

San Jose State University

AAS/WGSS 20 Fall 2023

20.60 TTh (49657/48673) 9-10:15 am Clark 234

20.80 (49658/47771) Online

#sjsuwgss

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Drop-in Hours: Tues 11-1 pm

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http://sjsu.instructure.com

*“White privilege is your history being part of the core curriculum
and mine being taught as an elective”*

This course is an introduction to the historical and contemporary experiences of women of color in the United States. We will analyze interacting inequalities of race, class, gender, sexuality and nation to understand how structures of oppression deprive and marginalize women of color. We will also look at some amazing women and groups as they have resisted dominant cultures to document their history, incited social change, and lived out their lives with meaning and integrity.

Like many social science courses, this class is not about providing hard and fast answers. It is about raising productive questions about women, men, and racial ethnic identity in a modern world, and equipping you to articulate your own views in a compelling and thoughtful manner. No prerequisites are necessary other than an interest in the subject, a willingness to consider new ideas, and a respect for views other than your own.

IMAGE @GLENHANSON



Required Texts:

There are no required texts for this class. All required readings will be provided on SJSU’s learning management system Canvas. **I highly recommend that you print out each reading** and keep in a notebook or folder.

Course Format

This course does double duty— one section is a “regular” in-person course (section 60) meeting TTh, and one section is online only (section 80). Our course content is the same though there are small differences in deadlines, so please be on the lookout for references to SEC 60 or SEC 80.

<p>Assignments and Evaluation</p> <p>20% Seven weekly reading notes, 10 points each</p> <p>30% Five module projects (on reading, films & lectures) - 25 points each</p> <p>30% Participation assignments – study guides, freewrites, discussion posts</p> <p>20% Final Zine Project</p>	<p>Grades are assigned on the following scale</p> <table border="0"> <tr> <td>98-100 A+</td> <td>93-97 A</td> <td>90-92 A-</td> </tr> <tr> <td>88-89 B+</td> <td>83-87 B</td> <td>80-82 B-</td> </tr> <tr> <td>78-79 C+</td> <td>73-77 C</td> <td>70-72 C-</td> </tr> <tr> <td>68-69 D+</td> <td>63-67 D</td> <td>60-62 D-</td> </tr> <tr> <td>59- F</td> <td></td> <td></td> </tr> </table>	98-100 A+	93-97 A	90-92 A-	88-89 B+	83-87 B	80-82 B-	78-79 C+	73-77 C	70-72 C-	68-69 D+	63-67 D	60-62 D-	59- F		
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59- F																

Note about Grading: I use Canvas to calculate grades, so you should be able to follow your progress through the course. Canvas automatically drops your lowest grade on certain assignments, so your totals column should be accurate. I take Canvas totals offline after the last day of class to calculate grades.

GE Learning Outcomes (GELO) - Area D (Social Sciences – Human Behavior; no prerequisites)

At the successful completion of this course, students will be able to:

1. Demonstrate understanding of the ways in which social institutions, culture, and environment shape and are shaped by the behavior of individuals, both past and present (discussion activities, reading notes)
2. Compare and contrast the dynamics of two or more social groups or social systems in a variety of historical and/or cultural contexts (zine, lectures)
3. Place contemporary social developments in cultural, environmental, geographical, and/or historical contexts (reading notes, discussion activities)
4. compare and contrast the dynamics of two or more social groups or social systems in a variety of historical and/or cultural contexts (discussion activities)



Course Requirements & Assignments

We design SJSU classes with the expectation that students will spend a minimum of forty-five hours for each unit of credit (**normally three hours per unit per week**), including preparing for class, participating in course activities, completing assignments, and so on. In this class, that means...

- **Reading Notes** are one typed or handprinted page of notes on the week's reading. This is an easy 10 points that will help you process the reading and have handy notes for class discussion and quizzes. You should complete reading notes for SEVEN weeks total.
- **Module Projects** are short assignments that require you to synthesize your learning from the module. There are five module projects after modules 2-6.
- **Participation Activities** are various assignments meant to more deeply engage you with the module reading and content. These activities include creative assignments, study guides, freewrites and other in-class activities that allow you to expand and/or demonstrate your learning.
- **The Final Zine project** is a more personal expression of your learning this semester. We have no final exam other this project.
- I assume you are comfortable using Canvas and that you have a reliable email account that you check regularly. If this is not the case, please come talk with me immediately.

Course Learning Outcomes (CLO)

After this course you will be able to:

1. Explain how U.S. inequalities of race, gender, sexuality and nation interact to restrict and deprivilege women of color and their experiences.
2. Explain the complex relationship of women of color to feminism, and explain how women of color feminisms are unique.

3. Recount specific histories of women of color as individuals and groups as they use various strategies and tactics to resist dominant cultures, document their history, and live out their lives with meaning and integrity.
4. Understand power and oppression as structural forces shaping individual lives in the U.S.

Classroom Protocol

- Due Dates - All assigned work is due at the time indicated on Canvas. **LATE work will be documented on Canvas and downgraded 10% the first day it is late, and 5% every day thereafter.** Quizzes *cannot* be taken late. If you have some sort of unavoidable conflict, come see me *before* the deadline.
- Grade checks – If you require a midterm grade check of any kind (athletic, EOP, fraternity/sorority, etc., personal), please complete the form linked at the top of the Modules page of Canvas *at least a week before* your deadline, and I will either email you the form or send it to the appropriate party.
- Drop-in hours – I will always be available for drop-in hours at my office on **Tuesdays from 11 am – 1 pm.** **You do not need to make an appointment** to come by to chat or ask a question or just check in. You can also just call me during office hours by phone (408.840.3087) or find me on Canvas chat. Seeing your professor during office hours is an excellent habit to establish – you can ask a question, clarify your understanding of lecture material, we can just chat about how you are doing in class, or you can ask about my daughter. Office hours are part of our job as professors, and you absolutely have the right to our time.
- Pronoun Use: How we refer to each other is a basic sign of respect, both names and pronouns. Students in this class will be referred to by the name and pronoun they prefer, and with the proper pronunciation, by faculty and other students. Please advise me as soon as possible if your name and pronoun differ from my course list (mysjsu) so that I and the class may address you properly.



Communication

Please read this syllabus carefully! This is our contract for the semester and it contains all the information you need to be successful in this class. I will do everything I can to support your learning, so please please keep in touch with me. If you are having problems keeping it together, *let me know early* so we can strategize together how you can make the best use of your time and get you through the semester.

If you are going to email me, please remember that I have several classes and a lot of students. **Please put your course and section number in the subject heading** so I will know what you're talking about. Your email should begin with "Dear Prof Gallardo" or "Dear Dr. Gallardo" and include a brief message that explains why you're writing, what you need, and/or what you've already done to address the need yourself (i.e. I already checked Canvas and asked a classmate). Emails are not texts, so no shorthand, slang, or unnecessary abbreviations (e.g. LOL, wassup?, plz); and it should be signed with your *full* preferred name (e.g. – Ana Juarez). *Always* check Canvas and the syllabus for help before emailing me. **E-mails and correspondences that do not follow this format make me grumpy.** Some emails may be answered in person before or after class or via an email to the entire class. *I reserve the right to ignore emails that ask simple questions that can be answered by looking at the syllabus or Canvas.* Allow a minimum of 48 hours

for the return of emails that will be sent primarily during business hours (Mon – Fri between 9 am – 5 pm).

Canvas (<http://sjsu.instructure.com>)

We will rely on SJSU's learning management system, Canvas, for this course. I will use Canvas for class emails so please make sure you have enabled the email functions to your current email address (Account → Settings → View email).

Plagiarism

From my perspective, there is *nothing* worse you can do in this class than plagiarism. Plagiarism is the academic dishonesty of presenting someone else's work as your own, and it will not be tolerated. For better or worse, *do your own work*. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. If you are unclear about this, please see the library Plagiarism tutorial linked in our top Canvas module.

University Policy & Resources

There are lots of resources at this public university if you need assistance! Tutoring, health center, writing center, Accessibility Center, Library--see the list at the top module on Canvas for links. Also, see the link below for university policies as well.

Per University Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services are listed on Syllabus Information web page. (<http://www.sjsu.edu/gup/syllabusinfo>) hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

And finally, this is an introductory course required for the WGSS major and minor. Our **WGSS Program Learning Outcomes** state that upon graduation, Women, Gender, and Sexuality Studies students will be able to:

1. Identify and analyze the intersections of gender, sexuality, race, class, and nation social and institutional contexts.
2. Identify and describe major theories and political movements central to Women, Gender, and Sexuality Studies, placing contemporary developments in cultural, historical, environmental, and embodied contexts.
3. Describe the global span of feminist movements and the connection among gender and sexual minorities around the world.
4. Demonstrate critical thinking and research skills through written, oral and creative means.

The WGSS Minor requires only 15 units and is a terrific critical-thinking complement to majors in Science, Business, or the Social Sciences. Ask me about it! 😊

Spring 2023 WGSS 20 Course Schedule

All readings on Canvas unless stated otherwise. Subject to change at instructor's discretion or in event of another pandemic, earthquake, flood or apocalypse.

Please see Canvas for course schedule

Bibliography of Assigned Readings and Films

- Chimamanda Adichie, "The danger of a single story," TEDTalk at https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story,
- BBC Three, "Dark-Skinned Girls on Colorism," <https://www.youtube.com/watch?v=X6V1AjDqXnk> (5 mins)
- Maylei Blackwell, "Contested Histories: *Las Hijas de Cuauhtemoc*, Chicana Feminisms, and Print Culture in the Chicano Movement, 1968-1973," in *Chicana Feminisms*, ed. Arredondo et al, Duke U Press, 2003, 59-85.
- Teresa Carrillo, "The Best Of Care: Latinas as Transnational Mothers and Caregivers" (ch. 8), *Technofuturos: Critical Interventions in Latina/o Studies* (Minneapolis, MN: Lexington Books, 2007).
- The Year We Thought About Love*, New Day films, 2009.
- Jean Cheng et al, "The Difference Between Us," episode 1 of *Race, Power of an Illusion*, California Newsreel, 2003.
- Matthew Cherry, Everett Downing Jr. and Bruce W. Smith, *Hair Love*, https://www.youtube.com/watch?v=kNw8V_Fkw28 2019.
- Combahee River Collective, Combahee Collective Statement (1979)
- Kimberly Crenshaw, "The Urgency of Intersectionality," TEDTalk at <https://www.youtube.com/watch?v=akOe5-UsQ2o>
- Elaine Joy Davenport, *Fannie Lou Hamer's America*, PBS 2022.
- Vicky Du, *Gaysians*, Frameline, 2015 (13 min).
- Roxanne Dunbar Ortiz, "Introduction/This Land," *An Indigenous Peoples' History of the United States*, Beacon Press, 2014, 2-13.
- Educational Video Group, "Kathleen Cleaver: Interview on natural hair," Greenwood, IN: Educational Video Group, 1968.
- June Eric-Udorie, "Introduction," *Can We All Be Feminists?* Virago, 2019, 9-27.
- Sydney Freeland, *Drunktown's Finest*, Indion Entertainment Group, 2015.
- Tanya Maria Golash-Boza, "Race, Immigration, and Citizenship from the 1840s to the 1920s" (ch. 2), *Race and Racisms: A Critical Approach*, Oxford Press, 2nd ed., 2018, 35-62.
- Solly Granatstein, Lucian Read and Richard Rowley, "Home Economics" with Amy Poehler, America Divided series, Divided Films, 2016.

Dianne Griffin and Erica Jordan, *Painted Nails*, DigAll Media, 2016 (56 min)

The Guardian, "Eight Black Women Discuss Politics of Skin Tone,"
<https://www.youtube.com/watch?v=i3rEZnxOWcw> (4 mins)

Bob Hercules and Rita Coburn Whack, *Maya Angelou: And Still I Rise* (American Masters), PBS Documentaries, 2016.

Patricia Hill Collins, "Work, Family and Black Women's Oppression" (ch. 3), *Black Feminist Thought* (NY: Routledge, 2008)

Humboldt Place-Based Learning Communities (PBLC), "History of Native California," with Dr. Cutcha Risling-Baldy, Humboldt Online, <https://www.youtube.com/watch?v=T-azcPugmKQ>, 2020.

Marcia Jarmel and Ken Schneider, *Speaking in Tongues*, Patchworks Productions, 2010.

Winona Laduke, "Seeds of Our Ancestors, Seeds of Life," TEDx Talks, 3/4/12
<https://www.youtube.com/watch?v=pHNlel72eQc> (20 mins).

Tia Lessin and Emma Pildes et al, *The Janes*, HBO Enterprises, 2022.

Annie Lowrey, "The Most Important Study in the Abortion Debate" (The Takeaway Study), *The Atlantic*, 6/11/22, <https://www.theatlantic.com/ideas/archive/2022/06/abortion-turnaway-study-roe-supreme-court/661246/>.

Evelyn Nakano Glenn, "Introduction," *Forced To Care: Coercion and Caregiving in America* (Cambridge: Harvard UP, 2010), 1-11.

Mae Ngai, "Racism Has Always Been Part of the Asian American Experience," *The Atlantic*, 4/21/21, online.

Theda Perdue, "Cherokee Women and the Trail of Tears," *Journal of Women's History*, 1:1 (1989).

Loretta J. Ross & Rickie Solinger, "Reproductive Justice in the Twenty-First Century" (ch. 2), *Reproductive Justice: An Introduction* Oakland: University of California Press, 2017, 58-116.

Sins Invalid, "Ten Principles of Disability Justice," 9/17/15, <https://www.sinsinvalid.org/blog/10-principles-of-disability-justice>.

Jeanne Theoharis, "It Was Very Difficult to Keep Going When All Our Work Seemed to Be in Vain," *The Rebellious Life of Mrs. Rosa Parks*, ch. 2 (Beacon, 2013)

Gus Wezerek and Kristen R. Ghodsee, "Women's Unpaid Labor is Worth \$10,900,000,000,000," *NY Times* 3/5/20, <https://www.nytimes.com/interactive/2020/03/04/opinion/women-unpaid-labor.html>

Alice Wong, "First-Person Political," *Year of the Tiger* (Vintage Books, 2022), 27-36.

Judy Tzu-Chun Wu, "Asian American Feminisms and Women of Color Feminisms," (ch. 2) in *Asian American Feminisms and Women of Color Politics*, ed. By Lynn Fujiwara and Shireen Roshanravan, University of Washington Press, 2018, 43-63.

Women of Color poems selection include Anzaldúa's Borderlands, Kate Rushin's Bridge Poem, Cervantes Poem for the Young White Man, Harjo I Give You Back, Mirikitani Suicide Note, Paloma Acosta Quilts, and Parker White Person.