

WST 2611 - Humanities Perspectives on Gender and Sexuality – Spring 2013- section 02E2/16H3



Class Meetings:

Place: AND 0134

Days/Time: MWF Period 4 (10:40 A.M. - 11:30 A.M.)

Instructor: Dr. Caroline Joan S. Picart

Email: cjpkaart@gmail.com

Office Hours: Wednesdays and Fridays 11:30 A.M. – 1 P.M. or by appointment

Office Location: 206 Ustler Hall

Office Telephone: 850-559-1636 (This is not a smart phone; the best way to reach me is via email.)

Skype Name (by appointment, if necessary): caroline.picart

Website: <http://www.carolinekaypicart.com/teaching/WST2611/>

Required Texts:

For this course, you will access texts from the following sources:

1. *Required paperback texts you can purchase through Amazon or any online book vendor;*
2. *Readings made available online through Sakai for free;*
3. *Optional supplementary texts are also available through the UF Library, through Ares and on reserve, when possible*

I have striven to make sure this course is as inexpensive as possible for you. For more details, see the Course Schedule below. You will be asked to watch a readily available commercial film as an assignment to be paired with a reading; as necessary, more obscure films or documentaries, whole or excerpted, will be shown in class at no cost.

List of Required Paperback Texts That Must be Purchased:

1.) Mary Shelley, [*Frankenstein*](#) (Case Studies in Contemporary Criticism), Johanna M. Smith, ed., 2nd ed., (Bedford/St. Martin's, 2000). ISBN-13: **978-0312191269**

Book Description: This revision of a widely adopted critical edition presents the 1831 text of Mary Shelley's English Romantic novel along with critical essays that introduce students to *Frankenstein* from contemporary psychoanalytic, Marxist, feminist, gender, and cultural studies perspectives. An additional essay demonstrates how various critical perspectives can be combined. In the second edition, 3 of the 6 essays are new. The text and essays are complemented by contextual documents, introductions (with bibliographies), and a glossary of critical and theoretical terms.

2.) Anne Rice, [*The Queen of the Damned*](#) (The Vampire Chronicles, No. 3) (Ballantine Books, 1989). ISBN: 978-0345351524

Book Description: In a feat of virtuoso storytelling, Anne Rice unleashes Akasha, the queen of the damned, who has risen from a six-thousand-year sleep to let loose the powers of the night. Akasha has a marvelously devious plan to "save" mankind and destroy the vampire Lestat—in this extraordinarily sensual novel of the complex, erotic, electrifying world of the undead.

3.) Thomas Harris, [*Hannibal*](#) (Delta, 2005). ISBN: 978-0385339483

Book Description: You remember Hannibal Lecter: gentleman, genius, cannibal. Seven years have passed since Dr. Lecter escaped from custody. And for seven years he's been at large, free to savor the scents, the essences, of an unguarded world.

But intruders have entered Dr. Lecter's world, piercing his new identity, sensing the evil that surrounds him. For the multimillionaire Hannibal left maimed, for a corrupt Italian policeman, and for FBI agent Clarice Starling, who once stood before Lecter and who has never been the same, the final hunt for Hannibal Lecter has begun. All of them, in their separate ways, want to find Dr. Lecter. And all three will get their wish. But only one will live long enough to savor the reward...

4.) Julie Taylor, [*Paper Tangos*](#) (Public Planet Books) (Duke University Press, 1998). ISBN: 978-0822321910

Book Description: Tango. A multidimensional expression of Argentine identity, one that speaks to that nation's sense of disorientation, loss, and terror. Yet the tango mesmerizes dancers and audiences alike throughout the world. In *Paper Tangos*, Julie Taylor—a classically trained dancer and anthropologist—examines the poetics of the tango while describing her own quest to dance this most dramatic of paired dances.

Taylor, born in the United States, has lived much of her adult life in Latin America. She has spent years studying the tango in Buenos Aires, dancing during and after the terror of military dictatorships. This book is at once an account of a life lived crossing the borders of two distinct and complex cultures and an exploration of the conflicting meanings of tango for women who love the poetry of its movement yet feel uneasy with the roles it bestows on the male and female dancers. Drawing parallels among the violences of the Argentine Junta, the play with power inherent in tango dancing, and her own experiences with violence both inside and outside the intriguing tango culture, Taylor weaves the line between engaging memoir and insightful cultural critique.

Within the contexts of tango's creative birth and contemporary presentations, this book welcomes us directly into the tango subculture and reveals the ways that personal, political, and historical violence operate in our lives.

The book's experimental design includes photographs on every page, which form a flip-book sequence of a tango. Not simply a book for tango dancers and fans, *Paper Tangos* will reward students of Latin American studies, cultural studies, anthropology, feminist studies, dance studies, and the art of critical memoir.

General Course Description:

This course considers the social construction of gender, race, class, sexuality, and other categories of identity as depicted in the Humanities (which, in this case, will include principally literature (fiction and non-fiction), film and dance). We will rely on close readings and analysis of primary texts coupled with examination of historical, cultural, and societal factors. This approach will emphasize 1) the ideologies that inhabit, haunt and shape the texts [and their authors], 2) how style elements, genre, and medium reflect and inform a text's discourse, 3) how no text exists in an artistic or cultural vacuum, and 4) that a multitude of interpretations, based on a variety of methods of analysis, exist for various texts we will study.

As a result of this class, I hope you will all experience:

1. a more nuanced and critical awareness of, as well as compassionate engagement with, issues that reveal how gender, race, class, and sexuality operate ideologically in texts;
2. a recognition of how these factors influence and shape your lives every day;
3. a curiosity for exploring texts in the humanistic tradition;
4. a competence in more careful reading and listening, reflective argumentation, and coherent and disciplined writing.

The course is divided into five sections. In all sections, we discuss how gender, sexuality, race and class issues operate in each Humanities text as well as how these factors reflect and shape (mainly Western and American) ideology:

Section I: Monsters, Authors, Culture, Power (1 week)

Section II: Teratologies of Gender and Sexuality

A. The Frankensteinian Myth in Literature and Film (4 weeks)

B. The Monstrous Feminine and The Evolving Vampire Myth (2 weeks)

C. Serial Killing in Film and Literature (2 weeks)

SPRING BREAK

Section III: Marginalization and Monstrosity: Gender, Race, Crime (1 week)

Section IV: Bodies, Dance, Performance (2.5 weeks)

Section V: Destabilizing Stereotypes (2.5 weeks)

A. Humor and Hybridity

B. Genre, Gender, Sexuality and Race in Fantasy and Science Fiction

Course Objectives

BY THE END OF THE SEMESTER, STUDENTS SHOULD BE ABLE TO:

1. Trace the evolving attitudes towards gender and sexuality and how they intersect with race and class within Western culture (predominantly that of the U.S.) as depicted by Humanities texts;
2. Explain the ways in which changing historical circumstances, including but not limited to changing ideals of masculinity and femininity, have shaped those attitudes embedded in these texts;
3. Apply analytical concepts developed through class reading and discussion to thoughtful, clearly written and persuasively argued independent work;
4. Understand the concept of gender as a performance undertaken within specific historical circumstances and depicted through specific forms, specifically in literature, film and dance

5. Establish a quality of writing at the level of sentences, paragraphing, and constructing arguments that complies with the requirements of a “2,000 word” Gordon Rule class

Humanities (H)

The humanities requirement enables students to think critically about what artists and thinkers (past and present) have to teach us about the nonmaterial qualities of human beings and human values. In courses in the humanities, students become acquainted with the enduring products -- in words, sounds, paint, stone, metal, and many other media -- in which thoughtful and gifted human beings have attempted to meet our individual and collective needs for emotional, spiritual, or intellectual fulfillment. Humanities courses address major intellectual, cultural, and aesthetic achievements. Students consider questions of ultimate meaning and study human activities, artifacts, and values in the context of the ages in which they were produced.

Diversity (D)

Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage you to recognize how social roles and status affect different groups and impact U. S. society. These courses guide you to analyze and to evaluate your own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups.

Gordon Rule: This class is worth 2,000 Gordon Rule Words

This section of WST 2611 satisfies the requirements for General Education Credit in the following areas: 1) Humanities and 2) Diversity. It is also a Gordon Rule 2,000 word class. See the policies on Gordon Rule Requirements:

<http://www.ece.ufl.edu/academics/undergraduate/degrees/gordonrule.htm>

In order to receive Gordon Rule credit for this class, you must not only pass the class with a “C” grade or higher but also demonstrate that your writing skills and abilities satisfy the Gordon Rule Requirement. Therefore, you must pass both sections of the grading process: 1) obtain a “C” grade or higher, and 2) receive a “Y” (yes) that you have met the guidelines for Gordon Rule writing credit. Please see the following web site for more information:

<http://www.registrar.ufl.edu/catalog1011/policies/advisinggordon.html>

Note: To fulfill, if necessary, Gordon Rule 6 (6,000 words), then an additional 4,000 words will need to be added in the form of a final paper.

Course Schedule (Subject to change):

SECTION I: Monsters, Authors, Culture, Power (One Week)

Monday, January 7, Classes Start

Introduction to class and Policies (Part I)

Slides of Goya’s paintings on monsters and Artemisia Gentileschi’s paintings on women

Wednesday, January 9

Introduction to class and Policies (Part II)

Mini-Workshop: Guidelines Regarding Writing Take Home Essays

Practice Exercises Using Film Clips

Friday, January 11

Noel Carroll, "Nightmare and the Horror Film: The Symbolic Biology of Fantastic Beings" in Picart and Browning, *Speaking of Monsters*, pp. 23-28 (Available via Sakai and Ares and as a hard copy book on reserve via UF Library)

SECTION II: Teratologies of Gender and Sexuality

A. The Frankensteinian Myth in Literature and Film (4 weeks)

Monday, January 14: Monstrosity and Female Authorship

Mary Shelley, *Frankenstein*, first quarter of the book

Wednesday, January 16: Visualizing the Monstrous: Romanticism and Feminism

Mary Shelley, *Frankenstein*, second quarter of the book

Friday, January 18

Mary Shelley, *Frankenstein*, third quarter of the book

List of Recitation Groups and the Schedule for Being on Call is Released

Monday, January 21 - No Class – MLK Day

Wednesday, January 23

Graded Recitations Begin

Mary Shelley, *Frankenstein*, final quarter of the book

Assignment: Watch either *Frankenstein* (1931) or *Bride of Frankenstein* (1935)

Friday, January 25

Lecture: Introduction to Film Technique and the Vocabulary of Film Language (Lecture with Clips)

Monday, January 28

Writing Response Reading Paper (WRRP) #1, on Section I readings and lecture, due at the start of class – 100 points (choose 2 out of the 3 WRRP due dates)

Lecture: A Psychoanalytic Reading of the Film: Shadow Figures and Cultural Anxieties

Wednesday, January 30

Graded Recitations Continue

Monstrosity, Gender, Sexuality and Class in *Frankenstein* (1931) and *Bride of Frankenstein* (1935)

Friday, February 1:

Monstrosity, Gender, Sexuality and Class in *Frankenstein* (1931) and *Bride of Frankenstein* (1935)

Assignment: Watch *Mary Shelley's Frankenstein* (1994)

Monday, February 4:

Monstrosity, Gender, Sexuality and Class in *Mary Shelley's Frankenstein* (1994)

SECTION II: Teratologies of Gender and Sexuality (3.5 weeks)

A. Myths of Vampirism (2 weeks)

© Caroline Joan S. Picart. All rights reserved on textual content.

Wednesday, February 6: The Monstrous Feminine and the Evolving Vampire Myth

Anne Rice, *Queen of the Damned*, first third of the book

Friday, February 8: The Monstrous Feminine and the Evolving Vampire Myth

WRRP #2 on Section IIA Due – 100 points (choose 2 out of the 3 WRRP due dates)

Anne Rice, *Queen of the Damned*, second third of the book

Monday, February 11: The Monstrous Feminine and the Evolving Vampire Myth

Anne Rice, *Queen of the Damned*, last third of the book

Assignment: Watch *Queen of the Damned* (2002)

Wednesday, February 13

Discussion of clips of *Queen of the Damned* compared with the novel

B. Monstrosity, Gender, Sexuality & the Serial Killer in Literature and Film (2 weeks)

Friday, February 15: The Vampire Myth and the Male Serial Killer

Thomas Harris, *Hannibal* (first third of the novel)

Monday, February 18: The Vampire Myth and the Male Serial Killer

Thomas Harris, *Hannibal* (second third of the novel)

Wednesday, February 20

Thomas Harris, *Hannibal* (final third of the novel)

Assignment: Watch either *Silence of the Lambs* (1991) or *Hannibal* (2001)

Friday, February 22: Gender, Sexuality and the Serial Killer

Discussion of clips from *Silence of the Lambs* (1991) and *Hannibal* (2001) compared with the novel

Monday, February 25

Discussion of clips from *Silence of the Lambs* (1991) and *Hannibal* (2001) compared with the novel

Assignment: Watch *Monster* (2003) [the docudramatic rendition of Aileen Wuornos' life]

Wednesday, February 27

In-class Quiz 1 based on Section IIB: 150 points

Discussion of *Monster* in relation to the Vampire and Frankensteinian Monster Cinemyths

MARCH 2-9: SPRING BREAK

Monday, March 11

Take Home Essay #1 about Sections I and II: Questions to be released and Criteria for Grading to be Discussed in Class

Wednesday, March 13

Writing/Grammar Day in relation to Take Home Essay 1: Consult with the Teaching Center:

www.teachingcenter.ufl.edu

Friday, March 15

© Caroline Joan S. Picart. All rights reserved on textual content.

Assignment: Take-Home Essay #1 Due --150 points

Final Discussion of *Monster* in relation to the Vampire and Frankensteinian Monster Cinemyths

SECTION III: *Marginalization and Monstrosity: Gender, Race, Crime (1 week)*

Monday, March 18

Documentary TV Show: American Justice, *The Atlanta Child Murders* (2000/2001) [50 minutes]

Wednesday, March 20

Documentary TV Show: Mark Mori, dir., *The Atlanta Child Murders as Seen on Court TV* (2010) [48 minutes]

Friday, March 22

Discussion of the documentaries

Picart, "Race and Serial Killing in the Media: The Case of Wayne Williams" in Picart and Browning, *Speaking of Monsters*, pp. 161-172 (Available via Sakai and Ares as well as a hard copy on reserve via UF Library)

SECTION IV: *Bodies, Dance, Performance (2.5 weeks)*

Monday, March 25

In-class Quiz 2 about Section III, inclusive of the two documentaries on the Atlanta Child Murders: 100 points

Lecture on Gender, Race, Sexuality and Dance (Part I)

Excerpts from Fuller's Serpentine Dance, Baker's Choreographic Improvisations, Balanchine's Ballets, Graham's Modern Dance and Dunham's Black Ballets

Wednesday, March 27

Lecture on Gender, Race, Sexuality and Dance (Part II)

Excerpts from Fuller's Serpentine Dance, Baker's Choreographic Improvisations, Balanchine's Ballets, Graham's Modern Dance and Dunham's Black Ballets

Friday, March 29

Julie Taylor, *Paper Tangos* (first third of the book)

Film excerpts from *Tango* (1998)

Monday, April 1

Julie Taylor, *Paper Tangos* (second third of the book)

Film excerpts from *The Tango Lesson* (1997)

Wednesday, April 3

Julie Taylor, *Paper Tangos* (last third of the book)

Assignment: Watch *Take the Lead* (2006)

Friday, April 5

Excerpts from *Mad, Hot Ballroom* (Documentary) (2005) and *Take the Lead* (2006)

© Caroline Joan S. Picart. All rights reserved on textual content.

Picart, "Beyond Dancing with the Stars: Sexual Sports Rhetoric in Competitive Ballroom Dance," in Linda K. Fuller, ed., *Sexual Sports Rhetoric: Global and Universal Contexts*, pp. 57-68 (Available via Sakai)

Assignment: Watch *Dirty Dancing* (1987) or *Shall We Dance* (1997)

Monday, April 8

Excerpts from *Dirty Dancing* and *Shall We Dance*

Picart, "Ballroom Dance in the Movies," especially the section on *Dirty Dancing* (1987) and *Shall We Dance* (1997) in Picart, *From Ballroom to DanceSport: Aesthetics, Athletics and Body Culture*, pp. 39-67 (Available via Sakai)

Assignment: Watch *Young Frankenstein* (1974)

SECTION V: Destabilizing Stereotypes (2.5 weeks)

A. Hybridity and Humor

Wednesday, April 10

WRP # 3 About Sections III and IV Due– 100 points (choose 2 out of the 3 WRP due dates)

Take Home Exam #2 Questions about Section IV Released in Class and Discussed

Lecture on Humor, Hybridity and excerpts from *Young Frankenstein*

Assignment: Watch *Pan's Labyrinth* (2006)

B. Genre, Gender, Race, Sexuality in Science Fiction and Fantasy

Friday, April 12

Excerpts from: *Pan's Labyrinth*

Optional Text: Dominick LaCapra, "Reopening the Question of the Human and the Animal," (extract) in Picart and Browning, *Speaking of Monsters*," pp. 267-270 (Part I) (E-Book via UF Library)

Monday, April 15

Assignment: Take-Home Essay #2 about Section IV Due --150 points

Excerpts from: *Pan's Labyrinth*

Picart, Browning and Thomas, "Where Reality and Fantasy Meet and Bifurcate: Holocaust Themes in *Pan's Labyrinth* (2006), *X-Men* (2000) and *V* (1983)" in Picart and Browning, *Speaking of Monsters*," pp. 271-290 (Part I) (Available via Sakai and Ares and a hard copy on reserve via UF Library) (Part I)

Assignment: Watch *X-Men: The Last Stand* (2006)

Wednesday, April 17

Excerpts from: *X-Men* Trilogy

and discussion in relation to Picart, Browning and Thomas Essay (Parts I and II)

Friday, April 19

General Overview of the Course

Last Graded Recitation Day

Monday, April 22

Review Session in Relation to Testing on Section V

Wednesday, April 24: Last Day of Class

In-class Quiz 3 about Section V: 150 points

No Final Exam

Assignments and Grading

Grading for this course will be rigorous. Form, as well as content, are both important. I advise you to take advantage of the services available at the Reading and Writing Center, as you need to. See: www.teachingcenter.ufl.edu/rwcenter or call: 352-846-1138.

1. Two Writing Response Reading Papers [WRRPs] (2 pages each): 2 @ 10% each = 20% [1200 words]*
2. Three In-class, non-cumulative, closed book quizzes: 3 @ 10%-15% each = 40%
3. Two Take-Home Essays that will require close analytical reading of texts and/or comparison/contrast of one text and one film taken in class as well as one new or supplementary text or film (2-3 pages each): 2 X 15% = 30%
4. Participation Points: 10%

*You will have a choice of three due dates for the two WRPs you will write this semester Choose the two dates that work best for your schedule.

Due Dates	Assignment	Point Value	% of Final Grade	# of pages/words
Monday, Jan. 28	Writing Response Reading Paper (WRRP) #1 (you have to write 2 out of the 3)	100	10%	2 pages/600
Friday, Feb. 8	Writing Response Reading Paper (WRRP) #2 (you have to write 2 out of the 3)	100	10%	2 pages/600
Wednesday, Feb. 27	In-class Quiz #1	150	15%	n/a
Friday, Mar. 15	Take Home Essay # 1	150	15%	2 pages/600
Monday, Mar. 25	In-class Quiz #2	100	10%	n/a
Wednesday, Apr. 10	Writing Response Reading Paper (WRRP) #3 (you have to write 2 of the 3). Choose best dates for your schedule.			
Monday, Apr. 15	Take Home Essay #2	150	15%	2 pages/600
Wednesday, Apr. 24	In-class Quiz #3	150	15%	n/a
	Participation	100	10%	n/a
TOTALS		1000	100%	8/2400

Note: For those doing the course for 6000 word Gordon Rule requirement, a final paper of 4,000 words, with the same formats as the Take Home Essays, will be due on the last day of class. This is done purely to maintain your grade and fulfill the necessary word count. It will be graded on a “pass”-“fail” basis. “Pass” means you maintain your grade; “fail” means your grade goes one half-level down (e.g., from a “B” to a “B-.” Note that plagiarism will result in disciplinary proceedings to be initiated by the university against you.

Grade Equivalencies (Including Final Grade):

Grade	GPA	Per 100 points	Final Grade Point Count
A	4.0	93 – 100	930 – 1000
A-	3.67	90 – 92	900 – 929
B+	3.00	87 – 89	870 – 899
B	3.0	83 – 86	830 – 869

B-	2.67	80 – 82	800 – 829
C+	2.33	77 – 79	770 – 799
C	2.0	73 – 76	730 – 769
C-	1.67	70 – 72	700 – 729
D+	1.33	67 – 69	760 – 699
D	1.0	63 – 66	630 – 669
D-	0.67	60 – 62	600 – 629
E	0.00	0 - 59	000 – 599

Work Expectations: The number of pages you will need to read will vary to some extent, depending on the difficulty of the materials and the activities going on in class. In order to avoid feeling stressed around the end of the semester, a good general strategy is to look about a week ahead in terms of assignments and to spend two to three hours studying—reading, taking notes, visiting the Reading and Writing Center as necessary—for each hour spent in class. Perfunctory or rushed reading or mechanical borrowing/copying of someone else’s notes are no substitute for sustained and thoughtful independent work. You are responsible for catching up with whatever you miss. The grading scale for this class reflects these expectations.

Writing Response Reading Papers: Two (2 pages each) papers @ 100 points each = 200 points

This assignment tests your ability to summarize a primary text effectively and helps you to make inter-textual connections to a text you yourself will propose a connection to outside of class, based on credible reasoning. These must be both submitted via the dropbox (posted before the class starts, for full credit) and in hard copy on the due date.

Grading Scale for Writing Response Reading Papers (WRRPs):

In order to receive any grade higher than 40 points on a 100 point scale, the student must meet the word limits set, which is between 250 to 500 words. At the top of the post, kindly indicate the word count. To check your word count, in MSWORD use "Tools" -> "Word Count" and look at the number after 'words.'

93-100 points

The student shows detailed comprehension of the question and the material and provides a very clear argumentation. Proper English grammar and spelling are essential for this grade.

87-92 points

The student shows detailed comprehension of the question and the material and provides for the most part a very clear argumentation. Proper English grammar and spelling are essential.

80-86 points

The student shows detailed comprehension of the question and the material and provides a good argumentation. Very few spelling or grammar errors may occur.

73-79 points

The student shows average comprehension of the question and the material. There are either minor argumentation or spelling or grammar errors in the writing.

67-72 points

The student shows either problems with the comprehension of the question and/or the material and at times lacks adequate argumentation. Spelling/grammar errors may also be frequently present.

60-66 points

The student shows problems with the comprehension of the question and the material and lacks proper argumentation. Spelling and grammar errors are frequently present. There may also be a large amount of wordiness.

00-59 points

The student meets any of the following criteria:

- word count too low (compare the required word count set by your instructor(s)).
- not answering the question provided (i.e. writing about everything else, but the question asked).
- student has no grasp of the material.
- excessive spelling and grammar errors, including--but not limited to--frequent incomplete sentences. You have access to a free teaching center on campus if you need help in improving your command of writing skills in English.
- Student is caught plagiarizing: automatic 00 for that assignment. Further consequences may follow! (I will run random checks using Turnitin.)
- 00 points for not turning in an assignment on time.

Reading/Comprehension In-Class Quizzes: 3 @ 100-150 points each = 400 points

It is imperative that you keep pace with the assigned reading so that you can participate meaningfully in class discussions and achieve the maximum benefits from this course. To evaluate how efficiently you are keeping up with the reading schedule, and taking effective notes, you will take TWO reading/comprehension quizzes throughout the semester to demonstrate that you are adequately reading, paying attention in class, understanding and interpreting the texts. Each in-class reading quiz is non-cumulative and requires you identify prompts from reading/viewing assignments as well as answer multiple choice questions and possible very short essay questions. These quizzes are more objective and fact-based.

Take-Home Essays: Two (2 – 3 pages each) @ 150 points each = 300 points

You will have a choice of two essay questions for each Take Home Essay, and you will have to respond to one question. This question will require you to either closely analyze one text or compare and contrast two texts in relation to an aspect of gender, sexuality, race or class. Details will be given as particular requirements become due. These must be submitted online via the Sakai dropbox (before the class starts on the due date) and in class via a printed hard copy, which will be collected before the class starts.

Note: Your Take Home Essay grade will be based on the following criteria. Each category will be compiled of whole points, no partial points will be given. All of these criteria are proportionally weighted and are each worth between 20-40 points each.

1. **Spelling Mechanics / Structural Detail (30 points):** These essays are to consist of 3-4 pages, typewritten in a standard format (APA Style), double-spaced, with 11 point font and 1 inch margins. You must confer film credits (<http://www.imdb.com/>) and spell the characters' and actors' names correctly, when you use a film; similarly, you should be just as conscientious when you cite to other

types of texts. Your essay must have a clear thesis, which is to be followed by a series of arguments that support your thesis, using specific examples from the film and readings.

APA Format: <http://owl.english.purdue.edu/owl/resource/560/18/>

2. **Examples of Humanities and Women's Studies Theory (40 points)** (quality and quantity): The essay must make reference to and apply ideas found in at least one required text listed above, one movie we have used in class, one movie that we have not used in class or one supplementary text. You must illustrate the interrelations of class, race, gender and sexuality using these Humanities-related texts. One practical approach to the paper might be to read the texts and sum up their main points. Once you have command of the ideas presented in the texts, watch the film. In this way, you will have a theoretical basis/perspective before viewing the film and will be more aware of certain interpretations and questions that can be raised while you watch the film.
3. **Examples of Literary or Film or Dance Form (40 points)** (quality and quantity): Explain fully in detail how textual and film content (story and plot) and textual/film form (mode of narration/genre conventions) inform your thesis. You should ask, for example, what is the thematic material or ideology of class, race, gender or sexuality in the selected text/film and how does the form of the text/film interact with, or enunciate, this theme or ideology? How does the author or filmmaker or choreographer attempt to express ideas and elicit emotional responses from spectators, using genre conventions? In what ways does the text/film/dance you have chosen to write about "address" an implied spectator by reference to codes of class, race, gender or sexuality through text/film/dance form (e.g., frame tale structure, subjectivity, point of view editing, close-up, angle, lighting, reaction shots, lines, flow of movements). Be sure to take abbreviated notes while watching the films, especially if they are shown in class because they are not commercially readily available, for later reference.
4. **Synthesis of Women's Studies and Sexuality Theory and Humanities-Related Textual Form (20 points)**: Evaluates the overall synthesis of ideas derived from the theories presented in the course readings and their relationship to the formal structuring of the selected text or film, with an eye to genre conventions. How cohesively and persuasively do the arguments come together?
5. **Quality and Creativity of Thesis and Arguments (20 points)**: Be specific in your arguments and try to avoid obvious or far-reaching statements. Creativity is assessed by your ability to often put unrelated ideas into a single conceptual framework and back these up with adequate and compelling proof.

Note: Subject to contingencies, one film, discussed in class, with one new film, are required. So are 2 textual sources: one from within class, and one that is new. These should be specified, on the front cover sheet, in APA bibliographic form, with the required texts and films being distinct from the new or supplementary texts and films. An abstract of at most 100 words is also required, as is an effective title. Failure to comply

with any of the formal requirements stated above (including font size and margin spaces) results in a two point deduction, per infraction.

Participation: 100 points

In general, you maintain your participation points by consistently contributing to class discussions meaningfully, practicing **active listening** (taking notes, paying attention, and staying engaged in class), not talking out of turn, and respecting the opinions of your classmates. Quality, and not simply quantity, matters; however, there is a certain minimum of quantity that must be met, especially during assigned recitation dates.

You will be assigned groups and particular days in which specific groups are in charge of being the “experts” on the assigned topic for that day. Being unprepared when you are called on will be noted and taken into consideration during the overall evaluation of your grade.

Informed and reflective voluntary participation is welcomed even on days when you are not on call, but those on call are the ones who will be called on first.

You lose participation points by talking among each other, independent of class discussions, showing inattentiveness through any of the following: sleeping in class, texting, surfing the web, not paying attention, and not keeping up with the reading. I expect professional behavior in class.

Grading Scale for Participation Points:

In order to receive any grade higher than 40 points on a 100 point scale, the student must be in class especially when he or she is on call. The schedule of groups and when these groups are on call will be released by the end of week 2, when the add-drop period has passed.

93-100 points

The student shows detailed comprehension of the question and the material and provides a very clear argumentation. The student is prepared for discussion and gives concise and pointed replies to questions posed, showing superior listening skills as well as skills of communication. As a plus, the student volunteers, when the assigned group is unable to answer questions.

87-92 points

The student shows detailed comprehension of the question and the material and provides for the most part a very clear argumentation. The student can get to the essential points with some guidance.

80-86 points

The student shows detailed comprehension of the question and the material and provides a good argumentation. The student requires some elicitation to get to the essential points.

73-79 points

The student shows average comprehension of the question and the material. No major errors occur but the quality of the answers does not reveal either preparation or forethought.

67-72 points

The student shows either problems with the comprehension of the question and/or the material and at times lacks adequate argumentation. Some minor errors in comprehension are easily evident but the student generally gets the main points of the assigned text.

60-66 points

The student shows problems with the comprehension of the question and the material and lacks proper argumentation. The student appears to be vaguely expressing an opinion without sufficient justification.

00-59 points

The student meets any of the following criteria:

- Being unable to answer basic questions about the assigned material
- Not answering the question provided (i.e. talking about everything else, but the question asked).
- Student has no grasp of the material.
- Student is unable to create complete and coherent sentences in response to questions; student shows severe oral communication difficulty, revealing no or very little comprehension of the assigned materials.
- Student is caught using technology or other means to get answers from other students [texting; facebooking; emailing; passing notes during class]; or conversely, being so distracted by the inappropriate use of technology in class that the student is unable to answer a basic question.
- 00 points for not being in present in class, when the student is assigned to be on call.

Attendance:

You are responsible for getting any notes, handouts, or assignments that you miss due to absence. Excused absences will only be given for university-approved reasons (i.e. varsity athletics, etc.) and religious holidays. If you will be missing class for either of these reasons, you must inform me as early as possible *in advance*.

As for any other missed classes, I do not differentiate between excused and unexcused absences (no excused absences for illness or emergencies). You may miss FOUR (4) class periods over the course of the semester without affecting your grade. **For every class missed over FOUR classes, you will lose 20 points from your final grade. This, cumulatively, can bring your letter grade down.**

Strive to arrive early or on time; I begin and end classes on the dot. Two instances of tardiness (arriving later than when the class starts or leaving class early) will count as one unexcused absence.

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: <http://www.dso.ufl.edu/drc/> or call: 352-392-8565.

Sexual Assault and Harassment

It is the policy of the University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in

© Caroline Joan S. Picart. All rights reserved on textual content.

such conduct will be subject to disciplinary action. The University encourages students, faculty, staff and visitors to promptly report sex discrimination and sexual harassment. See <http://www.ufsa.ufl.edu/students/sh/sexualharassment.shtml> .

The sexual assault of a student should be reported directly to the UF Police Department (352-392-1111). All UF employees have the obligation to report knowledge of student sexual assault. This obligation includes student employees when acting in a supervisory capacity in the performance of their duties (e.g., Teaching Assistants, Graduate Assistants, Resident Assistants, and Preview Staff).

For services available to a student who has been sexually assaulted, contact the Office of Victim Services (352-395-5648).

Academic Dishonesty

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honest in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines. (University of Florida Rule 6C1-4.017). For more information about academic honesty, including definitions and examples of plagiarism, see: <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html>

Student Conduct Code

The Student Conduct Code outlines the standards and expectations for students' conduct and behavior at the University of Florida. Areas include: conduct disruptive to the university community, causing physical or other harm to any person, sexual assault and sexual misconduct, and harassment.

For more information, see the Student Conduct and Conflict Resolution Web site: <http://www.dso.ufl.edu/scrr/> or call 352-392-1261x207.

Notification Letter from the Dean of Students Office

Students that experience a family or personal emergency (death in the family, unplanned hospitalization, etc.) may contact the Dean of Students Office and request notification letters be sent to their professors. Students are required to provide faculty members with appropriate documentation to support their absence unless, due to the nature of the issue, the information is provided to and verified by the Dean of Students' Office.

International Center

The International Center provides a variety of services for more than 5,500 international students, representing over 200 countries, enrolled at the University of Florida in both undergraduate and graduate programs. The UFIC's mission is "to enhance the educational experience of UF's students, faculty and staff by promoting a global perspective." See: <http://www.ufic.ufl.edu>