of your classmates' lived experiences and in a larger social system. Then, define and describe the identity categories you inhabit and make contextual connections with your peers. Then, using between one and three examples from your everyday life, begin to analyze the ways these identities affect your experiences around privilege and marginalization and reflect on how they are divergent or overlapping with your classmates' experiences in terms of race, gender, sexuality, class, ethnicity, ability, religion, age, etc. You are aiming for depth of analysis here—keep answering the question “why?” to drive your discussion. Think about both the intersections of identity as well as the structural social inequalities we discussed in class as you shape your project. You should refer to at least at least one reading to help illustrate your points in your discussion.

## **Social Research Project on Women's, Gender, and Sexuality Studies Issues**

### **Overview**

Research is not a type of essay on its own. Research merely assists in supporting a central argument. Many of you might feel overwhelmed by information and allow it to outweigh your own ideas. However, you should not rely exclusively on quoted passages. Instead, you should develop your own ideas and reasons. Your goal is not to string information together, but rather to write a coherent, argumentative essay—one that embodies your ideas about three scholarly peer-reviewed articles you find independently to support your ideas about a women's and gender studies issue. You may wish to write an initial draft before you incorporate research, and then supplement your ideas with the information you have found and synthesized. You should research a women's and gender studies issue (i.e., suffrage, street harassment, equal pay, welfare, intimate partner violence, cyberactivism, hip hop feminism, riot grrl, trans healthcare, sex work, #Black Lives Matter, #MeToo, incarceration, immigrant detention centers, homelessness, sweatshops, environmental racism, and the media portrayals of women, etc.) about which you wish to know more. If you care about your topic, your essay will be easier for you to write. Your scholarly peer-reviewed articles must be valid. It should come from one of the library journals or databases. It should have an author, journal title, volume, issue, and year. It should not be a newspaper article or a magazine article. You must be able to examine scholarly journal articles and determine their relevance to your paper. You must develop your own ideas and topics, follow your beliefs and passions, and strengthen your ideas with outside sources. You may pick any women's and gender studies issue to research so long as you three scholarly peer-reviewed articles, make your own argument, and provide several reasons for your arguments. For instance, you may discuss intimate partner violence. You may argue about the prevalence of violence in the United States, reasons of control, misogynic abuse on a systematic level, and lack of prevention. You should get assistance from



librarians and come to me for help as you begin to work on your projects. All projects must be revised and proofread before handed in. If you plagiarize, the project will receive a failing grade. Your project must be five to six pages. You should submit all drafts and peer reviews. Your paper should be double-spaced, typed and stapled, have one inch margins all around, be 12 point Times New Roman font, and have a proper heading with your full name, my full name, the full title and section of the course, the date, a title.

### **Grading Checklist**

- This project has a clear argumentative statement. Each body paragraph raises a supporting point. Each body paragraph has a topic sentence that clearly encapsulates the point of the paragraph and connects it to the central argument.
- The research is smoothly incorporated into your project. Nothing seems to have been forced in arbitrarily. All quotes need to be introduced, explained, and connected to support the topic.
- Every piece of information has a clear citation within the text. You have not plagiarized.
- There is a Works Cited page that is formatted according to MLA, Chicago, ASA, or other citation rules.
- The project has been proofread for errors.

You should submit all drafts and peer reviews. Late papers will be penalized.

### **Grading Checklist**

- You should write an introduction that has a strong hook or captivating opening (i.e., quote, anecdote, or question).
- You should synthesize your central arguments and main ideas.
- You should write in a professional tone by removing or revising personal experiences and reflections. Instead, you should focus on social and cultural commentary about the texts for your body/ middle paragraphs.
- You should save passages from the texts you enjoyed and used in your journals, yet locate additional passages that further support your critical insights.
- You should explain and analyze why the passages you chose are important. You should support your claims by adding additional topic paragraphs.
- You should smoothly incorporate the article into your critical analysis. All quotes need to be introduced, explained, and connected to support the topic.
- You should have a clear citation within the text. You should not have plagiarized.
- You should have a Works Cited page that is in MLA, Chicago, ASA, or another citation format.
- You should include a conclusion that neither summarizes your introduction nor includes topics that you did not discuss in your essay.
- You should develop and organize your sentences and paragraphs coherently, with clear topic sentences, a clear focus, and strong examples.
- You should revise your essay and eliminate any grammatical and mechanical errors.

## Citation Guide

- Remember to include all drafts.
- Remember to include a proper heading.
- Remember to craft a creative title. (i.e., “Social Research Project,” “Intimate Partner Violence,” “Black Lives Matter,” and “Slut March” are not creative).
- Remember to do parenthetical references in MLA format. For instance, according to MLA format, all references should have the author and the page from which you are citing in parentheses followed by a period. For instance, Jane says,  
“. . .” (Doe 56). If “Doe” is in a sentence, just write the page number. For instance, Doe writes, “. . .” (56).
- Remember a passage that is more than four lines long needs to be indented.
- Remember that periods and commas always go in quotes and that only quotes within quotes have single quotes.
- Remember to do a Works Cited page.

For a book, the MLA citation is:

Brady, Evelyn et al. *In the Footsteps of Anne: Stories of Republican Women Ex-Prisoners*. Belfast: Shanway Press, 2011.

For an article in a book, the MLA citation is:

[James, Joy. “Framing the Panther: Assata Shakur and Black Female Agency.”](#)

*Want to Start a Revolution?: Radical Women in the Black Freedom Struggle*. Ed. David F. Gore, Jeanne Theoharis, and Komozi Woodard. New York: New York University Press, 2009. 138-160.

For a journal article, the MLA citation is:

Butler, Judith. “Critique, Dissent, Disciplinarity.” *Critical Inquiry*. 35.4. (Summer 2009): 773-795.

For a website, the MLA citation is:

Goodman, Amy. “Deportations Continue Despite Review of Immigrants with Family Ties.” *Democracy Now!* 7 June 2012. Headlines. <[www.democracynow.org](http://www.democracynow.org)>.

## Sample Grading Rubric

### Grading Criteria for Written Work

- A Applies to compositions that are clearly superior in their development and expression of ideas. An A paper may not be flawlessly proportioned or totally error-free, but it does all of the following:
- engages the topic thoughtfully and imaginatively; in addition to a detailed understanding of the topic, it has interesting, new or important insights to convey
  - develops a thesis or idea using a logical structure; it has sound organization and offers detailed analyses of the evidence cited to support arguments
  - uses sentences varied in structure and complexity to achieve a clear and eloquent expression of the ideas it discusses
  - makes few or no mechanical mistakes (i.e. spelling, punctuation, grammar, etc.)
- B Applies to good, solid and competent compositions. A B paper does most of the following well:
- responds intelligently to the topic with a clear thesis that is solid but not striking; ideas do not progress much beyond readings or classroom discussions
  - is focused and provides an orderly progression of the argument or ideas, which are reasonable and anchored in examples drawn from readings and classroom discussions
  - uses clearly written sentences, though the style may be slightly awkward at times
  - makes some minor mechanical errors, but no major ones
- C Applies to satisfactory compositions. A C paper usually:
- responds reasonably, if unimaginatively, to the topic; it may have a weak or fuzzy thesis and show some confusion about the topic
  - shows some sense of overall structure, but the organization and connection between ideas may not always be clear; it may ramble at times and does not adequately back up points with evidence from readings or class discussions
  - uses understandable if not always eloquent sentences; some sentences may not accurately or clearly convey the ideas being presented
  - makes many minor mechanical errors and distracting mistakes (words are missing, diction is inconsistent); proofreading is weak
- D Applies to less-than-satisfactory compositions. These papers usually lack the coherence and developments of C papers and exhibit significant deficiencies. In addition, a D paper often:
- offers a simplistic or inappropriate response to the topic; the thesis is usually missing or may be entirely incorrect (a serious misreading of a text, for instance)
  - shows little sense of structure and organization
  - makes frequent and serious mechanical errors that impede communication and understanding
- F Applies to papers with serious weaknesses in many errors. An F paper shows severe difficulties in writing. It:

- offers little substance and may disregard the topic's demands
- lacks any focus, organization, or development
- misuses words and contains abundant mechanical errors
- is plagiarized in part or as a whole

Adapted from: Harry Edmund Shaw, "Chapter 5," in *Teaching Prose*, Ed. Fredric V. Bogel and Katherine K. Gottschalk. New York: W.W. Norton, 1984.