TO: Faculty Curriculum Committee
FROM: David Moscowitz, on behalf of the Women’s and Gender Studies executive, curriculum, and assessment committees
DATE: December 15, 2011
RE: New and revised course proposals

This cover sheet identifies proposals from Women’s and Gender Studies (WGS). Included here are two new topics courses (120 and 420), a Bachelor’s Essay course consistent with what other departments and programs offer (499), and a revised number for the existing WGS topics course (changing from 300 to 320, to be consistent with 120 and 420).

No program changes are proposed here.

With this letter, the following documents are included:

WGST 120  Studies in Women’s and Gender Studies (NEW course form)
Sample syllabus for WGST 120: Disability, Power, and Privilege
WGST 320  Special Topics in Women’s and Gender Studies (CHANGE course form)
WGST 420  Seminar in Women’s and Gender Studies (NEW course form)
Sample syllabus for WGST 420: Film, Gender, and the Body
WGST 499  Bachelor’s Essay (NEW course form)

Thank you for your consideration.
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: David Moscowitz    Email: moscowitzd@cofc.edu    Phone: 3-7017

Department or Program Name: Women's and Gender Studies    School name: HSS

Course Prefix, Number, and Title: WGST 120  Studies in Women's and Gender Studies

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>CHANGE COURSE</th>
<th>DELETE COURSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>xx New Course (attach syllabus)</td>
<td>□ Change Number</td>
<td>□ Re-activate Course</td>
</tr>
<tr>
<td></td>
<td>□ Change Title</td>
<td>□ Delete Course</td>
</tr>
<tr>
<td></td>
<td>□ Change Credits/Contact hours</td>
<td></td>
</tr>
<tr>
<td></td>
<td>□ Prerequisite Change</td>
<td></td>
</tr>
<tr>
<td></td>
<td>□ Edit Description</td>
<td></td>
</tr>
</tbody>
</table>

xx Approve for Cross-listing (attach rationale and written permission from relevant department)

□ Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: variable

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

none

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) xxYes    □ No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

This course will be added to the list of approved electives.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Contact Hours</td>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

B. Credit Hours

3

Is this course repeatable? xx yes □ no If so, how many credit hours may the student earn in this course? 6
III. CATALOG DESCRIPTION
Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions.

A topical introduction to an area in women’s and gender studies. This course may be repeated for credit if the content is different. The specific content will be listed when the course is offered.

IV. RATIONALE or JUSTIFICATION: If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

The goals and objectives for this course are similar to WGST 300 (Special Topics). This course is a more appropriate option (compared with WGST 300) for introductory, lower-level topics courses.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Discuss and explain introductory content in an area of women’s and gender studies.</strong></td>
<td>This outcome will be measured by sustained, semester-long assessment (e.g. exams, papers, presentations, class discussion).</td>
</tr>
<tr>
<td><strong>2. Apply and demonstrate how an area of women’s and gender studies is understood and studied.</strong></td>
<td>This outcome will be measured by assessment that accounts for how women’s and gender studies is studied (e.g. projects, papers, presentations, class discussion).</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Content and skill are introduced in this course. Program-level outcomes that it supports will vary depending on the course. Courses approved to be listed as WGST 120 will include the following outcomes: Students demonstrate knowledge of women and gender in different cultures, contexts, and time periods; and Students explain and analyze the intersections of gender, class, race, ethnicity, age, religion, ability, and sexuality.

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments.

No impacts on existing programs are anticipated.
VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

None

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:

Date: 1/3/12

2. Signature of Academic Dean:

Date: 1/5/12

3. Signature of Provost:

Date: 1/6/12

4. Signature of Curriculum Committee Chair:

Date:

5. Signature of Faculty Senate Secretary:

Date:

Date Approved by Faculty Senate:

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
DISABILITY, POWER, AND PRIVILEGE
WGST 120-1, Spring 2011
MW 2:00-3:15, RSS 105

Professor Alison Piepmeier
piepmeiera@cofc.edu
Office hours: Tues. 10-12, 843-953-2280
Thurs. 10:30-12, and by appt.

REQUIRED TEXTS:
The Ride Together, Paul Karasik and Judy Karasik
Too Late to Die Young, Harriet McBryde Johnson
Readings on E-Reserves (password disability)

FILMS:
Through Deaf Eyes (120 min.)
Temple Grandin (103 min.)
Rain Man (133 min.)
Vital Signs: Crip Culture Talks Back (48 min.)

DESCRIPTION: Disability is a concept that is heavily burdened with misunderstandings and stereotypes. It’s also a concept that is changing incredibly quickly. In this class we’ll examine the social construction of disability, the ways in which it functions in broader cultural narratives, and the activists who are arguing successfully that people with disabilities are full citizens and human beings. This will be a discussion-based interdisciplinary course that will introduce you to feminist disability studies and will invite you to consider disability from the perspective of literature, social science, philosophy, history, and medicine.

You’ll be introduced to a number of key concepts in this class, including privilege, oppression, intersectionality, and feminism.

LEARNING OUTCOMES:
• Students explain and analyze the intersections of gender, class, race, ethnicity, age, religion, ability, and sexuality.
• Students demonstrate knowledge in the culture and representation.

ANALYSIS PAPERS: I will provide a separate handout about this assignment.

RESPONSES: Every time you come to class, you need to bring a short (1-2 paragraph) written response to the read assignments for that day. These responses might address something in the reading that’s gotten under your skin or made you uncomfortable. Others might discuss an idea that’s really surprised or excited you, or ways in which you’ve carried concepts from the reading out into your daily life. I will ask people to share their responses with the class, and I will take them up periodically throughout the semester. These responses will not be graded individually, but your conscientious fulfillment of this assignment is worth 5% of your overall grade.

CLASS PARTICIPATION: This class will require active and sustained class participation. If you aren’t ready to speak, listen, disagree, and argue when you come to class on any given day, then you aren’t prepared for class. The Women’s and Gender Studies classroom is a place that
demands open, honest discussion; we will be covering material which may challenge your beliefs and values. Because this can be a difficult process, I expect that you will often argue with me and with each other. Disagreement is expected, encouraged, and necessary for growth; however, abusive and insulting language has no place in this class. While you may not agree with everything said, you owe it to each other to listen carefully and respectfully to other people’s views. Remember that you are never being graded on your views or your politics, only on the degree to which you have engaged with the readings and the discussions.

Examinations: This class will have a midterm and a final exam which will cover your reading assignments and in-class discussions.

Activism or Research Projects: We will spend a good deal of time this semester exploring some of the challenges our society still faces in its struggle to establish equal opportunities for all people. You will have two options for responding to these challenges at the end of the semester, and you’ll select one:

- Activism project: In whatever size group you choose (you can do this alone or with one or ten other people from our class), you may design and carry out some sort of activist project to bring the issues we’re discussing this semester to the larger campus community and/or to address some of the problems we’ve examined.
- Research project: You may choose to write a 8-10 page research paper in which you offer a well-researched, well-developed argument related to the texts and topics of this course.

I will provide a handout with more information about each of these options.

Attendance: Because this class is a group learning experience, your contributions each class meeting will be essential. For that reason, I expect you to attend regularly—which includes showing up on time and remaining until class is over. I’ll allow you two unexcused absences—no questions asked. Your class participation grade will suffer for any unexcused absences beyond the two allotted. You’re responsible for all the work we do on the day you’re absent.

Expectations: I will expect each of you to perform at your highest level. This expectation includes all the previously listed assignments and regular, thoughtful participation in class discussions. It also includes, of course, the expectation that you will do your own work. Plagiarism or any undocumented borrowing of anyone else’s work is not tolerated in this class or at the College.

Grades:

Participation and attendance: 10%  Midterm: 15%
Activism or research project: 20%  Final: 15%
Responses:  5%
Papers: Paper #1: 10%
            Paper #2: 10%
            Paper #3: 15%

Preteaching: Anyone in class interested in learning the material more thoroughly may attend preteaching with Emily Rogers, MWF 12:30-1:30, location TBA.

Emily Rogers’ contact info: phone: 703-638-3346, email: earogers@edisto.cofc.edu
**CLASS CALENDAR**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 17</td>
<td>MLK Challenge: If you're interested in participating, contact Shannon Howard at <a href="mailto:shannonkhoward@gmail.com">shannonkhoward@gmail.com</a>.</td>
</tr>
<tr>
<td>Jan. 17, 8 p.m.</td>
<td>Screening of <em>Through Deaf Eyes</em> (optional)&lt;br&gt;Location ECTR 120</td>
</tr>
<tr>
<td>Jan. 19</td>
<td>“White Privilege” by Peggy McIntosh&lt;br&gt;Susan Wendell, excerpt from <em>The Rejected Body: Feminist Philosophical Reflections on Disability</em>&lt;br&gt;“Some Thoughts About Public Space” (<a href="http://www.laurahershey.com/?p=312">http://www.laurahershey.com/?p=312</a>) and “More Thoughts About Public Space” (<a href="http://www.laurahershey.com/?p=367">http://www.laurahershey.com/?p=367</a>), both by Laura Hershey</td>
</tr>
<tr>
<td>Jan. 24</td>
<td>Discussion of <em>Through Deaf Eyes</em> (come to class having watched the film)</td>
</tr>
<tr>
<td>Jan. 26</td>
<td>“Reassigning Meaning” by Simi Linton&lt;br&gt;“Disability and the Justification of Inequality in American History,” by Douglas Baynton</td>
</tr>
<tr>
<td>Jan. 31</td>
<td>“Integrating Disability, Transforming Feminist Theory” by Rosemarie Garland-Thomson</td>
</tr>
<tr>
<td>Feb. 2</td>
<td>Poems by Cheryl Wade&lt;br&gt;Screening of <em>Vital Signs</em> in class&lt;br&gt;&lt;b&gt;Analysis paper #1 due&lt;/b&gt;</td>
</tr>
<tr>
<td>Feb. 7</td>
<td><em>Too Late to Die Young</em></td>
</tr>
<tr>
<td>Feb. 9</td>
<td><em>Too Late to Die Young</em></td>
</tr>
<tr>
<td>Feb. 14</td>
<td><em>Too Late to Die Young</em></td>
</tr>
<tr>
<td>Feb. 16</td>
<td>Assignment related to rhetorics (and politics) used by some nonprofits&lt;br&gt;“Last Word on the MDA Telethon,” Laura Hershey (<a href="http://www.laurahershey.com/?p=401">http://www.laurahershey.com/?p=401</a>; please follow the links and read them, as well)&lt;br&gt;“The New Vulgarity,” Stephen Kuusisto (<a href="http://www.raggededgemagazine.com/departments/reflections/000704.html">http://www.raggededgemagazine.com/departments/reflections/000704.html</a>)</td>
</tr>
<tr>
<td>Feb. 21</td>
<td>“Narrative Prosthesis and the Materiality of Metaphor,” David Mitchell and Sharon Snyder&lt;br&gt;“Four Ways to Do It Right” by Anna Palindrome (<a href="http://bitchmagazine.org/post/four-ways-to-do-it-right">http://bitchmagazine.org/post/four-ways-to-do-it-right</a>)</td>
</tr>
<tr>
<td>Feb. 23</td>
<td>&lt;b&gt;Analysis paper #2 due&lt;/b&gt;&lt;br&gt;Discussion of activism and research</td>
</tr>
<tr>
<td>Feb. 24, 7 p.m.</td>
<td>“We Succeed When We Belong: Balancing Humanity with Excellence in Education,” public lecture by Norman Kunz</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| March 2   | "Abortion and Disability: Who Should and Who Should Not Inhabit the World?" Ruth Hubbard  
"Disability, Prenatal Testing, and Selective Abortion," Bonnie Steinbock  
"Why I Haven’t Changed My Mind about Prenatal Diagnosis: Reflections and Refinement," Adrienne Asch  
**Activism or research proposals due**                                    |
| March 7, 9| Spring break!                                                       |
| March 14  | **Midterm exam**                                                    |
| March 14, 8 p.m. | Screening of *Temple Grandin* (optional)  
Location ECTR 120                                                    |
| March 16  | *The Ride Together*                                                  |
| March 21  | *The Ride Together*                                                  |
| March 21, 8 p.m. | Screening of *Rain Man* (optional)  
Location ECTR 120                                                    |
| March 23  | Discussion of *Temple Grandin* (come to class having watched the film) |
| March 28  | Discussion of *Rain Man* (come to class having watched the film)      |
| March 30  | "First Autistic Presidential Appointee Speaks Out,"  
Excerpt from *Another Disability Studies Reader*? |
| April 4   | Excerpt from *Life As We Know It*                                    |
| April 6   | Blogs related to prenatal testing (TBA)                               |
| April 11  | "Stolen Bodies, Reclaimed Bodies: Disability and Queerness," by Eli Clare  
American Able art exhibit: [http://hollynorris.ca/americanable](http://hollynorris.ca/americanable)  
(preparation for activism)  
**Analysis paper #3 due**                                              |
| April 13  | Activism and research presentations                                  |
| April 18  | Activism and research presentations                                  |
| April 20  | Activism and research presentations                                  |
| April 25  | Review for final exam                                                |
| May 2, 12:00-3:00 | **Final exam**           |
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: David Moscowitz  Email: moscowitzd@cofc.edu  Phone: 3-7017

Department or Program Name: Women’s and Gender Studies  School name: HSS

Course Prefix, Number, and Title: WGST 320  Special Topics in Women’s and Gender Studies

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

- NEW COURSE
- CHANGE COURSE
- DELETE COURSE

- [ ] New Course (attach syllabus)
- [ ] Change Number
- [ ] Re-activate Course
- [ ] Change Title
- [ ] Delete Course
- [ ] Change Credits/Contact hours
- [ ] Prerequisite Change
- [ ] Edit Description
- [ ] Approve for Cross-listing (attach rationale and written permission from relevant department)
- [ ] Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered:

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

none

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) [ ] Yes  [ ] No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours

B. Credit Hours

Is this course repeatable? [ ] yes  [ ] no  If so, how many credit hours may the student earn in this course?
III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions.


IV. RATIONALE or JUSTIFICATION: If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

This number is being changed from 300 to 320 to establish consistency with two new special topics courses, WGST 120 and WGST 420. This change will reduce confusion among WGS students and faculty. No other changes are proposed for this course.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments.
VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:
   [Signature]
   Date: 1/3/12

2. Signature of Academic Dean:
   [Signature]
   Date: 1/5/12

3. Signature of Provost:
   [Signature]
   Date: 1/6/12

4. Signature of Curriculum Committee Chair:
   [Signature]
   Date: 

5. Signature of Faculty Senate Secretary:
   [Signature]
   Date: 

Date Approved by Faculty Senate: 

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: David Moscowitz  Email: moscowitzd@cofc.edu  Phone: 3-7017

Department or Program Name: Women’s and Gender Studies  School name: HSS

Course Prefix, Number, and Title: WGST 420 Seminar in Women’s and Gender Studies

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>CHANGE COURSE</th>
<th>DELETE COURSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>xx New Course (attach syllabus)</td>
<td>Change Number</td>
<td>Re-activate Course</td>
</tr>
<tr>
<td></td>
<td>Change Title</td>
<td>Delete Course</td>
</tr>
<tr>
<td></td>
<td>Change Credits/Contact hours</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prerequisite Change</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edit Description</td>
<td></td>
</tr>
</tbody>
</table>

xx Approve for Cross-listing (attach rationale and written permission from relevant department)

☐ Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: variable

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

WGST 200 Introduction to Women’s and Gender Studies
Junior or senior standing

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) xx Yes  ☐ No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

This course will be added to the list of approved electives.

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Credit Hours

3-4

Is this course repeatable? xx yes ☐ no  if so, how many credit hours may the student earn in this course? 16
III. CATALOG DESCRIPTION  
Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions.

Advanced seminar devoted to an area in women’s and gender studies. This course may be repeated for credit if the content is different. The specific content will be listed when the course is offered. Junior standing or above is required.

IV. RATIONALE or JUSTIFICATION: 
If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

The goals and objectives for this course are similar to WGST 300 (Special Topics). Three aspects differentiate WGST 420 from WGST 300. First, this course offers the opportunity for faculty to teach a specialized, in-depth, high level course focused on research and analysis in women’s and gender studies. Second, the variable credit hour load for this course (either 3 or 4 hours depending on the content of the course) allows for cross-listing a 4 hour course from another department. Third, this course allows for cross-listing a 400-level course from another department when that department refuses to cross-list below the 400 level.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate and analyze knowledge of women and gender in different cultures and contexts.</td>
<td>Any course selected to cross-list as WGST 420 will demonstrate that this outcome is measured by sustained, semester-long assessment (e.g. exams, papers, presentations, seminar discussion).</td>
</tr>
<tr>
<td>2. Evaluate and create original research in an area of women’s and gender studies.</td>
<td>Any course selected to cross-list as WGST 420 will include assessment that accounts for how women’s and gender studies is studied (e.g. an in-depth research analysis that undergoes revision and refinement).</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Content and skill are reinforced and demonstrated in this course. Program-level outcomes that it supports will vary depending on the course. Courses approved to be listed as WGST 420 will include the following outcomes: Students demonstrate knowledge of women and gender in different cultures, contexts, and time periods; Students demonstrate critical thinking skills, strong verbal skills, writing and research skills; and Students explain and analyze the intersections of gender, class, race, ethnicity, age, religion, ability, and sexuality.
VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/changes a course—explain any overlap with existing courses in the same or different departments.

No impacts on existing programs are anticipated.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

None

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:

   [Signature] Date: 1/3/12

2. Signature of Academic Dean:

   [Signature] Date: 1/5/12

3. Signature of Provost:

   [Signature] Date: 1/6/12

4. Signature of Curriculum Committee Chair:

   [Signature] Date: 

5. Signature of Faculty Senate Secretary:

   [Signature] Date: 

   Date Approved by Faculty Senate: ___________________

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
Film, Gender, and the Body

cross-listed as:
COMM 410 Analysis of Communication Practice (4 cr.) • section x
WGST 420 Seminar in Women's and Gender Studies (4 cr.) • section x

Fall 2012 • Tuesdays 1:40 to 2:55 p.m. and Thursdays 1:40 to 4:15 p.m. in room xxx

Instructor: David Moscowitz, Ph.D.
Email: moscowitzd@cofc.edu
Office: 9 College Way, room 302
Office Hours: Walk-in time on Tuesdays and Thursdays from 10:50 to 11:50 a.m. I also am available by appointment other times and days.
Telephone: (843) 953-8128 (office); (843) 953-7017 (department)

I. Course Overview

This seminar explores how film art depicts the performance of gender and the representation of sexual and non-sexual bodies. We will interrogate how film functions as a form of public discourse and by result how it fosters cultural critique. Critical and interpretive perspectives will be applied to assess cultural assumptions about gender within the framework of cinematic production, circulation, and consumption.

This course constitutes one component of your liberal arts education, which values inquiry, empathy, and an open dialogue of ideas and worldviews. Course objectives include refining your ability to demonstrate critical thinking, verbal and writing skills; to analyze knowledge of women and gender in different cultures and contexts; and to evaluate and create original research in women’s and gender studies.

This course earns credit for the Film Studies minor <http://brunsj.people.cofc.edu/filmminor.htm> and the Women's and Gender Studies major or minor <http://wgs.cofc.edu/>.

Note: As one component of your liberal arts education, this course presumes an open exchange of ideas and worldviews—including those considered profane or heretical. Some of the required films feature violence, nudity, and/or behavior that you might consider aberrant. Students who do not wish to see, discuss, or study such material are advised against taking this course.

II. Course Materials

A. Note the course website on OAKS, which has important course documents and announcements. Go to MyCharleston <http://my.cofc.edu> and click the OAKS icon on the upper right toolbar.
B. This syllabus is posted on the OAKS course website and is subject to change by the professor at any time. Any changes will be announced in class and on the OAKS site.

C. No textbook is assigned. Instead, we will read academic articles and book chapters as well as a few news pieces that are posted to the OAKS course website. I also recommend Timothy Corrigan’s A Short Guide to Writing About Film, particularly for students with little exposure to this kind of study. For your convenience, I have placed a copy on reserve at Addlestone Library. It also should be available at the bookstore. Other (possibly cheaper) vendors offering used copies include: http://www.alibris.com/; http://amazon.com/; http://books.half.ebay.com/ (formerly half.com); and http://www.powells.com/.

D. You also need a functioning College of Charleston email account that you check regularly.

E. All films being screened this term are available at the Addlestone Library reserve desk. Each film can be checked out for four hours and watched in a viewing room in the library.

III. Course Assignments

☞ Be sure to refer to the RUBRICS file at the OAKS course website for more about each assignment.

Presence (15%)
This course is a seminar. A seminar, by definition, is a group of scholars coming together at a scheduled time and place to discuss and exchange ideas, thoughts, and research. Since inquiry does not take place within a vacuum, I regard your active presence as a vital part of your classmates’ learning experiences. Do not equate presence with attendance (you do not earn credit just for showing up). Presence includes both being on time to class and meaningful participation in class (i.e. quality of contribution to discussion and in-class work; constructive feedback; and projecting an engaged, productive demeanor). In addition to punctuality and participation, your Presence score also might account for pop quizzes over the assigned reading; you should be able to distinguish different authors’ perspectives, main arguments, concepts, and key terms used. Unlike other scores, your presence continues to evolve through the last day of class. I urge you to come and talk with me about your class presence.

Appraisals (15%)
Appraisals are brief analytical essays that ask you to reflect upon and respond to the assigned reading. Five of the eight assigned are due (prompts are in the schedule section of this syllabus).

Midterm Exam (20%)
One midterm exam (there is no final) offers the opportunity for you to bring together the assigned readings with your own ideas and those introduced during class lecture and discussion. You should be prepared to distinguish and evaluate different constructs, perspectives, and issues in various contexts. Expect short answer, multiple choice, and/or essay questions.

Film Analysis papers/project (5%+15%+30%=50%)
Three papers comprise your comprehensive analysis of gender/body concerns in film discourse.

- The 3-4 page Prospectus (worth 5%) begins your ownership of a unique critique that will become your final essay. It should include an overview of your plan, justification for the project, a brief overview of academic literature oriented around a construct of analysis, and identification of a film or films that you will analyze to substantiate this approach, construct, and argument.
- The 6-8 page Literature Review (worth 15%) foregrounds your analysis of existing theoretical literature about your construct of analysis and constitutes an important building block for the full analysis.
- The 12-15 page Film Analysis (worth 30%) is due at the end of the semester (there is no final exam). This final essay should incorporate much of the prospectus and literature review in revised form along with your close reading of film text to substantiate your analysis.
IV. Philosophy and Policies **PLEASE READ ATTENTIVELY AND CAREFULLY**

**A. Academic Integrity**

1. It is your responsibility to know the rules and expectations described in the College of Charleston Student Handbook [http://www.cofc.edu/generaldocuments/handbook.pdf], particularly those concerning academic integrity and misconduct. If you are not certain about what constitutes academic misconduct, it is your responsibility to find out.

2. Pay close attention to the nature of your collaboration with others. Unless noted otherwise, all work submitted for this course should be completed only by you.

3. Likewise, research conducted and/or work completed for any other course cannot be used in whole or in part in this course without obtaining prior permission from the instructor.

4. Any incident of misconduct—no matter how “minor” it seems—may result in course dismissal.

**B. Attendance**

1. From my perspective, your role is not only to demonstrate inquiry, but also to contribute to it. As such, I regard your active presence as a vital part of your classmates' learning experiences. With due respect to your peers, I expect you to be present, punctual, and an engaged participant in this class.

2. Absence is excusable only for religious holidays, bereavement, and certain university-sanctioned activities (consult with me first). Absence is excusable in these cases only when you provide proper documentation in advance. All other absences—including sudden illness or injury, job and internship interviews, physician visits, car issues, pet issues, and so on—are not excusable (so there's no need to provide any documentation for health-related reasons). Although certain absences can be excused, you remain responsible for all course material and deadlines for class sessions you do not attend.

3. Excessive non-attendance will result in either a lowered course grade or course failure. See section V below for more about grades and grading.

4. A note about staying healthy: it often involves being proactive and limiting those behaviors that can compromise your mental and/or physical health.

5. A note about missing class: try to put yourself in your professor's shoes. In lieu of asking me, "Is there anything that we covered in class today that I should be aware of?" I recommend that you first get in touch with several of your peers to discuss what transpired during class and study their notes. After that, please contact me with any residual questions that you have.

6. If you feel special circumstances necessitate special consideration for you from this policy, please discuss this with me during the first week of class.

**C. Class Conduct and Values**

Appropriate conduct in our class is governed by two core values: inquiry and civility. Inquiry demands that we cultivate an open forum for the exchange, debate and substantiation of ideas. Strive to take risks and be creative, to take the rest of us by surprise at times, and to challenge our conventional wisdom when you see the opportunity. Inquiry is tempered by civility, which demands the preservation of respect. Nothing less than ultimate respect for the voice, rights, and safety of others will be tolerated in this course. Threatening or disruptive behavior will result in course dismissal and failure. Civility also demands basic courtesy and consideration including turning off all electronic devices before class (see section G below), being well rested, and being on time and prepared for class.

**D. Disability/Impairment**

Reasonable accommodations are made for students with properly documented disabilities. Students approved to receive accommodations through the Center for Disability Services/SNAP are responsible for notifying me during the first week of class and one week before accommodation is needed.

**E. Email: It's not a toy...**

You must use your CoC account for email contact with me. It is your responsibility to check this email account regularly (i.e. every 24 hours) and to maintain your account sensibly (e.g. not going over quota, not abusing the email privileges afforded to you, etc.). If you have problems with your email account, it is your responsibility to get them fixed promptly.
F. Late Work

1. Late work will not be accepted for a grade unless we have made arrangements in advance of the deadline. Any request for an extension must be initiated well in advance of the due date.
2. Avoid situations that can produce late work. Bad luck does not excuse late work. Like staying healthy, submitting work on time involves being proactive. Given the frequency of computer and printing problems, for example, exercise common sense (e.g. back up files often, only use computers with virus protection software, and don’t wait until immediately before class to print something that is due).

G. Gizmos and Gadgets

Class time requires focus, not multitasking: <http://www.youtube.com/watch?v=2zuDxzVYZ68>. Any and all electronic devices (e.g. laptops, phones, PDA’s, etc.) may not be used during class without permission. If you have been granted accommodation to record lectures or to use a laptop during class, you must discuss this with me during the first week of class with the necessary documentation.

H. Discussion and Learning

My favorite discussions are ones that cause me to stop after class and reconsider my point of view. I believe that attentive, reflective individuals always have something new to learn from other people. As a result, my expectation as a teacher and continual student of the world is that our best learning derives from classroom discussions that:

- challenge, defend, and apply different ideas, theories, perspectives, and skills,
- extend a body of knowledge into different arenas and applications, and
- result in a synergy that compels us to seek resolution to these discussions.

One note about decorum: good discussions are raucous and passionate, not abusive or offensive. Remember to temper your conviction with simple courtesy and basic civility.

I. Incompletes and Registration Status

1. I will not automatically assign an "I" grade. Missing the final exam, for example, ensures a 0 on the final exam, not an Incomplete for the course. Likewise, your request for an incomplete does not automatically make it so. Your request for an incomplete will be considered if you have:
   - completed most of the assigned work in a timely manner,
   - attended class regularly, and
   - made your request before the last regular class session.
2. Keep in mind that you are the one in control of your registration status. It is your responsibility to keep track of deadines and drop/add procedures. Do not assume, for example, that you will be dropped automatically if you stop attending a class.

J. Remarks about Reading

Our time in class demands challenge, justification, and discussion of concepts from the assigned reading. Likewise, your contributions to class (as well as your course grade) are enhanced when you can effectively articulate and contextualize ideas from the reading. Please be sure to plan ahead and give yourself ample time and a nurturing environment for reading. Do not read at the last minute.

K. Remarks about Research: the “Wikipedia rule”

I love the internet. I keep up with friends living far away and like to read about and see images of different places and things. Wikipedia is great for this. Wikipedia and other web sites can introduce me to something new or unfamiliar. Wikipedia might even point me in the direction of more authoritative research. Wikipedia, though, does not constitute an appropriate source for academic research.

Research that has been peer-reviewed, edited, and accepted for publication is more credible than the often capricious efforts that appear on a blog or web site. What you find online may be colorful, provocative, and interesting, but not trustworthy, reliable, or adequate for college-level research.

Web access does offer credible research when it reproduces material that was published previously, usually through a reference database. In this case, cite the database, not the web link. Be sure to note this difference between a web page and a secured reference database that you access from a web page. Sources found within databases such as EBSCO or Project Muse are likely to be credible.

So, the Wikipedia rule is simple: don’t cite web sites...including Wikipedia.
## V. Grades and Grading: Some FAQs...

### What's the grading scale? (or: What does it take to earn an A?)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93%+</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>B+</td>
<td>88-90%</td>
</tr>
<tr>
<td>B</td>
<td>83-87%</td>
</tr>
<tr>
<td>B-</td>
<td>80-82%</td>
</tr>
<tr>
<td>C+</td>
<td>78-80%</td>
</tr>
<tr>
<td>C</td>
<td>73-77%</td>
</tr>
<tr>
<td>C-</td>
<td>70-72%</td>
</tr>
<tr>
<td>D+</td>
<td>68-70%</td>
</tr>
<tr>
<td>D</td>
<td>63-67%</td>
</tr>
<tr>
<td>D-</td>
<td>60-62%</td>
</tr>
</tbody>
</table>

### What is required to pass this course?

1. Note the attendance policy for this course (section IV.B above). Missing too many class sessions will result in automatic course failure. (See the next FAQ below.)
2. Completion of all assigned work is necessary to pass this course. Any work left uncompleted will result in automatic course failure.

### Will missing class really affect my grade?

Remember to confer with me in advance and with documentation to excuse an absence. Beyond this, **two** unexcused absences can be claimed as personal days (no notice necessary). I recommend that you reserve personal days for sudden or virulent illness or other special circumstances that you cannot foresee in advance. Successive unexcused absences lead to substantial point deductions to your grade. Upon the **sixth** unexcused absence, you will fail this course.

- 3 unexcused absences ........................... -20% to Presence score
- 4 unexcused absences ........................... -50% to Presence score
- 5 unexcused absences ........................... zero Presence score
- 6 unexcused absences ........................... course failure

### Ok, so if there are penalties for non-attendance, is there a bonus for perfect attendance?

There could be. Perfect attendance and punctuality can raise course grades.

### I cannot get a D (or a C, or a B, etc.) in this class. What can I do to raise my grade?

The answer to this question varies based on when it is asked. Come ask this question in office hours or by appointment before the final weeks of the semester. Once the class is over, it's ...over.

### Yeah...but I really can't get lower than a C in this class...

Remember the locus of control here. I do not “give” grades. You earn grades.

### I need to know/appeal my grade right now. Email me back right away, okay?

I will not necessarily email you back right away. Due to right-to-privacy restrictions, I do not discuss grades via email or over the phone. I follow a “24/7” policy for discussing and appealing grades: to appeal a grade, submit a brief typewritten memo more than 24 hours after and within 7 days of earning that grade explaining why you feel a change is warranted.

### What happens if I have to miss an exam because I am injured/sick?

You need to contact me in advance and with medical documentation in order to reschedule. Otherwise, it will not be made up (see section IV.F above).

### What does it take to earn an A? (answered in different fashion...)

“F” = **Failure** and “D” = **Deficient**. This is work that exhibits substantial problems. It might be incomplete in some way, or it might feature too many language, spelling, usage, or grammatical problems. It might not offer much meaningful engagement with the course material. It might have an “off the cuff” feel, demonstrating little thought, planning, or effort. There might be no argument being made (or it might be incomprehensible). It might be too short, too long, too messy, be off-topic, or lack an adequate use of research or proper source citations. The arguments might have significant flaws, perhaps consisting only of assertions without supporting evidence, or the structure might be difficult to follow. In the case of assignments with an oral component, delivery might reflect a lack of preparation or practice resulting in poor fluency and vocal or physical expression. An “F” or 0 also might indicate academic misconduct or work that is not turned in on time.
"C" = Competent. This is work that fulfills basic expectations. It expresses a thesis and offers support for it, although that thesis might lack clarity, creativity, or complexity. It displays few language, spelling, usage, or grammatical errors and demonstrates effective engagement with the course material. Organization and writing style are competent (average) and aid comprehension of ideas. In the case of assignments with an oral component, delivery is clear and fluent, but could reflect greater polish and poise, creativity and sophistication, and rapport with the audience.

"B" = Beneficial. This is work that not only fulfills the basic expectations, but also goes beyond them by showing ingenuity and resourcefulness. It might be thoroughly but efficiently developed, or it might reflect notable signs of having been revised and refined, or it might apply course material in interesting ways. Arguments are clear, concise, complete, and amply supported, but could be strengthened by more lucid writing or structure or a more novel approach or stronger application of evidence. Language use is effective and efficient, but could be more fluid or memorable. In the case of assignments with an oral component, delivery is poised and polished, featuring strong degrees of identification and immediacy with the audience.

"A" = Awesome. This is work that inspires awe. The material is presented with style and clarity. It features imagination, creativity, and an insightful approach that surpasses basic expectations with distinction. Organization is executed smoothly, and the arguments demonstrate a strong sophisticated grasp of course material. Ideas are well supported with a range of resources that articulate sturdy connections between evidence and assertions. It goes beyond the obvious to make points that are subtle, nuanced, and provocative, and they're supported with sophisticated and perhaps hard-to-find resources. It is well written, demonstrating a nimble use of language. In the case of assignments with an oral component, delivery is creative, compelling, conversational, and confident, and it reflects a high level of preparation, conviction, energy, and rapport with the audience.

VI. Other Notes...

A. Learning Resources (writing, speaking, study skills, etc.)
I urge you to take full advantage of the resources that the university provides by visiting the Center for Student Learning on the first floor of Addlestone Library <http://csi.cofc.edu>. The Speaking Lab, Study Skills Lab, and Writing Lab all are located here.

B. Communication major/minor; African American Studies program; Film Studies program; Jewish Studies program; Women's and Gender Studies program
Do you have questions about any of these areas of study? Use me as a resource to learn more including how this course compares to other courses in these areas.

C. Local Screenings
Charleston offers some great locales and opportunities for screenings of independent and alternative film. Please share what you learn—if you come across an interesting series or screening, let me know!

VII. Tentative Schedule

Articles are identified by author last names and listed in sequential order under the Content tab on the OAKS course website. Other brief readings not noted here (news and opinion pieces) may be assigned and also will be posted to OAKS.

Appraisal assignments are indicated below by numbers like this: ①.

All films being screened this term are available at the Addlestone Library reserve desk. Each film can be checked out for four hours and watched in a viewing room in the library.

I also note some optional ("opt.") reading. I also try to include some optional events/talks/etc. related to gender or film or both. Please let me know if you find out about others that relate to our studies.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topics</th>
<th>Reading and assignments that are due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introductions, logistics, syllabus</td>
<td>Knight</td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Annie Hall</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Remember</strong> that:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• if you feel special circumstances necessitate special consideration for you from the course attendance policy,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• if you plan to request accommodation for a properly documented disability,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• if you have been granted accommodation to record lectures or to use a laptop during class,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>then you should discuss it with me during this first week of class.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Feminism: From &quot;La dee dah&quot; to the &quot;female psychopath&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Fatal Attraction</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>¹ Based on what Orenstein has written from her personal point of view about her young daughter's obsession with &quot;princess culture,&quot; speculate how she might react to Babener's and Jermyn's observations regarding <em>Fatal Attraction</em> and feminism in general. In doing so, take care to note when and where Babener and Jermyn differ from each other.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Alterity: Masquerade, transgression, and the social boundary between dominant and Othered</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Some Like It Hot</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Benshoff and Griffin; Butler; Lieberfeld and Sanders</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Queer: Neither gendered nor sexed?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Ma Vie En Rose (My Life in Pink)</em>; <em>(opt. on your own time: The Celluloid Closet)</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>² Articulate how Sedgwick's propositions and the argument from Berlant and Warner are applied in Schiavi's reading of <em>Ma Vie En Rose</em>. Follow that up by specifying how the film, Berlant and Warner, and Sedgwick's perspectives offer the potential to challenge readers' and viewers' interpretations of gender and sexuality.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Masculinity: Grasping the phallus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Falling Down</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>³ It can be difficult to discuss femininity, feminism, and masculinity without considering each term in relation to the others. With that in mind, characterize how the male body is read differently by each author. How/when does Gabriel's critique of <em>Falling Down</em> incorporate specific aspects of the other authors' perspectives?</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Gaze: Examining power, commodity, and control</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Clueless</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Foucault; Mulvey; Wald; PROSPECTUS DUE ON xxxx</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MIDTERM EXAM: Gender renegades</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Thelma and Louise</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boozer; Kaplan; Vares (for MIDTERM)</td>
<td></td>
</tr>
</tbody>
</table>

**PART II: The body in crisis and confrontation**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics</th>
<th>Reading and assignments that are due</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Hard bodies: Social positioning in the 'hood</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SCREENING: <em>Boyz in the Hood</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>⁴ How can the cinematic representation of the human body be &quot;politicized&quot;? In your response, refer to and differentiate how the assigned readings address this concern. Also, where do you see Wiegman incorporating aspects of Jeffords's and Wood's perspectives in relationship to <em>Boyz in the Hood</em>?</td>
<td></td>
</tr>
</tbody>
</table>

**Spring Break**
<table>
<thead>
<tr>
<th>Page 8 of 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>11</td>
</tr>
<tr>
<td>12</td>
</tr>
</tbody>
</table>

---

© Peter Lehman characterizes film texts that break from the phallus/penis binary as “melodramatic penis discourse” (149). Based on how Lehman goes on to develop his analysis, why or why not does *Europa, Europa* fit this category? Also, how do Linville and Lungstrum characterize Solly’s concealed and exposed penis? At what points do their observations articulate with and differ from Lehman’s?  

© Does *Romance* constitute porn? What criteria does each author (Williams plus the two you choose) use when responding to this concern, and how does each author differ from the others regarding the role of the “female gaze”? Which author’s reading do you find most compelling, and why? What’s at stake here?  

© In certain contexts such as a locker room, naked/nude/exposed bodies appear more naturalized, expected, not out of place. In other contexts, the unclothed body can be melodramatic, confrontational, or powerful. Given this, consider how to read the body that is not only exposed, but also rhetorized and interpreted as a text of discourse. (An example: animal rights activists who march naked with their bodies marked with slogans such as “Animal slaughter will never cover my skin.”) What role does the body play in *The Pillow Book*? What theme(s) or message(s) get(s) imprinted on bodies in the film? Each article helps respond to these questions: Zukic is most specific to the film, Gumery is focused on the auteur’s broader "body" of work, while Cover considers the wider scope of the unclothed body.  

© Charleston International Film Festival <http://www.charlestoniff.com/>  
At the American Theater on Upper King St. (5 minute walk from Marion Square)  

© Performative bodies: Camp and the transgressive (sick of that term yet?), no longer repressed body | Sontag (read first); Castiglia & Reed; Malian & McGillis |
| SCREENING: *Psycho Beach Party* |

© Why (and how) is the style of camp so closely associated with “queer” (as distinguished from "gay")? Explain how each article helps you answer this question. Also, make an argument for why I chose this subject to conclude the course.  

---

**FILM ANALYSIS PAPER DUE by 4:00 p.m. on Thursday, April 29**
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: David Moscowitz Email: moscowitzd@cofc.edu Phone: 3-7017
Department or Program Name: Women’s and Gender Studies
Course Prefix, Number, and Title: WGST 499 Bachelor’s Essay

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

NEW COURSE
- xx New Course (attach syllabus)

CHANGE COURSE
- Change Number
- Change Title
- Change Credits/Contact hours
- Prerequisite Change
- Edit Description

DELETE COURSE
- Re-activate Course
- Delete Course

- Approve for Cross-listing (attach rationale and written permission from relevant department)
- Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: as soon as possible

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

WGST 200 Introduction to Women’s and Gender Studies
Senior standing
3.25 minimum overall GPA

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) xxYes □ No

b) if yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

This course will be added to the list of approved electives.

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Contact Hours</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Credit Hours</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Is this course repeatable? xx yes □ no If so, how many credit hours may the student earn in this course? 6
III. CATALOG DESCRIPTION  Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions.

A year-long research and writing project completed during the senior year under close supervision with faculty. The student must have an overall GPA of 3.25 to qualify and must take the initiative in seeking faculty help in both the design and supervision of the project. A project proposal must be submitted in writing and approved by the program director prior to registration for the course.

IV. RATIONALE or JUSTIFICATION: If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

This new course has become necessary with the advent of the WGST major.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Demonstrate critical thinking skills, strong verbal skills, writing and research skills.</td>
<td>Mastery is demonstrated here as a capstone project that results in a sustained, in-depth research paper.</td>
</tr>
<tr>
<td>2. Explain and analyze the intersections of gender, class, race, ethnicity, age, religion, ability, and sexuality.</td>
<td>Mastery is demonstrated here as a capstone project that results in a sustained, in-depth research paper.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Content and skill are reinforced and demonstrated in this course. Program-level outcomes that it supports include: Students demonstrate knowledge of women and gender in different cultures, contexts, and time periods; Students demonstrate critical thinking skills, strong verbal skills, writing and research skills; and Students explain and analyze the intersections of gender, class, race, ethnicity, age, religion, ability, and sexuality.

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments.

No impacts on existing programs are anticipated.
VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

None

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:

Date: 1.3.12

2. Signature of Academic Dean:

Date: 1/8/12

3. Signature of Provost:

Date: 1/6/12

4. Signature of Curriculum Committee Chair:

Date:

5. Signature of Faculty Senate Secretary:

Date:

Date Approved by Faculty Senate:

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.