

# INTRODUCTION TO GENDER STUDIES

"I am  
deliberate  
and afraid  
of nothing."  
-Audre Lorde

weWomen.com



"MY feminism WILL BE  
INTERSECTIONAL  
OR IT WILL BE  
BULLSHIT."  
FLAVIA DROGAN



"I exist." ~Julio Salgado (juliosalgadoart.com/)

...in conjunction with [www.blackwomenrhetproject.com](http://www.blackwomenrhetproject.com)



"Until I Am Free, You Are Not Free Either"  
~ Fannie Lou Hamer



# INTRODUCTION TO GENDER STUDIES

"UNTIL I AM FREE, YOU ARE NOT FREE EITHER!"  
by cormen finked, phd



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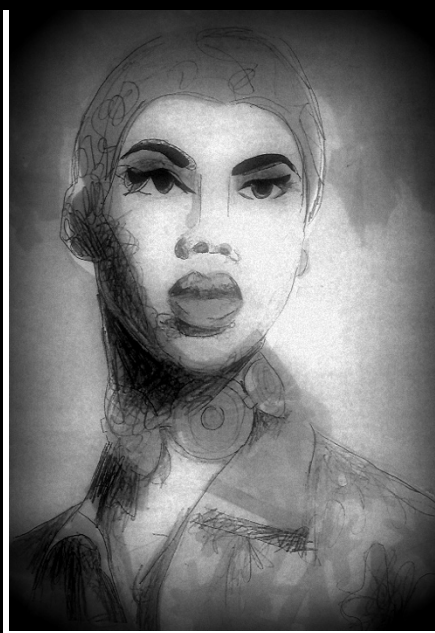
Welcome to your Gender Studies Syllabus Zine and to the beginnings of what will hopefully be a unique class and writing/learning space!

Professors are usually required to submit their syllabi to their departments for review.

Unfortunately, most departments still want paper vs. something more appropriate for the 21<sup>st</sup> century. Old skool technologies like paper still offer us many creative opportunities though and so this syllabus tries to hack back.

This syllabus was designed as an old skool Hip Hop zine where we have limited printing/production resources but UNlimited imaginations. I hope that this zine inspires you to turn your own boring paper requirements in college into something with some real flava and actual human interest rather than just another meaningless, bureaucratic form.

As a zine, rather than a syllabus loaded with the usual, tired ol pages of rules, rules, and more rules, this syllabus is all about the look, sound, and politics of gender studies in the 21<sup>st</sup> century. It is longer and more visual than you may be used to because I **take a lot of time** to explain what we you need to do for each day of class, how, why, and what we are studying. Keep this zine with you throughout the semester. Use it for each day of class. It will tell you what you need do and have ready when we meet. And most importantly, push your imaginations and social awareness to the limit. It's gon be a goooooo semester!



*Excerpt from "The Color Purple" by Carmen Kynard (for more info on this image, see course website)*

**"Until I Am  
Free, You  
Are Not Free  
Either"**

**GEN101**

Introduction to Gender  
Studies

In solidarity,  
**CARMEN**



**T**his syllabus begins with a story, a rather unfortunate story. In a JJay classroom not too long ago, students with similar research interests met together to discuss their ideas and data in small groups. A group of young women doing original research related to gender discrimination and/or gender identities formed one group. All of the students--- four young white women and one Latina--- called themselves feminists, activists interested in gender equity, and/or women committed to women's rights. In many ways, this small group of student researchers sounds like they could be ideal collaborators and peers in a class like this one. On the contrary, many of the ideas this small group promoted were, in fact, quite dangerous and go against what we do when we say we are feminists, gender nonconformists, or activists. For starters, many of these student researchers imagined Dove soap commercials as a singular source of inspiration and radical impact for women and gender equity. Gender studies will ask you to push past such simplistic solutions and representations. If all that women needed for social equality were new soap and glitzy bathing commercials, there would be no need to even study gender inequality and identity--- we could all just take sudsy, flower-smelling showers.

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***Writing about texts is perhaps the single, most common trademark for the kind of writing and thinking that is expected of you in the academy. However, this does NOT mean: that you write about things you don't care about, that you write as if you sound like an encyclopedia/wikipedia, that you omit your own voice and perspective, that you cannot be creative and energetic, that you must sound like the type of person who might wear wool/plaid jackets with suede patches on the elbows in order to be taken seriously, that you cannot be everything that makes up your multiple selves, that you cannot be Hip Hop/ Soul/ Bomba y Plena/ Soca/ Bachata/ Metal/ Reggae/ EDM/ or Rock-N-Roll, that you cannot have some fun with it. You do not give up who you are to be an academic writer. On the contrary, you take who you are even MORE SERIOUSLY. As Hip Hop teaches us, always stay flyyyyy!***

Gender studies, on the other hand, reminds us that neoliberal systems (the cultural and economic system where money is God) and liberation are NOT conjoined twins. As a point of fact, by 2001, Dove products gave Unilever--- the company which made Dove--- the edge over Procter & Gamble's soap products, the company which had been America's leading soap maker since 1991. In 2001 alone, Dove's worldwide sales exceeded \$1 billion. So when you see new, extravagant soap commercials aimed at "empowering" women, just know that Dove is merely trying to outsell their biggest competition: Procter & Gamble's Olay products.<sup>1</sup> Like many companies, Dove's newest marketing experts have certainly moved past images of overly sexualized women; nevertheless, a research project celebrating this megabrand's commercials does more work for selling soap than for empowering someone. Gender studies pushes you to critique such representations of women and gender equity that come with the selling of commercial products and a kind of automated reaction to go out and buy stuff that can make you "feel good." Besides these neoliberal preoccupations with soap, another very troubling trend was also quite evident: the white

students did not talk to or engage with the one Latina at all. It was as if she was completely invisible! Gender

<sup>1</sup> Barnes, J. (22 July 2001). "The Making (or possible breaking) of a megabrand." *New York Times*. Retrieved from <http://www.nytimes.com/2001/07/22/business/the-making-or-possible-breaking-of-a-megabrand.html>





studies teaches you to do better than that also. You simply cannot call yourself someone who is interested in women's rights, gender, sexuality, or feminism if women of color remain invisible to you. Just as troubling, since these students can mimic and produce the kind of prose and argumentation that patriarchal, western norms of schooling privilege, they will undoubtedly move forward with their academic careers and be allowed to fake the funk on a consciousness they simply do not have. **You**, on the other hand, came to this class with a social justice and intellectual interest in gender so be prepared to take that all of the way. Though many critique the way that gender studies is too big because it seeks to critique every form of domination and oppression, this emancipatory aspect of gender studies is most interesting. Therefore, this class approaches gender studies using the infamous words of Fannie Lou Hamer, Civil Rights activist and grassroots organizer: "Until I Am Free, You Are Not Free Either" (this is the title of a speech she gave at the University of Wisconsin-Madison in January 1971 which she opens by explaining why she always tells it like it is). Let's do gender studies in a way that moves us towards FREEDOM in the Fannie Lou Hamer tradition!

**There are no quizzes or exams in this class, but there will be constant reading AND writing. You are not being asked to memorize authors and ideas so that you can do well on a test--- consciousness is simply not measurable with a school exam. You do, however, need to keep up with the reading and writing to do well in the class. Try not to fall behind or you may never catch up!**

In this class, you will always be expected to connect outside sources to the topics of your writing (these sources could be books, articles, videos, film, music, archives, surveys, lectures, interviews, websites, etc). *Writing critically with and from multiple, informed sources* is perhaps the single, most common trademark for the kind of writing and thinking that is expected of you in the academy. However, this does NOT mean: that you write about things you don't care about, that you write as if you sound like an encyclopedia / wikipedia, that you omit your own voice and perspective, that you cannot be creative and energetic, that you must sound like the type of person who might wear wool / plaid jackets with suede patches on the elbows, that you cannot be everything that makes up your multiple selves, that you cannot be Hip Hop / Soul / Bomba y Plena / Soca / Bachata / Metal / Reggae / EDM / or Rock-N-Roll, that you cannot have some FUN with it. *As Hip Hop teaches us, always stay flyyyyyy!* You do not give up who you

are to be an academic writer; **on the contrary, you take who you are even MORE seriously.**

As a college student, you will be engaging what is often called academic writing which, in the 21<sup>st</sup> century, is as publicly shared, open, and accessible as a facebook post. If it's something that you wouldn't want to go viral (and this includes emails), then do NOT hit send, submit, or upload. There is never any writing that you do for a course blackboard, email, or ePortfolio that is private. This does not mean that you have to hide who you are because writing now is public. It just means that you need to be CLEAR on who you are. *You are each public academics/ public intellectuals in this class.* We will explore what writing like THAT kind of academic and intellectual can mean and do. You will be encouraged to be witty, interesting, visual, sonic, and creative. Last, but certainly not least, you will always be encouraged to interrogate how your own experiences, social position, and languages inform your perspectives.

There are no books to purchase for this class as everything will be made available to you online. **Please note that you will need internet access and continual access to a computer to do the work of the class.** If you do not have broadband at home, plan to work on campus computers. The labs are open 24 hours during finals. You can even borrow a laptop or iPad for the day. **You will be able to do many things from your handheld device in this class, but there are times when you will need a computer with good broadband so plan accordingly. Set up a Google Drive if you haven't already and keep everything there.** You won't need technological expertise for the class, just a willingness to play around with sounds, images, and words and to make things.

## **What You Need to Know about Attendance in this Course**

Your PUNCTUAL attendance is mandatory. Attendance is taken each class and lateness is marked after five minutes. If you miss something, it will not be repeated for you. Each class agenda is available to you online so if you miss a class, find the date of the class on the course website and look to see what you missed. This



is your own responsibility. **Please do not email and ask what you missed. Look at the day's agenda.**

Attendance counts for ten points of your final grade (see below for the full point-spread for the semester). It is a significant aspect because you need to stay committed to the discussions we will have about gender which you will notice mirror the wider culture's struggles with an unfinished freedom and democracy for all. You will find these attendance guidelines on the course website but they are also described here for emphasis.

### How Attendance Works in this Class

For each point-spread in the class, you will receive a table that looks very much like this one to describe how you acquire points for a project or assignment.

10 points	I attended every class and arrived on time for each class; I never left early (because so many students never miss a day of class or are ever late, they alone get rewarded with the full ten points here).	<b>Please Note:</b> If you receive an email about your misuse or over-use of your handheld device, that will be counted as an absence from class.
9 points	I attended every class but was late once/left early once.	
8 points	I was absent for one class but was never late/never left early.	
6 points	I missed two classes. OR I was late twice AND/OR left class early twice.	
2 points	I missed three classes. OR I was late three times AND/OR left class early three times.	
0 points	I missed four or more classes. OR I was late four or more times AND/OR left class early four or more times.	

## Assessment Philosophy & Grading

Assessment in this class is based on an overall 100-point spread for all projects in the course. Each project in this course weighs in and gets counted towards the overall 100 points. You will receive details for each project that are designed to ensure rigor and quality in your work, especially since much of your work could generate multiple public audiences in digital spaces.

For some of you, the point-spread may feel very new and different. Young adults today are often described in terms of the web 2.0 technologies that have saturated their childhood and early adulthood. However, there might be a better way to historicize young people today: *the group who has witnessed and been subjected to the most rubrics, norming standards, and high-stakes tests than any other group of K-12 students in the history of education in the United States.* In this COLLEGE class, we will not be replicating the kinds of assessment strategies that you experienced in K-12 standardization regimes.

Be prepared to comment on and think critically about the point-spread that you are given for each project. These point-spreads are designed *rhetorically*: to make you a stronger writer and to give you a more persuasive digital presence. Think of writing and designing in this class as giving you more than just an "A" at the end of the course. Understand yourself as establishing a digital/critical ethos.

**Here are the main projects of the semester along with a general grading overview.**

<b>1) Reading Responses (60 points total)</b>	Throughout the semester, you will be asked to respond to readings in various genres of writing. There will be detailed guidelines for each response on the syllabus and course website. <b>These are worth three points each (20 responses total).</b> <i>Please note that these responses are the bulk of the work of the course. You simply will NOT be able to pass and/or do well in the class if you do not do them,</i>	<b>Overall Grading</b> 98-100 points: <b>A+</b> 92-97 points: <b>A</b>
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	<i>regardless of how radical and interesting you think your spoken ideas in class are.</i>	90-91 points: <b>A-</b>
		88-89 points: <b>B+</b>
		82-87 points: <b>B</b>
		80-81 points: <b>B-</b>
		78-79 points: <b>C+</b>
		72-77 points: <b>C</b>
		70-71 points: <b>C-</b>
		68-69 points: <b>D+</b>
		62-68 points: <b>D</b>
		60-61 points: <b>D-</b>
		0-59 points: <b>F</b>
<b>2) Midterm ePort (15 points)</b>	This will be the first major deadline for the ePortfolio. At this point, your overall design and frame must be established alongside the choices you make about the very first writings of the semester (which will come from the reading responses).	
<b>3) Archive Project (5 points)</b>	This will be the final project of the semester where you will design a webpage for a communal, digital archive of what we see as key terms and debates in gender studies.	
<b>4) Final ePort (10 points)</b>	These are the final requirements for your semester's ePortfolio. You will continue from the midterm work.	
<b>6) Attendance &amp; Presence (10 points)</b>	Come to each class on time and ready to listen and think deeply. More information about attendance is available at the course website and on the previous page.	

NO INCOMPLETES WILL BE GIVEN FOR THIS CLASS. Because the point-spreads communicate all expectations, you will be able to track your grade in the class as we go along. **Once grades are officially submitted, there will be NO grade reviews (only in cases of clerical error will a FINAL grade be re-submitted/re-calculated.)**

## About the Pedagogy of this Class

There will be no lecturing in this course so expect seminar-style discussions. Think about teaching and classrooms as raced, classed, sexualized, gendered spaces too--- who talks... how and when? Expect a different framework than your usual traditional, patriarchal lecture classroom where teachers' bodies frame the questions and content. Let's try and imagine a different way to read, write, and learn.

### GEN Studies Program Policy

There is a long history of dialogue and activism around how we address one another with respect to both names and pronouns. Students should be referred to by the name they prefer, and with the proper pronunciation, by all members of the classroom community - faculty and other students. We will honor our colleagues' requests in this class to be addressed by the name they prefer and gender pronouns that correspond to their gender identity. Please also advise all of us of your name's proper pronunciation and any name or pronouns not reflected by CUNYFirst. Students are expected to use the appropriate names and pronouns of their classmates and professor.

Throughout the course, you will be expected to participate in small group discussions and whole-class discussions. If you are someone who likes to talk and participate in class, make a point of giving others the space to share their ideas. If you are someone who is a bit shy-er and tries to be silent during class, make a point to challenge yourself to lift up your voice and share your opinions with the people around you. Sharing your ideas and questioning peers' responses are critical to your learning and so participation in class will be also. Participation will be factored into your grade for this course, but participation does not mean running your mouth all over the place. It is about *how you talk to others* and, most importantly, *how you listen to them*. In this class, it will be more impressive to notice a colleague in class who hasn't talked much and give them the floor than run your own mouth all the time. When

we reach that moment in the semester when someone says: "*Professor Carmen, Shamika has been wanting to say something for a while now, can we encourage her to do so?*" (an exact quote from fall 2012) and then the whole class moves in that direction, then we are achieving a real classroom. That's the kind of participation we are striving for here.

Please remember to SILENCE your phones during class and dismiss yourself from the room in the event of an emergency call that you must attend to. You will be trusted to answer only those calls that pertain to emergencies. **You will also be trusted NOT to text, tweet, facebook, etc. during class (even in the downtime)**



and especially during groupwork (plus, all the hotties and honies can wait--- they will still be there when class is over... truss me on this one, been there, done that!... let em sweat you a little, don't give in so easy). Unless you are some kinda world-famous neurosurgeon, ain't nobody tryna hear that your business is so important that you can't wait for 90 minutes. Failure to refrain from these behaviors will prevent you from receiving an A.

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Any day in gray means we are in a computer lab. Please notice the room numbers/location of our lab days. Please also note that assignments are due on the day of class that is listed on the syllabus.

“Express Yo Self!”

## The First Unit

In a world where 83-year old Black women are kicked off of trains because they are laughing with their African American women's reading

group, it seems safe to say that not ALL people are allowed to express themselves within the hierarchal social arrangements of U.S. daily life. To suggest otherwise means that you are NOT paying attention to the ways that power works in the world AT ALL.

We open this class with the polemics of voicing and silencing. From there, we will work on defining the central themes and lenses of the course: the social construction of gender and intersectionality. Remember that this is a writing intensive class. That means that you should use your writing to really examine your ideas... push your language and style beyond school's arbitrary boundaries.



**Go to <http://blackwomenrhetproject.com> as the syllabus indicates!**

# Assignments for Unit One:

## "Express Yo Self!"

<b>Date</b> This column gives you the due date.	<b>Your Assignment</b> This column describes the reading and writing that you need to do for THAT day of class. All of the materials that you need will be on the website. <b>All of the writing assignments described here are DUE in class on that day!</b>
(1) Monday, August 28	This is our first day together. If you miss the first day, you will not be counted absent (for folk w/ registration, etc issues) but you are still accountable for all assignments. Before you leave today, make sure that you: 1) know EVERYONE'S name; 2) understand the homework for the next class (you will need to use the website for the next class).
(2) Wednesday, August 31	<div data-bbox="358 787 779 1066"> <p><b>How Do We Transform Silence &amp; Anger into Language and Action?</b></p> </div> <p>Class will start with a Q&amp;A session about the website. <b>You have THREE TASKS for class.</b></p> <p><b>TASK I.</b>            Go to <a href="http://blackwomenrhetproject.com">http://blackwomenrhetproject.com</a> and first read the homepage of the website. Read the main page called "Express Your Self" and ALL of the subpages there. There are important policies and philosophies related to this class that you must understand. <i>Peruse the rest of the course website, especially the section about the website curators. Notice that this website is very connected to the subjectivities and interests of the designers.</i> You too will be asked to do this kind of work as part of the digital writing in this class. We won't begin working with websites until midterm, but if you would like to see a sample ePortfolio/website, please go to: <a href="https://bit.ly.com/andrene">https://bit.ly.com/andrene</a>. Your ePortfolio won't be as extensive but this sample shows you what the platform looks like and does.</p> <p><b>TASK II.</b>            Your first assignment is explained at the course website. Go to <a href="http://blackwomenrhetproject.com">http://blackwomenrhetproject.com</a> and go to the tab called "Express Your Self." Look for details under the heading called, "The First Assignment: Meet AUDRE LORDE." You need to come to class ON THIS DAY with this required writing that is described on the website. You will submit your writing at the end of class. <b>Please make sure you bring a hardcopy. This is reading response #1.</b> There is also a subpage under "Express Your Self" that explains how reading responses are graded. <i>Remember to use APA in-text citations and a bibliography with this reading response and all others.</i></p> <p><b>TASK III.</b>  <b>Please read this syllabus closely.</b> Many of the assignments described here will not make sense right now because we have not reached that part of the semester. Trust that this will all make sense when we get there though. We will not stray much from this calendar so you need to get yourself in the HABIT very quickly of following and doing what is asked of you here. A course syllabus/calendar is like a trust between you and the professor. This is what spells out how to succeed--- the work and the policies. There will be no surprises and everything in the course will be as transparent as possible. That is why this syllabus is so DETAILED!</p>
Monday, September 4	<b>No Class!</b>



## Why Must We Remember that Gender is Socially Constructed and Is Neither a Binary Nor a Biological Determination?

*Why Must We Remember that Gender is Socially Constructed and Is Neither a Binary Nor a Biological Determination?* This question launches our very first jigsaw reading. This question is quite loaded and shapes a fundamental way that we talk about gender and sexuality in non-oppressive, inclusive, and socially conscious

ways. We will do our very first jigsaw with this question.

(3)  
Wednesday,  
September 6

We have two reading strategies for this class. Sometimes, we all read the same thing. We call that a communal assignment (like we did with the Audre Lorde reading assignment). At other times, we use a method called a Jigsaw. The jigsaw is a popular strategy for collaborative assignments. It means that the article/text that you read will be different from your colleagues and so, in turn, you need to educate your colleagues about what you have studied. Whenever you do a jigsaw assignment, make sure that you choose the reading assignment that you like MOST. Make your choice based on the title and then peruse the reading. If you don't like it, go back and choose a different reading. *Form an intellectual dialogue with your reading--- don't just choose anything to get the assignment done and over with.* **Please also expect that your colleagues in the room will be reading your writing!**

Go to the course website and choose the main page called "Social Construction of Gender." ***Start by reading Dominique Mendez-Rose's opening on the main page called "Social Construction of Gender" to ground yourself!*** There you will also find a subpage called: *Why Must We Remember that Gender is Socially Constructed and Is Neither a Binary Nor a Biological Determination?* Read that entire subpage (it reminds you of these directions). Then choose any ONE reading that is listed there.

For today's writing assignment, answer our bold-face question for the day in at least 600 words (**Why Must We Remember that Gender is Socially Constructed and Is Neither a Binary Nor a Biological Determination?**) drawing from specific arguments and issues that your author addresses. Do this reading response as a letter to someone who you think really needs to hear these arguments (a close-minded friend/relative, a friend/relative who would be supported with this letter, your younger or future self, etc). Yes, **WRITE A LETTER** and make it sounds like a letter. *Push yourself beyond school language and styles of writing and have sumthin to really say!!!* Explain to this person why they need to **Remember that Gender is Socially Constructed and Is Neither a Binary Nor a Biological Determination.** *Remember to use APA in-text citations and a bibliography with this reading response and all others.*

Remember: do not assume that anyone else has read your essay. Break your ideas down for them in a way that is both interesting and informative. **This is reading response #2.**

(4)  
Monday,  
September 11

Unlike many other college students across the country, most John Jay students come to the classroom with a social justice focus. Unlike many of my professor peers across many universities, I have never had to convince students that mainstream, corporate media, as just one example, sustains and promotes dangerous gender scripts. So this day of class is all about YOU! You came to this gender studies class with a passion, a curiosity, an issue that you already have a fire about. So instead of the professor making a webpage about current justice issues related to gender--- whether it be transphobia, sexual assault, or racialized police profiling--- the ball is in your court. Find a text that you believe covers an important gender issue for you personally. Your text should offer statistics, facts, or important ideas (your text could be a documentary, poem, webpage, essay, song, video, etc).

Before our class session ends, you must EMAIL a URL for your topic with a 250-word (MINIMUM) explanation of why this justice issue is important to you and why others need to know about it! Send emails to [professorkynard@gmail.com](mailto:professorkynard@gmail.com). **This is reading response #3.** **Please do not send to JJay email. Send emails to [professorkynard@gmail.com](mailto:professorkynard@gmail.com). Please also bring earbuds and your handheld device (or laptop) to class today.** *You will get an email*

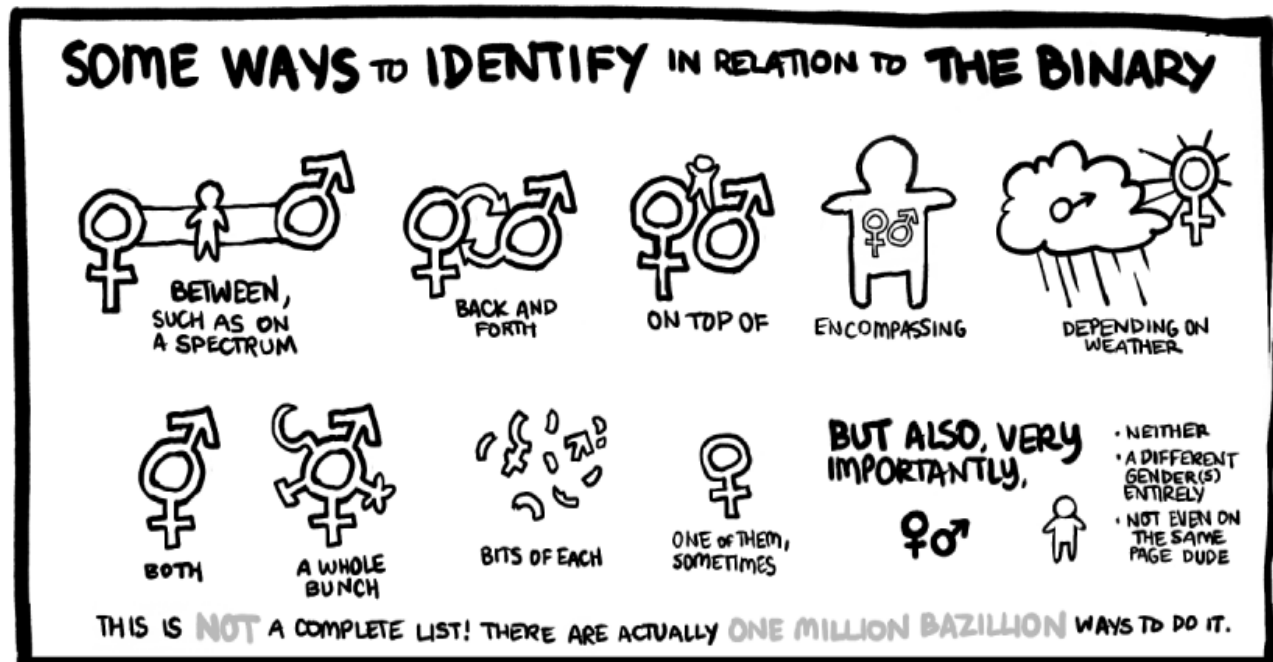




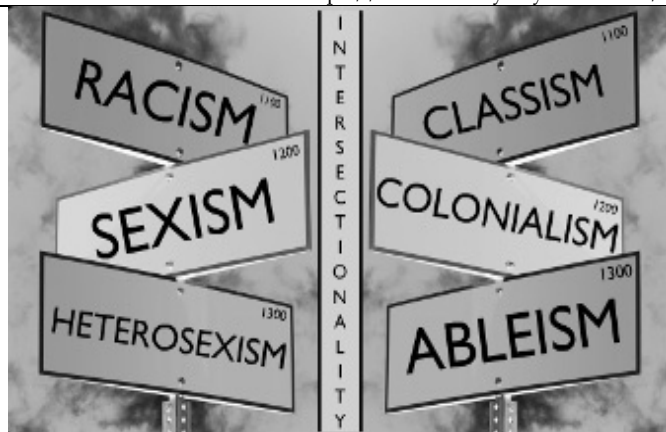
	response in 48 hours indicating how many points you have received and that your assignment was received.
(5) Wednesday, September 13	<div> <h2>What Is Intersectionality and Why Is It Important?</h2> </div> <p>A central paradigm of the work of the John Jay Gender Studies Program is <b>intersectionality</b>. In many women's and gender studies programs across the country, intersectionality is a theory introduced at the end of the program. However, at JJay, we consider it important enough that we start there! You have two readings for this day of class. Go to the course website and choose the main page called "Focus on Intersectionality." <b>Start by reading Denise Pazmino's opening on the main page called "Focus on Intersectionality" to ground yourself!</b> Then go to the first reading assignment (which gives you a basic overview of intersectionality) on the subpage called "Intersectionality 101." You will find detailed directions for today's assignments (as well as sample prezis). Skim/quick-read the first piece for general understandings. Students in the past have especially found the diagrams on page 5 and page 8 helpful so please be sure to at least look at these.</p> <p>Your second reading assignment is the source of it all: two essays by Kimberlé Crenshaw: "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" AND "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." <b>CHOOSE ONE OF THESE TWO ESSAYS.</b> Crenshaw is not the first feminist to theorize intersectionality and do that work. However, she is the person who popularized the expression today. There are many critiques today that professors and others have simply borrowed Crenshaw's coinage and treated it like a fad, erasing the history and politics that created the notion. We won't fall prey to that kind of criticism here so we are going to the source and reading Crenshaw today! [Note: For those of you who are already familiar with intersectionality, you can read a contemporary intersectionality text instead that is available on the website].</p> <p>You have three tasks for your writing today: 1) Explain and define intersectionality with examples as best as you can in your own words; 2) discuss, from your own opinion, why you think Crenshaw's essay was so groundbreaking and influential for people; and 3) examine intersectionality from the context of your justice issue assignment from the last class (alternatively, you could use a topic that someone else brought to class if you do not want to use your own). <b>This is reading response #4.</b> Remember to use APA in-text citations and a bibliography with this reading response and all others.</p> <p>This writing must be at least 600 words. Please print it out and bring it to class with you, ready to share with others. <b>DO NOT REPEAT THE QUESTIONS OF THIS PROMPT!</b> You should write this piece as if you are writing for a public audience who is not familiar with the articles that you have read. You need to explain things clearly and have a unique viewpoint at the same time (you might choose to later include this essay in your ePortfolio, so ACT AS IF you are a public writer now).</p> <p><b>Please also bring earbuds and your handheld device (or laptop) to class today. We may look again at the justice issues that you chose last week.</b></p>
(6) Monday, September 18	<p>Come to class with a multimedia definitions project. Use google presentation (you need a gmail account and google drive) OR prezis (you need a prezis account) to present AT LEAST 5 definitions/explanations of intersectionality. This google pres/prezis will eventually go on your website/ePortfolio so make sure you teach yourself these digital tools NOW if you have not used them before. Google the directions if you need to (or see the help tools and samples under the Intersectionality area of the course website). Here are your requirements:</p> <ol style="list-style-type: none"> <li>1. Highlight at least 5 definitions/explanations of intersectionality that are most important for you. Explain each definition in your own words and why you think this language is critical for gender struggles.</li> <li>2. Each definition/phrase must be presented with its own slide. Words AND images/video must be included on EACH slide.</li> </ol>



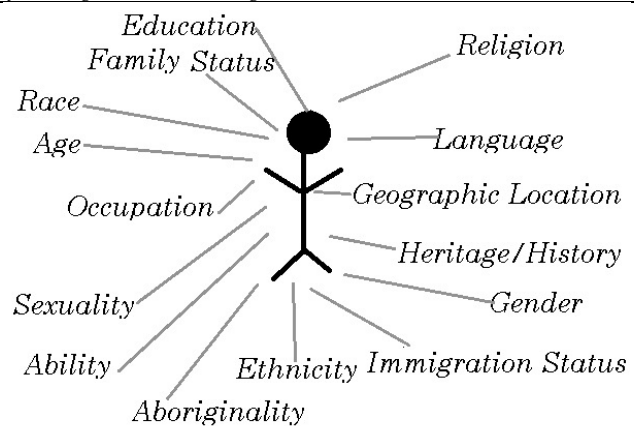
(6) Monday, September 18	<ol style="list-style-type: none"> <li>3. Give your entire presentation a good title. Make sure you put title onto the prezzi site.</li> <li>4. You can use prezzi or google presentations ONLY. Your slides must have a unique background image (not the pre-templated stuff or just a solid color).</li> <li>5. You will need to share your interactive definitions exercise in class with colleagues. Bring a device that can show your work (laptop, phone, netbook). You should be able to show a google presentation on your phone. <i>Please note that in order to upload this multimedia project to your ePortfolio later in the semester, it will need to be in prezzi OR Google Presentation mode!</i></li> <li>6. Email this assignment to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> BEFORE class starts (if doing google slides, attach a PPT of the slides). <b>This assignment counts as Reading Response #5.</b> You will get an email response in 48 hours indicating how many points you have received and that your assignment was received.</li> </ol>
Wednesday, September 20	<b>No Class!</b>



Source: <https://www.theodysseyonline.com/why-having-more-than-two-genders-matters>



Source: <https://therealmovement.wordpress.com>

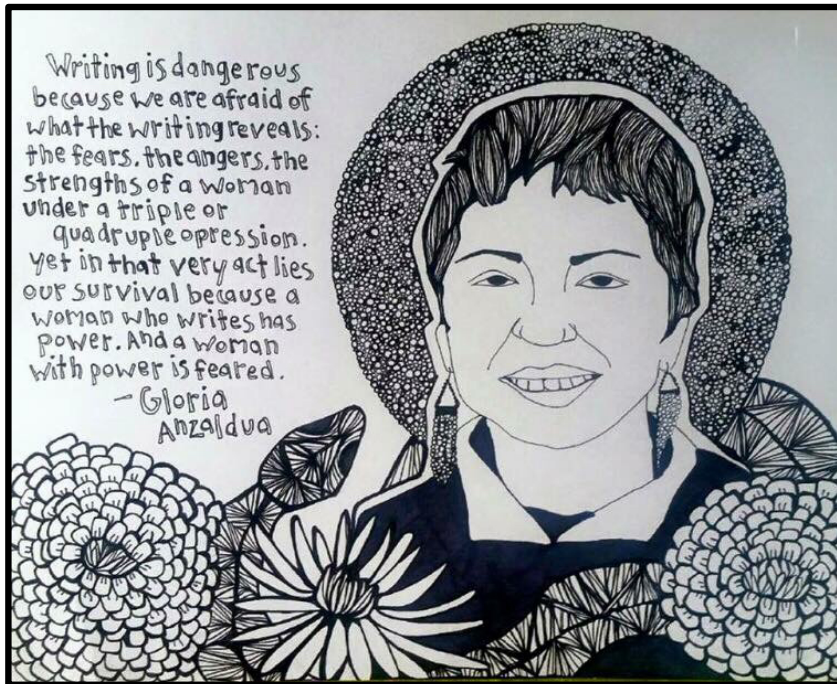


Source: <http://haenfler.sites.grinnell.edu/subcultural-theory-and-theorists/intersectionality/>





# THIS BRIDGE



## UNIT II

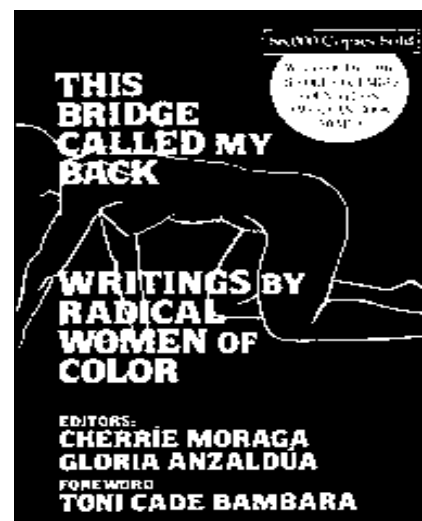
### THIS BRIDGE Women of Color Feminisms

We now move into the major themes of the course: 1) women of color feminisms; 2) queer critique; 3) masculinities studies; 4) trans studies; 5) decolonizing feminisms; 6) Hip Hop feminism. These themes offer the most compelling locations for understanding contemporary structural oppression,

challenges to and definitions for feminist/ gender theory, and new openings for rethinking gender and social control. Though there is no assumption that we will end this class with a complete or exhaustive study of gender studies, these themes will lead us straight into critical justice issues to take up for the 21st century: the body and its performances, pleasures, and policing; radical subjectivities within lived experiences of oppression and white settler colonialism; social rules under language and power; immigration, imperialism, diaspora, and agency in the culture of neoliberalism.

Our first theme--- WOMEN OF COLOR FEMINISMS--- is dedicated to *This Bridge Called My Back: Writings by Radical Women of Color*, one of the most cited books in feminist theorizing that turned the tide into what many call third wave feminism. It is an anthology edited by Cherrie Moraga and Gloria E. Anzaldúa first published in 1981 by Persephone Press, published again in 1983 by Kitchen Table (Women of Color Press). The third edition, published by Third Woman Press, was in print until 2008. In March 2015, the State University of New York Press published the fourth edition of *This Bridge*. Reissued nearly thirty-five years after its inception, this new fourth edition contains an extensive new introduction by poet/ playwright/ cultural activist, Cherrie Moraga, along with a previously unpublished statement by Gloria Anzaldúa.

Hailed as the landmark book offering a collective, serious challenge to white feminists by women of color, *This Bridge* reshaped how feminism was understood and laid the groundwork for intersectionality today. (Source for Gloria Anzaldúa art, as seen above: <http://beatrizgvlz.blogspot.com/2012/05/gloria-anzaldúa-conference.html>)





# Assignments for Unit Two:

## THIS BRIDGE

<b>Date</b> This column gives you the due date.	<b>Your Assignment</b> This column describes the reading and writing that you need to do for that day of class. All of the materials that you need will be on the website. <b>All of the writing assignments described here are DUE in class on that day!</b>
<p>(7)</p> <p>Monday, September 25</p>	<div data-bbox="373 541 730 840"> <p><b>Why Has This Bridge Been So Ground-Breaking?</b></p> </div> <p>Together as a class, we are going to read the entirety of <i>This Bridge</i>. We will do this as a community using the jigsaw method. Our task is to cover every inch of this book and imagine why this book, now more than 30 years old, has rippled through gender studies so continually. There are six sections of the book that we will be dividing up. On this day of class, you need to read your entire section. When you come to class, you will meet with a group of people who read the same section. Together as a group, you will plan and discuss a series of infographics to be presented to the whole class later.</p> <p>You will choose any ONE of the sections in the book as outlined on the course website (links to the reading are there). Go to the course website and choose the top tab called "Bridges Called Our Backs." There you will see a subpage called "Reading <i>This Bridge</i> Together."</p> <p>For today's class, come with a photo-essay. Write it as a story and make it flow as best as you can. Go to the course website and look at some examples of photo essays for ideas if you get stuck. These samples are subpages at the course website under the top tab called "Bridges Called Our Backs." <i>In most top tabs on the website, you will see sample essays now from previous students.</i></p> <p>In your photo-essay, you need to do all of the following:</p> <ol style="list-style-type: none"> <li>1) Using at least 300 words, explain your section of the book in an interesting way. What does this section challenge readers to do? Why do you suppose Moraga and Anzaldua thought this section was critical to the whole book? Why do you suppose this book, based on what you have read, has gained the kind of critical traction and attention that it has? How and why did it challenge gender theory and feminist thought?</li> <li>2) Using at least 100 words, talk about ONE reading in your section that was your favorite and explain why. Explain what it is about to someone who has never read it.</li> <li>3) Throughout your words (in #1-2 above), interject photos of yourself and/or photos of the authors and issues you are addressing from Google Images. Make sure that the photos work in a compelling way with your words. Give credits to the images in some way listing out the FULL URL.</li> </ol> <p><b>Be bold... be brave... push yourself beyond the confinements of a school essay. This is reading response #6. Bring a hardcopy ready to submit in class.</b> You need only bring a black-and-white hardcopy to class. If your photo-essay is in color and you'd like the class to also see the color version, feel free to bring a device (AND your B&amp;W hardcopy) to class with you.</p>
<p>(8)</p> <p>Wednesday, September 27</p>	<p>We are rounding out this unit by reading more of the canons related to women of color feminisms in the 20<sup>th</sup> century alongside readings representing the 21<sup>st</sup> century. You have many choices here. Go to the top tab called "Bridges Called Our Backs" on the course website and you will see a subpage called "More Bridges To Cross."</p>



<p>(8)</p> <p>Wednesday, September 27</p>	<p>In today's writing, you will need to give a REALLY GOOD overview of what you have read. Remember that no one else in class may have read this piece. Why did YOU choose this piece? Do you see any connections between this thinker and those you read in <i>This Bridge</i>? If so, explain the connection and why you think that connection exists. If not, explain why you think a disconnection exists. <b>This is reading response #7. Bring a hardcopy ready to submit in class.</b> Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.</p> <p>By this point in the semester, you should be more confident in yourself as a writer who can go beyond the limits of traditional essay styles. Keep pushing yourself. Give this writing a unique and surprising introduction--- either from a current event or from your own personal life--- that has an immediate connection to the author you chose. After you craft this introduction, THEN explain what your chosen essay is about and how the specific examples from your introduction relate, etc. End your writing by giving your reader something compelling to think about. <b>This writing must be at least 600 words.</b></p>
<p>(9)</p> <p>Monday, October 2</p>	<p>We're going to cycle back to <i>This Bridge</i> now and make connections between all of the readings that we have done. Come to class today with a scrapbook page that is at least 12X12 inches large (<i>scrapbook paper was provided in the previous class--- if you were absent, you are responsible for getting supplies on your own</i>). We will post your works to the wall like a gallery and read the book in its entirety on the walls of our classroom.</p> <p>Here are your requirements:</p> <ol style="list-style-type: none"> <li>1. Offer at least one powerful image that represents your entire section OR your one chosen author from <i>This Bridge</i></li> <li>2. Include a powerful quote from your section/ author of <i>This Bridge</i></li> <li>3. Write out the title of your section and /or your chosen author's piece from <i>This Bridge</i> in an interesting way</li> <li>4. Include the lyrics to a song that you feel connects to this visual and the authors you are describing; alternatively, you could use a quote from the previous class's readings for this. Make sure that you include the name of the song and artist. OR, if you are using an article, make sure that you include the author's name and the title of the essay.</li> <li>5. Put your name on the front or back of this visual, depending on your preference.</li> <li>6. Take your design seriously but don't worry about being an "artist"... get comfortable using more than just the alphabet to communicate in the 21<sup>st</sup> century because that is simply no longer good enough.</li> </ol> <p><b>This is reading response #8. Bring a hardcopy ready to submit in class. For ideas, go to the webpage called "Yes, We ARE Doing Visual Design in this Class."</b></p>



*"There is no such thing as a single-issue struggle, because we do not live single-issue lives."*

~Audre Lorde



*"I want to live the rest of my life, however long or short, with as much sweetness as I can decently manage, loving all the people I love, and doing as much as I can of the work I still have to do. I am going to write fire until it comes out of my ears, my eyes, my noseholes-- everywhere. Until it's every breath I breathe. I'm going to go out like a f\*\*king meteor!"*

~Audre Lorde





# QUEER RESISTANCE



## UNIT III

### Queering the Critique

You have done a lot of writing and reading by now. You have spent considerable energy thinking about the injustices and social norms that gender scripts occupy. In this part of the course, we move into QUEERING our critiques.

Now we push ourselves even more to question: what is “normal” and who gets to count as “normal”? How does “normal” come to exist--- for whom, when, where, why? And who is excluded

or oppressed by multiple norms? We will use queer theory to get us there. Our next sessions merge LGBT studies and queer theory (sometimes overlapping but not the same.) IMAGE SOURCE: <https://twitter.com/queerresistance>

## Assignments for Unit Three: QUEERING THE CRITIQUE

How is Gender  
Performative? How Do We  
“Trouble” What We Think  
We Know & Choose?

(10)  
Wednesday,  
October 4

We will open by reading from *Gender Trouble* by Judith Butler, a book considered one of most difficult readings in gender studies but a central, critical foundation for queer theory. We will be reading the first sections of the book together: 1) “Women’ as the Subject of Feminism”; 2) “The Compulsory Order of Sex/ Gender/ Desire;” 3) “Gender- The Circular Ruins of Contemporary Debate”; 4) Theorizing the Binary, the Unitary, and Beyond. Go to the course website and choose the top tab called “Queering the Critique” to get your readings. Please also watch the short video on the webpage as a context for the reading. Gender theorists and activists often read *Gender Trouble* multiple times, with reading groups, in graduate classes. You are NOT expected to “get” every word, every sentence, every paragraph. Find the places that you *understand best* and, as a group, in class, we will make meaning together of this important book!

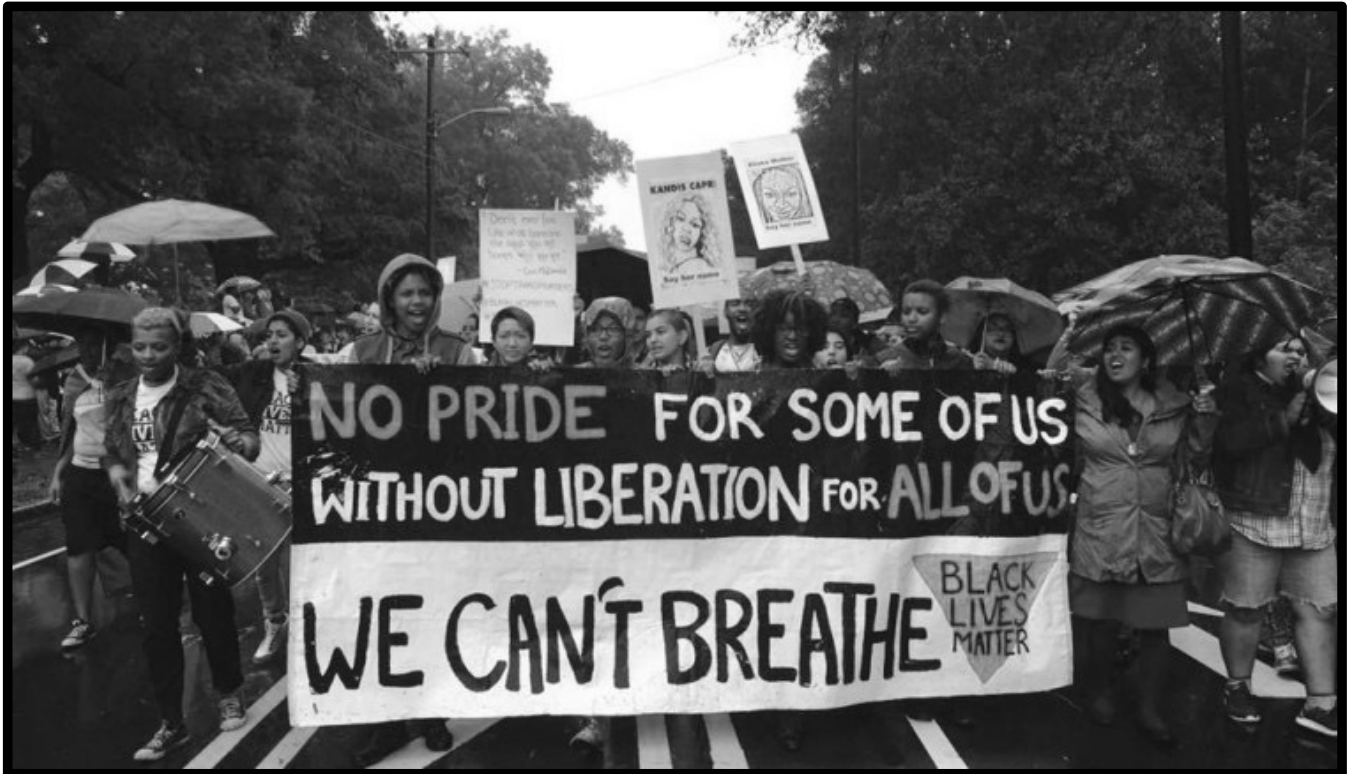
For this writing assignment, you are going to create a double-entry log. The assignment is designed to help you read Butler’s writing closely vs. write an essay. On one side of the page, you need to write a direct quote from Butler--- choose a sentence/section you UNDERSTAND and write it out EXACTLY as it is written; 2) on the other side, you are going to write your comments. *Do this at least 3 times.* Go to the website to see an example. **This is reading response #9.**

Monday,  
October 9

No Class



<p>(11) Wednesday, October 11</p>	<p>On this day of class, you have a choice of two readings. Go to the website at the top tab called "Queering the Critique" and then choose the subpage called "Critiques against Heteronormativity and Compulsory Heterosexuality." <b>Your first option</b> allows you to read more about the role and history of queer theory in women's and gender studies. In this reading, Jennifer Purvis delineates how "the fear of queer" limited solidarity and social justice for homophobic, early feminists in critical key moments and public events and continues today. <b>Your second option</b> is a foundational, still controversial 1980 text by Adrienne Rich called "Compulsory Heterosexuality and Lesbian Existence." In this piece, Rich charges women--- straight, lesbian, bi, queer, experimental--- to challenge and deny compulsory heterosexuality from a critical Lesbian standpoint. Her view was that women needed to reorient their lives around other women, processes that radical lesbian communities were most conscious and effective with.</p> <p>For this writing assignment, you are going to create another double-entry log. The assignment is designed to help you read closely vs. write an essay. On one side of the page, you need to write a direct quote from Purvis or Rich--- choose a sentence/section you UNDERSTAND and write it out EXACTLY as it is written; 2) on the other side, you are going to write your comments. <i>Do this at least 4 times.</i> Go to the website to see an example. <b>This is reading response #10. Bring a hardcopy ready to submit in class. Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.</b></p>
<p>(12) Monday, October 16</p>	<div data-bbox="370 762 784 940"> <h2>And Now... Quare Studies</h2> </div> <p>This day of class takes its inspiration from E. Patrick Johnson, particularly his essay, "'Quare' Studies, Or (Almost) Everything I Know About Queer Studies I Learned from My Grandmother" in his edited collection along with Mae Henderson called <i>Black Queer Studies</i>. In this text, Johnson channels Barbara Smith and creates what he calls a manifesto calling out queer studies for suppressing race and class. In a field hell-bent on inclusion and anti-hegemony, it makes sense that even locations as radical as queer studies are challenged also. As we have done so far throughout the semester, you have many choices today for what you can read, beginning with Johnson's very essay. Go to the website at the top tab called "Queering the Critique" and then choose the subpage called "Quare Studies."</p> <p><b>This is reading response #11. Bring a hardcopy ready to submit in class. This needs to be at least 600 words. Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.</b></p> <p>By this point in the semester, you are probably convinced that the professor teachin this course has lost her everlasting mind. This is just TOO MUCH readin and writin for one class! Who she think got time for all dis? Yeah, yeah, go 'head and let it all out. Most of your colleagues feel the same way as you do. NONE--THE--LESS, your unique writing style comes across and you can even write these reading responses a little faster, if for no other reason than you have to in order to get your other work done. You are also, perhaps without even realizing it, developing a more critical AND creative voice in gender studies. Don't knock the hustle.... keep pushin forward! You are finished with HALF of the writing in this course already if you have kept up with the work.</p> <p>As always, make your writing sing it and bring it! For today's writing, open with an epigraph. Use a direct quote from your reading or use song lyrics. Write the WHOLE quote out in italics at the top of the page. Then from there, write an introduction that explains the quote/lyrics and where it comes from. Then make a connection to the reading that you chose. <b>Make it all FLOW!</b> In writing, then do all of the following: 1) offer a brief overview of what this article is about; 2) explain how or why this author builds on, expands, and/or challenges conversations about queer/quare critique.</p> <p>You will have many reading choices today--- most of today's readings come from peer-reviewed academic journal articles. Remember that not many people have read your piece so plan to educate your colleagues in class.</p>



Source: <http://www.afropunk.com/profiles/blogs/op-ed-not-my-pride-an-open-letter-to-nc-pride-from-the-black>

QUEERNESS IS NOT yet here. Queerness is an ideality. Put another way, we are not yet queer. We may never touch queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future. The future is queerness's domain. Queerness is a structuring and educated mode of desiring that allows us to see and feel beyond the quagmire of the present. The here and now is a prison house. We must strive, in the face of the here and now's totalizing rendering of reality, to think and feel a *then and there*. Some will say that all we have are the pleasures of this moment, but we must never settle for that minimal transport; we must dream and enact new and better pleasures, other ways of being in the world, and ultimately new worlds. Queerness is a longing that propels us onward, beyond romances of the negative and toiling in the present. Queerness is that thing that lets us feel that this world is not enough, that indeed something is missing. Often we can glimpse the worlds proposed and promised by queerness in the realm of the aesthetic. The aesthetic, especially the queer aesthetic, frequently contains blueprints and schemata of a forward-dawning futurity. Both the ornamental and the quotidian can contain a map of the utopia that is queerness. Turning to the aesthetic in the case of queerness is nothing like an escape from the social realm, insofar as queer aesthetics map future social relations. Queerness is also a performative because it is not simply a being but a doing for and toward the future. Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world.

~José Muñoz Esteban



# Masculinities Studies

## COUNTERING TOXIC/ HEGEMONIC MASCULINITIES

Not everyone agrees with this definition. There are other definitions out there. Here's one from a very famous feminist named bell hooks:

**Feminism is a movement to end sexism, sexist exploitation, and oppression.**

*No, I didn't forget to capitalize her name! bell hooks is a pen name for Gloria Jean Watkins. She believes that by not capitalizing her name, that the reader will pay more attention to her ideas than to her biography.*



This is a pretty great definition, too.

I don't use it as often, because it requires a bit more from the reader. It requires us to think about what "sexism" means.

But I like it because it is also very clear that feminism is not about being angry.

Feminism is not about hating men.

## Unit Four Masculinities Studies

Critically emerged from gender/ women's studies and queer theory, masculinities studies has pushed us to ask critical questions about masculinity and men's relationships to and oppression from patriarchy.

Not all cis-men have power and what "a man" is supposed to be and do changes across time, place,

and culture. For this reason, when we talk about masculinities, we connect to issues related race, class, and sexuality. In this theme, we will talk about "hegemonic masculinities" and "subordinate masculinities," most specifically the ways that any given social order coerces hegemonic forms and disinvests from subordinate, radical forms of masculinities in ways that harm everyone across the board.

## Assignments for Unit Four:

### Masculinities Studies

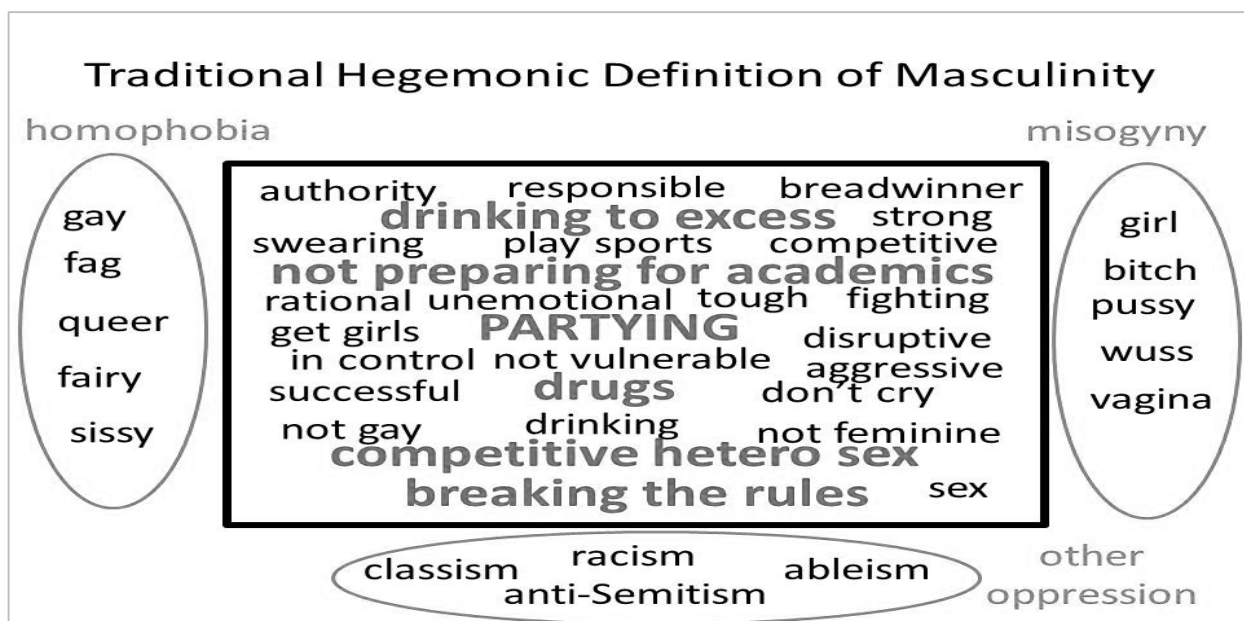
<b>Date</b> This column gives you the due date.	<b>Your Assignment</b> This column describes the reading and writing that you need to do for that day of class. All of the materials that you need will be on the website. <b>All of the writing assignments described here are DUE in class on that day!</b>
<b>(13)</b> Wednesday, October 18	<p>This part of the course asks you to define <b>hegemonic masculinity</b>. Though this is a definitions exercise, that hardly means this is a simple task. <b>Start by reading Denise Pazmino's opening on the main page called "Masculinities Studies" to ground yourself!</b></p> <p>For today, you will select amongst relatively short readings on the website. Go to "Masculinities Studies" and choose the subpage called "What is Hegemonic Masculinity and What Is It Doing in Gender Studies?" You have TWO readings for today. In 500 words</p>





<p>(13) Wednesday, October 18</p>	<p>(minimum), define hegemonic masculinity based on TWO readings. Do not worry about being wrong or right. Just try it! Provide examples to bolster your definition. <b>This is reading response # 12.</b></p> <div data-bbox="371 283 852 493"> <p><b>What is Hegemony? What is Hegemonic Masculinity and Why Do We Look Closely at This in Gender Studies?</b></p> </div> <p>Do NOT write this as an essay. Instead write a poem (rhyming or free form), an extended lyrical ballad (meaning a long, story that feels like a free-flowing poem), or a rap/rhyme. Your goals here are to define hegemonic masculinity, give examples of hegemonic masculinity from your own life and experience, and incorporate the two readings in some kind of way. Instead of traditional APA in-text citations, feel free to use footnotes when you mention or use a concept from the readings in your poem.</p> <p><b>You must email your assignment today. There is no class today as Professor Carmen is giving a presentation in Colorado. Your email counts as both your attendance and assignment. Please do not send to JJay email. Send emails to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a>.</b></p> <p><b>In our next week classes, volunteers who are interested will be asked to read aloud their pieces written for today!</b></p>
<p>(14) Monday, October 23</p>	<p>If you have made it to this part of the semester, then you have done some serious reading and writing! Last session's readings probably did not cause undue stress or challenge. So let's apply this concept of hegemonic masculinity rather than read more about it. For this day of class, choose a song, video, advertisement, online essay, or movie excerpt that is available at vimeo or youtube that you believe offers a glimpse into how hegemonic masculinity is sustained or challenged. Please don't pick something random.</p> <p><b>In writing (200 words), do the following:</b></p> <ol style="list-style-type: none"> <li>1. give the URL of your artifact</li> <li>2. tell the story of how / why you chose this piece... expect your classmates to read it!</li> <li>3. explain how and why hegemonic masculinity exists in this artifact; is it problematic or subversive? why or why not?</li> </ol> <p><b>This is reading response # 13. Before class begins, please email this writing to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a>.</b></p> <p>You need to bring the text to class with you today to share with your classmates. <b>If you do not bring anything to class with you, will be counted as absent. To participate in the activity, you NEED to do the work.</b> You can just bring your phone and show the text or print it out. <b>Please also bring your earbuds</b> in the event that you will need to listen and watch.</p>
<p>(15) Wednesday, October 25</p>	<p>Now that we have worked to define hegemonic masculinity, we need to complicate masculinity even more by more closely examining how masculinity intersects with race, class, and sexuality. You will have many reading choices today--- most of today's readings come from peer-reviewed academic journal articles. Remember that not many people have read your piece so plan to educate your colleagues in class. Go to the tab of the website named "Masculinities Studies." Choose the webpage called: "Race, Class &amp; Sexuality in Masculinities Studies!"</p> <p>In writing (600 words at least), do all of the following: 1) offer a brief overview of what this article is about; 2) quote from 1-2 places in the article that you feel offers your colleagues something compelling to think about and explain why you think this is compelling; 3) explain how or why this author builds on, expands, and/or challenges the conversations about hegemonic masculinity that we have had. <b>This is reading response # 14. Bring a hardcopy ready to submit in class. Please note that in today's class, your colleagues will be reading your writing. Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.</b></p>





Source: <http://www.keithedwards.com/2012/10/10/man-in-a-box-the-traditional-hegemonic-definition-of-masculinity>

# MIDTERM

WE WILL BE IN THE COMPUTER LAB FOR MANY OF THE NEXT CLASSES. NONE OF THE TECHNOLOGY DEMONSTRATIONS THAT ARE OFFERED IN THESE SESSIONS WILL BE REPEATED FOR YOU. IF YOU ARE ABSENT, YOU ARE RESPONSIBLE FOR LEARNING THE TECHNOLOGY ON YOUR OWN. IF YOU DO NOT HAVE INTERNET AT HOME, YOU ALSO NEED TO PLAN TO SPEND SOME TIME IN THE COMPUTER LABS ON CAMPUS. THERE WILL BE NO EXTENSIONS!

## Assignments for Unit Five

# MIDTERM

<b><u>Date</u></b> This column gives you the due date.	<b><u>Your Assignment</u></b> This column describes the reading and writing that you need to do for that day of class. All of the materials that you need will be on the website. All of the writing assignments described here are DUE in class on that day!
(16) Monday, October 30	Today, we are going to start planning for ePortfolios. You might have an ePortfolio from another class but please be clear: the expectations for design in this course will be significantly different and are aligned with current web design styles in mind. This ePortfolio will not be a storage space for essay assignments but a PUBLIC WEBSITE where you attempt to educate public audiences towards gender justice. If you are absent during any of the lab days, come late, or leave early, nothing will be repeated for you. No special tutorials will be provided. Please note that your ePortfolio is 25% of your grade.



<p>(16) Monday, October 30</p>	<p>If you are not comfortable with technology, that's not a problem because we can work on that. <i>Let your motto be this: if Carmen can do it, so can I!</i> (Carmen is NO techie but can hold her own in the 21<sup>st</sup> century the way any contemporary scholar can. Ain't NObody leavin her behind... always in it to win it! You may not like the technology but you WILL know how to use it after this class!)</p> <p>During class, we will work on a design worksheet and look at sample ePortfolios. Please bring a device (handheld or laptop) so that you can visit previous semester's ePortfolios.</p> <p><b>Come to class with any ONE of your favorite writings from the class so far READY TO SHARE with an audience. Revise the essay with flair and detail so that someone NOT in this class will understand you. You must REVISE and SUBMIT a new version. Do NOT submit an already graded reading response. This is reading response #15</b></p>
<p>(17) Wednesday, November 1 (computer lab #1)</p> <p><b>Come to L2.72.06 for class today! OR, come during community hour instead as seats are limited to 30 (or come if you need more time and help).</b></p>	<div data-bbox="386 558 737 835" data-label="Image"></div> <p>By the end of the day, you need to have an ePortfolio set up that is private to YOU and THE COURSE ONLY so make sure you understand the demo. Do not open an empty or 1/2way done ePortfolio to the public! It hurts you MUCH MORE than it helps!</p> <p>We are not doing any HTML coding today (that will be for next classes). Before you get to the demo session today, you need to take a look at what we will now call multimedia essays. Look at Yodalín Peralta's webpage at the undergrad journal, <i>Digital Spectrum</i>. Here is the short link to that page: <a href="http://bit.ly/yodalinp">http://bit.ly/yodalinp</a>. Play with Yodalín's prezi, notice its interactive ability. Read her essay and notice how the images and embedded videos go with her argument. Click on some of the weblinks so that you can see the kind of intellectual spaces that inform Yodalín's ideas. This is a digital essay for the 21<sup>st</sup> century! Make sure that you understand what it looks like and does. Come to class with the following:</p> <ol style="list-style-type: none"> <li>1. Write an ABOUT ME statement (at least 500 words). Directions for writing an ABOUT ME statement can be found under the subpage called "Your About Me Page" under the "Digitizing Your Gender Work" main page. Bring a photo of yourself that you like (if you prefer, you can use an avatar instead).</li> <li>2. Bring a digital version of your REVISED favorite essay from the course to class-- email it to yourself and have it on USB! We will use it to make a webpage.</li> <li>3. <b>You received a design workbook in the last class. Make sure that you have it done and ready to upload soon.</b></li> </ol> <p>Today you will start your own ePortfolio account and create your first webpage/digital essay. Do not worry: your website will not be public yet. Our JJay ePortfolio platform allows you to make your website private to you, open to JJay College only, OR open to the whole world. For now, everyone's settings MUST be private. We cannot and will not showcase empty ePortfolios.</p>
<p>(18) Monday, November 6 (computer lab #2)</p> <p><b>Come to L2.72.06 for class today! OR, come during community hour instead as seats are limited to 30 (or come if you need more time and help).</b></p>	<p>Now you have an ePortfolio account and it is time to design it. Before coming to class, please do all of the following:</p> <ol style="list-style-type: none"> <li>1. Read over the midterm guidelines. We will also go over this in class but make sure you hold on to this.</li> <li>2. Look at sample ePortfolios to see what is possible and what your predecessors have done. Go to the video called "20 WAYS OF LOOKING AT AN E-PORTFOLIO" (located under the subpage called "The ePortfolio" under the "Digitizing Your Gender Work" main page)</li> <li>3. Decide what you want for your header, background image, and icon. Bring a jpeg of all of those images to class (on USB, google drive, email). Please NOTE: the header image must be long, narrow, and rectangular (we will re-size it in the lab together).</li> </ol> <p><b>You will waste valuable time if you need to email images to yourself OR search for images DURING LAB/DEMO TIME. Come prepared!</b></p>
	<p>Today is our last day in the lab. Remember that you need to be intentional about every design choice that you make. Scan or take a photo of each page of your design</p>



(19)

Wednesday,  
November 8  
(computer lab  
#3)

**Come to L2.72.06  
for class today!  
OR, come during  
community hour  
instead as seats  
are limited to 30  
(or come if you  
need more time  
and help).**

worksheets before coming to class. You will be making a gallery in class today based on these scans.

We will also create the homepage. **Bring at least 3 images and an inspiring quote from/related EXPLICITLY to gender theory to the lab today. We will work on homepages and bannermakers. Before you come to class, create an account for yourself at postermywall.com!**

Your ePortfolio's set up, logo, design, and message must be finalized now. Really think about who your audience is and why. While many students often want to create an ePortfolio that is for "everyone," that is not a sophisticated understanding of public audiences. For starters, if you are writing ONLY in English, this ePortfolio obviously isn't for everyone since not everyone speaks English! This would be a good time for you to look at the most popular / most visited ePortfolios at John Jay: "Pretty for a Black Girl" by Andrene Wright (created spring 2014) (<https://johnjay.digication.com/andrene.wright>). Andrene created a VERY SPECIFIC ePortfolio, targeting VERY SPECIFIC AUDIENCES AND ISSUES. Nothing here is generic. To give you a sense of her impact, this Portfolio had more traffic in 6 months than the demo ePort Professor Carmen created (private to just JJay students). That means the 54 regular users in one semester represent the same kind of traffic Andrene saw. You won't be graded on whether or not you can match this professional success (she also used this ePort as digital footprint for internships, etc), but, as should be obvious, she achieved something beyond simply just getting an A in a college class.

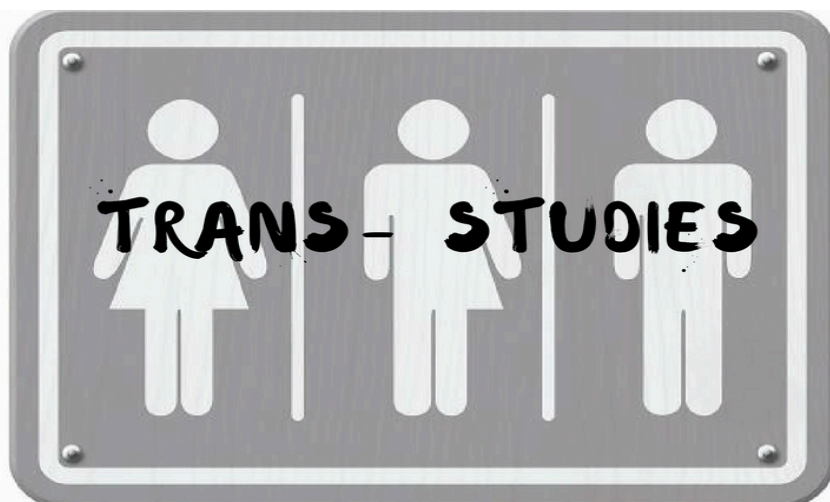


Welcome to world of ePortfolios: professional websites that are used to archive achievements and showcase potential and skill. At the left, you see twenty different ePortfolios. Notice that each is different, communicates a different message and purpose, and uses the full resources of a multimedia platform to communicate. To see these ePortfolios up close, go to the course website under "Digitizing Gender."

*"I'm not entangled in shaping my work according to other people's views of how I should have done it." ~Toni Morrison*



# TRANS-STUDIES & TRANS-ACTIVISM



## Unit Six Trans-Studies & TransActivism

Every theme/unit and subtheme that we have studied and discussed in this class could/should be its own course, its own dissertation, and its own section in any library. This unit is no different.

We are going to take up the causes of transfeminisms--- particularly looking at the ways

that transgender lives compel us to understand gender and sexuality in more critical ways. As you will also see by now, transgender justice overlaps with many other units/themes we have studied. This time, however, we are going to be explicit in our discourse and historicization.

## Trans-Studies Assignments for Unit Six:

<b>Date</b> This column gives you the due date.	<b>Your Assignment</b> This column describes the reading and writing that you need to do for that day of class. All of the materials that you need will be on the website. <b>All of the writing assignments described here are DUE in class on that day!</b>
(20) Monday, November 13	Submit your ePortfolio through the Digication system <b>BEFORE CLASS</b> (you must use the formal SUBMIT button in the SETTINGS section of your ePortfolio).  After you submit your ePortfolio, comment to the homepage <b>of at least one colleague's ePortfolio</b> . Click on this semester's GEN101 course at the digication homepage (at the bottom of your homepage). Go to the top buttons and select the one that says "E-PORTFOLIOS." There you can see everyone's ePortfolio for inspiration and collegiality! Come to class ready to talk about trans-studies!





<p>(21) Wednesday, November 15</p>	<p>This class is inspired by Emi Koyama's "THE TRANSFEMINIST MANIFESTO." Though Koyama was not the first to introduce the nomenclature and concept, her term has gained the widest currency. In simplest terms, transfeminism is a category of feminism that applies transgender discourses, polemics, and lens to feminist discourse challenging its cisgendered understandings.</p> <p>Go to the mainpage called "Trans-Studies." <b>Start by reading Dominique Mendez's opening on the main page called "Trans Studies" to ground yourself!</b> Choose the subpage called "TransFeminist and Transgendered." <b>THEN, read an article of your own choosing.</b> You will have many reading choices today. Remember that not many people have read your piece so plan to educate your colleagues in class.</p> <p>In writing (600 words at least), do all of the following: 1) offer a brief overview of your text's main arguments and your thoughts on it; 2) quote from 1-2 places in your chosen text that you feel offers your colleagues something compelling to think about and explain what you think this is compelling; 3) explain how or why your chosen text builds on, expands, and/or challenges the conversations that we have had this semester. <b>This is reading response #16. Bring a hardcopy ready to submit in class. Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.</b></p>
<p>What's Next</p>	<p>As we round out the semester here, we are going to treat trans-studies and decolonizing feminisms / dismantling borders (the next unit) as central, critical projects that we must center in our work in gender studies. You are going to be required to include one of these topics in your final ePortfolio. You will get more information about that in a few days. For now, just make sure you are picking your favorite readings in trans-studies because you may be extending your writing on that later.</p>

Image Source: <http://www.teni.ie/page.aspx?contentid=1188>

Image Source: <https://we.riseup.net/espacesinclusives/poster-trans-allyen+272801>

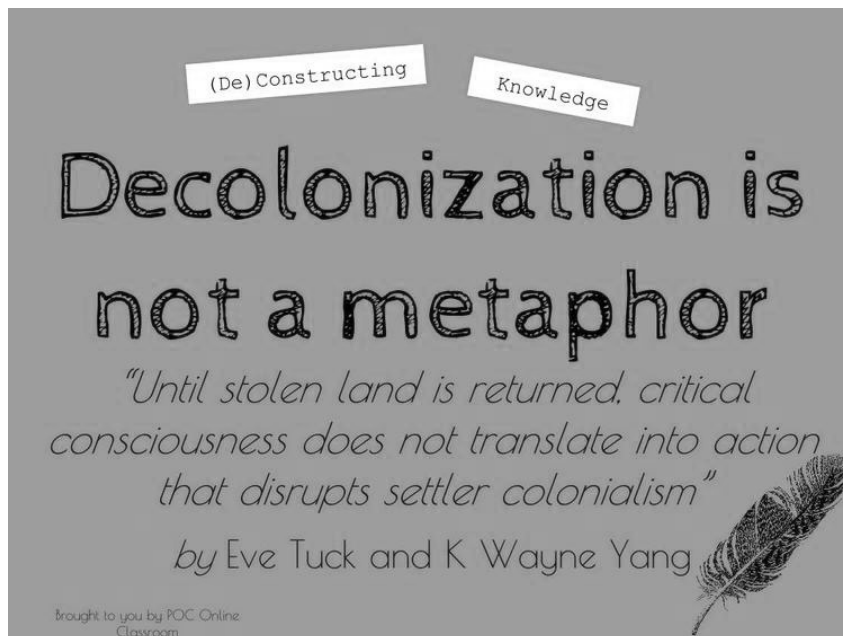


Image source: <http://www.poconlineclassroom.com/>

## UNIT VII Decolonizing Feminism

"International Feminisms" are very popular at John Jay College. Transnational Feminisms, however, are not so easily understood. Given the justice focus of John Jay College, many students are compelled to go and help "suffering, third world women." And while this sounds like a noble cause, this can most often mean imposing western, first world, neoliberal policies and viewpoints on other folks with little regard for those people's own political philosophies.

Here's an example: a student wrote a paper on Chinese women's reproductive rights that only uses white, American women as source of inspiration and information. He had never been to China, knows no adult Chinese female nationals, and speaks none of its languages. Is that a liberating process for women in China? Hardly! This becomes even more complicated when you consider the fact that those who of us living on U.S. lands who are not First Nation peoples are already part of an intense system of colonization. After all, as people taking this course in Manhattan today, we are part of the legacy of violence against the Lenape People who made this land livable. Transnational and Indigenous feminists will challenge us to go beyond the nation/nation-state that has trained us to see and experience our lives and push us towards new, radical ideas of justice.

## Assignments for Unit Seven

## DECOLONIZING FEMINISM

<b>Date</b> This column gives you the due date.	<b>Your Assignment</b> This column describes the reading and writing that you need to do for that day of class. All of the materials that you need will be on the website. <b>All of the writing assignments described here are DUE in class on that day!</b>
	Go to the mainpage called "Decolonizing Feminisms." Choose any one reading/video set that you like. In writing (600 words at least), do all of the following: 1) offer a brief



<p>(22) Monday, November 20</p>	<p>overview of transnationalism's main arguments and your thoughts on it; 2) quote from 1-2 places in your chosen text that you feel offers your colleagues something compelling to think about and explain what you think this is compelling; 3) explain how or why your chosen text builds on, expands, and/or challenges the conversations that we have had this semester. <b>This is reading response #17. Bring a hardcopy ready to submit in class.</b> Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.</p>
<p>(23) Wednesday, November 22</p>	<div data-bbox="386 380 792 653"> <h2>How Do We Decolonize Our Notions of Justice and Social Change?</h2> </div> <p>Discussing transnational feminism and transgender activism in just a few class sessions is exhausting and more hurried than NYC rush-hour traffic. So let's slow it down now, go back, and rethink. Though we have certainly talked already about transgendered and transnational bodies this semester, these issues deserve much more of our close, explicit attention and discourse.</p> <p>Choose one of your two writings that you just did: reading response #15 OR reading response #16. For the next class, you are going to extend that reading response another 600 words. You will build right into the last essay. You have a few options:</p> <ol style="list-style-type: none"> <li>1. Watch a documentary, vlog, or other youtube/vimeo sensation related to your essay's topics. Discuss that documentary. Incorporate your discussion in an interesting way.</li> <li>2. Load your writing with statistics and historical perspectives. Incorporate your information in an interesting way. Really set the material context for the arguments you are making.</li> <li>3. Read another essay in your area that are available at the website. Incorporate your new readings in an interesting way. Really make an extended statement.</li> </ol> <p><i>For today's class, come with the ONE item from numbers #1-3 above. Come with at least 2 pages of notes that you will submit at the end of class as your attendance. If you do not have this page of notes, you will be marked absent. <b>This is reading response #18.</b></i></p> <p>Make sure that you are choosing something that you really like and want to write for this class. In the next class, you will submit the extended version of what we workshop in class on this day. This essay--- the longest essay requirement of the semester--- MUST go on your final ePortfolio so you will need to make sure that you do it fully and understand all of its requirements. If you are absent on these days of class, please do not send emails asking for extra help. You will only be directed back to the syllabus and expected to make up for your lost time ON YOUR OWN.</p>
<p>(24) Monday, November 27</p> <p><b>Come to L2.72.06 for class today! This is an open lab day. Come if you need more help, demos, or support with the ePort platform.</b></p>	<p>You have already chosen one of your two writings that you just did: reading response #16 OR reading response #17. Now extend it another 600 words. Build right into the last essay. You have a few options and strategies for extending the writing:</p> <ol style="list-style-type: none"> <li>1. Watch a documentary, vlog, or other youtube/vimeo sensation related to your essay's topics. Discuss that documentary. Incorporate your discussion in an interesting way.</li> <li>2. Load your writing with statistics and historical perspectives. Incorporate your information in an interesting way. Really set the material context for the arguments you are making.</li> <li>3. Read another essay in your area that are available at the website. Incorporate your new readings in an interesting way. Really make an extended statement.</li> </ol> <p><b>Whatever you choose, MAKE YOUR WRITING SING IT AND BRING IT! This is reading response #19. It should be 1200 words long. You will be required to post this FINAL essay to your ePortfolio today. You should have at least three sources and multiple APA in-text citations. You will also need an APA bibliography.</b></p>



# Hip Hop Feminisms... "Act Like You Know"



## UNIT VIII Hip Hop Feminisms

We close the semester with the final theme of Hip Hop Feminism. We won't look at the people who define themselves as Hip Hop Feminists exclusively. Instead, we are looking at those gender and feminist theorists who make Hip Hop central to the work that they do. You will see here

that these scholar-practitioners reflect all of the issues we have discussed: commitments to gender and justice; relentless critiques of patriarchy and its hegemonic masculinities; deep investigations of the articulations of masculinities, race, racism, class, and sexuality; challenges to binary gender scripts; spotlights on Homo Hop and race-conscious queer critiques; careful attention to black women's bodies, youth resistance, and counter-cultural movements in transnational contexts; refusal to invisibilize girls of color/ women of color. In sum, we will use Hip Hop Feminism as a way to wrap up the semester and rethink all that we have discussed and thought about!

## Hip Hop Feminisms

## Assignment for Last Eight

(25)  
Wednesday,  
November 29

Choose any one reading from the main page on the website called "The Hip Hop Feminist Imperative." You have many choices. You should also take a look at the 2015 statement: "Hip Hop Feminism is . . ." (available as a subpage). In your writing for today, in at least 600 words, do the following: 1) describe what you think are the author's most salient points; 2) compare the author's argument to anything you read in the class so far (go back through the syllabus and/or website to see what these units were). **This is reading response #20 AND the last RR of the semester. Write it however you like--- photo-essay, poem, letter, stream of consciousness. Light it up and do something funky with it! Remember to use APA in-text citations and a bibliography with this reading response and all reading responses.**

Today is the last day to submit evidence of your attendance at a gender studies event on campus or anywhere in NYC. Just take a selfie showing you are AT the event and email it to [professorkynard@gmail.com](mailto:professorkynard@gmail.com). This counts for two extra credit points.





# Building a Digital Archive



As promised, there is no final exam in this class. There is also no final, shock-effect 20-page essay that you have to write at the end of the class. Instead, we spend the end of the semester BUILDING! Together, we will build a digital archive and as/ for the final exam, you will finish your ePortfolio as your own individual archive. You need to decide if you want your contributions to be widely public, somewhat public, or private. The choice here is yours! But do keep this mind: gender justice is not a private affair. Your voice needs to be heard!

So the last classes are devoted to the archive project where we will create our own version of a wikipedia. Obviously, we are not creating something of that scale, but we are collectively creating a kind of gender-studies dictionary. We want to go further than wikipedia and not make it as western and dry. Wikipedia also has remained completely UNABLE to attract a diverse community of writers. We won't have that problem. For this project, pick a term--- an idea, an issue, a concept, a person--- that you think is critical to gender

studies. Once you have that term, send an email to [professorkynard@gmail.com](mailto:professorkynard@gmail.com) and a webpage will be created for you. Your job will be to write a 600-word essay explaining that term on your webpage. Everyone in class will have their own webpage for one, large communal website. Every group of students after you will add to it. Please note, if you choose a term that someone else has already requested before you sent your email, you will need to choose another term. Pick a term soon and email [professorkynard@gmail.com](mailto:professorkynard@gmail.com)! You will be notified ASAP if your term is approved.

**What kind of terms could you choose?** There are the obvious terms like gender, binary, feminism, feminisms of color, queer, men of color, black men, black women, etc etc etc. You can also choose icons or a writer/ author who really impacted you. This could be someone as canonical as Gloria Anzaldua, Beyonce, or Judith Butler. You could also choose a blogger like Spectre. It is up to you. *Once the semester ends, you can decide if you would like your piece to stay on the website. If you do, please know that your name/work will be google-able.*

## Our Digital Archive URL:

**<http://bit.ly/gendersphere>**

### **Date**

This column gives you the due date.

### **Your Assignment**

This column describes the reading and writing that you need to do for that day of class. All of the materials that you need will be on the website. **All of the writing assignments described here are DUE in class on that day!**

(26)

Monday,  
December 4

Before class, spend your time looking at and reading the gender studies archive and decide on your NEW entry (see URL for the site above). **Comment to at least one page/term on the platform.** Before class starts, email [professorkynard@gmail.com](mailto:professorkynard@gmail.com) with your choice and a



<p>(26) Monday, December 4</p>	<p>webpage will be made for you (please email this exact gmail address or your choice moves to the bottom of the list if I have to check another account). PLEASE NOTE: choices are made on a first-come, first-served basis. We will spend time in class adding on to introductory/home pages also.</p> <p><b>If you go to the archive at <a href="http://bit.ly/gendersphere">http://bit.ly/gendersphere</a>, you can click on the top tab there called "DIRECTORY." You will find a webpage called "Suggestions for New Entries." There you will find ideas for archive entries that you could create.</b></p>
<p>(27) Wednesday, December 6 (computer lab)</p>	<p>Today we are working on the Gender Archive Project. Be prepared to work on three things today in the lab: 1) an original banner for your page; 2) a song from soundcloud or, alternatively, a video that you will feature as well as two images that you will use on your webpage; 3) at least the introduction/opening to your chosen entry.</p> <p><b>Come to L2.72.06 for class today! This class is OPTIONAL and is intended ONLY for those students who need or want more help and time here at the end of the semester.</b></p>
<p>(28) Monday, December 11  Last Day of Class</p>	<p>Today is our last day of class. We will have a read-around based on the archive entry that you have written. You will not have to submit anything in class today but you will need to read at least 150 words of your writing aloud.</p> <p><b>This project is worth 5 points. No late work will be accepted. By class today, you need to have your work finalized at the archive website. You will lose administrative privileges to the website as soon as class starts so make sure that you are DONE before you arrive! You will not be able to upload anything to the site at the close of this day!</b></p> <p>If you want a re-grade of your midterm ePortfolio, you must bring in the ORIGINAL score sheet/point-spread and have the revisions done on this day! If you do not have the point-spread, you will not receive the re-grade. If you do not attend this day of class and do not submit the scoresheet in person, you receive no regrade. NO EXCEPTIONS!</p>
<p>EXAM DAY: TBA</p>	<p><b>Final Exam= The Final ePortfolio Submission</b></p> <p>Your exam consists of final updates to your ePortfolio. All updates will be due today. You must also launch your ePortfolio to either: 1) the John Jay community, or; 2) the world.</p> <p><b>You will need to have all of your ePortfolio completed by the official END of our final exam.</b> You do not need to come to campus for the exam unless you need to meet one-on-one for extra help or have questions.</p> <p>When you finish your ePortfolio, you must SUBMIT the ePortfolio officially. Go to the settings of your ePortfolio and click SUBMIT. Please keep clicking until you cannot go further. SUBMIT ALL PARTS of your ePortfolio.</p>





## Policies You Need to Know

### Accommodations

All special learning needs will be accommodated in this class by both teacher AND peers. Please see Carmen.

### Plagiarism

Plagiarism will be an issue that we talk about here in the course because you need some awareness of what those conversations sound like at your college.

For the purposes of this class (and, if you so choose, for your identity as a writer), a Yoruba proverb will be our guide: *"We stand on the shoulders of those who have gone before us."* Standing on the shoulders of your elders, ancestors, and community / communities means that you *acknowledge them*. When you are inspired by someone's wisdom and vision in your writing, when you are conscious of their imprint, you say that... you release that acknowledgement into the universe. Please take seriously the philosophy guiding this Yoruba proverb and the practices just described: you always stop, take notice, and make mention of where you come from and who got you here. Let that guide you as a writing practice. Make the ways of citing and siting your sources of wisdom a deeper practice than just summarizing, paraphrasing, and memorizing the rules of APA or MLA style so no one can accuse you of plagiarism. Pay homage to the shoulders you are standing on. It makes a difference. See the course website for more discussion and college policies.

### Offensive Language

Racist, homophobic, sexist language is generally inappropriate for any classroom but moreso here, given what we are studying. Such issues will be addressed seriously so don't go there.

## Our Learning Objectives

Interact in critical and creative ways with **key terms and ideas** in the interdisciplinary field of gender studies

Read, discuss, and work with material from different **disciplines and multimedia** spaces

Explore how theories of gender, race, class, ethnicity, and sexual orientation **intersect**, gaining knowledge of how **gender identities** are formed and maintained.

Learn how to **analyze, critique, and re-imagine** societal representations of gender, race, class, and sexual orientation, and to compare different cultures' gender discourses

Gain familiarity with John Jay library databases and ePortfolio platform and learn how to find materials relevant to ideas we are **writing, researching, and designing** about

Engage multiple genres and modes of writing to canvas our own humanity as well as polemics of gender theory for **counter-public audiences**

## How Reading Responses are Graded

**3  
POINTS**

This means that you really freaked it—you did and said some impressive stuff. You pushed yourself, asked a lot of questions, and were conscious about what you were writing and HOW you were writing it. It was clear that you read the assigned text closely and critically, rather than try to fake it and just use big words/ideas that sound good. You also used the assignment to have some fun, in the sense that you experimented with style, voice, and persuasion. **To receive three points, your response must be submitted on time and use correct APA style (for in-text citations and bibliography)!**

**2  
POINTS**

This means that you did just enough—no jumpin' up and down here, but you did get the job done. You didn't seem to push yourself, your ideas, your style. You were really just trying to turn something in, but you did get some point(s) across. **Or, you submitted this response late. Or, you did NOT use correct APA style (for in-text citations and bibliography)!**

**1  
POINT**

This means that you just put some words on the page but didn't seem to make a whole lotta effort in making them words say or mean sumthin'. Maybe you were so focused on grammar that you wrote and said very little. Maybe you didn't really do the reading and want to pretend like you did (warning: IT SHOWS!) Or maybe, you merely summarized the assigned text and/or didn't meet the length requirement rather than offer your own unique ideas. **You may have also submitted this ½way done response late.**

**If you are absent when something is due, all work, past and current, must be submitted when you return. No INCOMPLETES will be given in this class.**



# Guidelines for Writing Your Reading Responses

The title of your reading response goes here (*must NOT be the title of your reading*)

Your Name Here

Reading Response # \_\_\_\_

Please get in the habit of following the format specified on this page for your reading responses (RRs). First of all, please do the RRs in single spacing with no indentation for paragraphs. When you get to a new paragraph, hit return twice and let the wordprocessing skip a line for you (look at the way THIS page is written). This formatting will make it easier down the line when we move to a digital platform where you will not indent paragraphs the same way you do with print essays.

Every RR that you do needs to be in dialogue with the readings (what we call outside sources) and must also be at least 600 words long. You can make the RRs longer than 600 words but not SHORTER.

You will also need to do **APA in-text citations and a bibliography** for every RR. There are links on the course website to take you to an APA workbook. This means that whenever you discuss an article, you must state the author's name. There should be a year in parentheses indicating when the text was published. You must also name the title of the article. Here is a sample sentence: *In "The Uses of Anger," Audre Lorde (1981) challenges the traditions of respectability politics and gives us license and legitimation to speak back to oppression rather than simply submit to it.* Notice that the author and the title of the piece are named. Get in the habit of doing this. If you do not have permission to she or he someone, go with THEY when using pronouns... or mix the pronouns up! Do not make assumptions or impose gender assignments.

Beginning in the second week of class, you will be selecting your own reading. It will be impossible to know what text you are referencing in your RR unless you name the author and title of the text. You need to do both to get the full three points of an RR. Please remember that the RRs are the bulk of your grade in the course. The ePortfolio also counts towards your grade but the ePortfolio is simply a collection of the RRs. In other words, DO THE RRs... or take the class again.

When you use a direct quote from an author, you will need to indicate page number. The page number and publication information should be on each reading in the course.

**When you write your RRs, do your best to create an interesting introduction.** DO NOT ever start any sentence, essay, or paragraph with: *The essay that I read for today was . . . I liked this essay because.... This essay was interesting because....* These kinds of writings make you sound like a str8-up middle or high school student who is answering questions at the back of a textbook. You need to make an interesting argument in your introduction or tell a good story...and then follow through on it while incorporating your ideas about what you have read.

Get rid of unnecessary HEDGING in your writing! Say what you have to say with some confidence and boldness. Here is a common example: *One of the reasons that I really liked this essay is because it was interesting.* Instead, say that same sentence like this: *The author argues their points with passion and relentlessness.* The first example is weak, almost apologetic, as if you are scared to speak your opinions. Other examples of unnecessary hedging include: *I really feel this way because...; this quote says to me that...;* etc. These words say and communicate nothing. Get to your POINT!

Do your best. Treat your RRs as the place where you are experimenting with your own style and pushing yourself to articulate your politics. Do more than just fulfill another school assignment.

As you will see here, the length and APA requirements are the only formatting issues that are really expected of you in the RRs (do not add an extra page of paper for the title or bibliography). The content and style of your writing are not being prescribed for you in this class. That's not what it means to write. I am not telling you what to say or how to say it. Yall's grown... yall can do that for yourselves. Plus, there is little use in writing in such a way that only a college professor will ever read your words. That's a very limited and uninteresting use of writing. SO WRITE! BE FREE!



# The Bridge Poem by Donna Kate Rushin

I've had enough  
I'm sick of seeing and touching  
Both sides of things  
Sick of being the damn bridge for everybody

Nobody  
Can talk to anybody  
Without me Right?

I explain my mother to my father my father to my little sister  
My little sister to my brother my brother to the white feminists  
The white feminists to the Black church folks the Black church folks  
To the Ex-hippies the ex-hippies to the Black separatists the  
Black separatists to the artists the artists to my friends' parents...

Then  
I've got the explain myself  
To everybody

I do more translating  
Than the Gawdamn U.N.

Forget it  
I'm sick of it

I'm sick of filling in your gaps

Sick of being your insurance against  
The isolation of your self-imposed limitations  
Sick of being the crazy at your holiday dinners  
Sick of being the odd one at your Sunday Brunches  
Sick of being the sole Black friend to 34 individual white people

Find another connection to the rest of the world  
Find something else to make you legitimate  
Find some other way to be political and hip

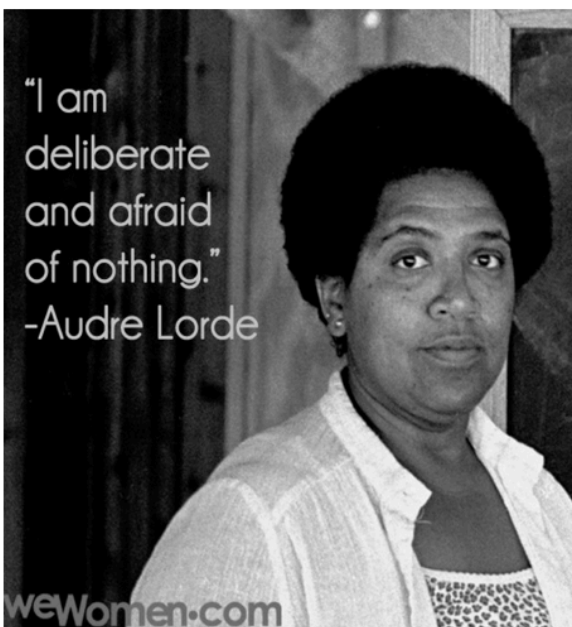
I will not be the bridge to your womanhood  
Your manhood  
Your human-ness

I'm sick of reminding you not to  
Close off too tight for too long  
I'm sick of mediating with your worst self  
On behalf you your better selves  
I am sick  
Of having to remind you  
To breathe  
Before you suffocate  
Your own fool self

Forget it  
Stretch or drown  
Evolve or die

The bridge I must be  
Is the bridge to my own power  
I must translate  
My own fears  
Mediate  
My own weaknesses

I must be the bridge to nowhere  
But my true self  
And then  
I will be useful



“MY feminism WILL BE  
**INTERSECTIONAL**  
OR IT WILL BE  
**BULLSHIT.**  
FLAVIA DEODAN



# my notes

This course introduces you to central themes and theories of gender studies. By examining scholarly articles and texts from a broad range of academic disciplines and cultural perspectives, we will explore how societal definitions of gender shape people's lives. In the process, the course will address questions about connections between biology and sex and will explore how differences between race, ethnicity, class, and sexual identities complicate theories of universal female and male experiences. The course will introduce key terms and ideas in the interdisciplinary field of gender studies as well as important debates about education, work and economics, medicine, bodies, families, love and sex that have shaped national and international gender scholarship. *Note: This course satisfies the Flexible Core: Individual and Society area of the Gen Ed Program*

For more about the Gender Studies Program, go to: [www.jjay.cuny.edu/gender-studies-program](http://www.jjay.cuny.edu/gender-studies-program)

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RELIGIOUS POLITICAL ECONOMIC  
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