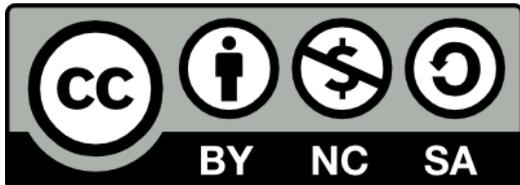




COURSE OUTLINE

**WGST 101
Introduction to Women's Studies II
3 CREDITS**

PREPARED BY: Jillian Deri
DATE: January 2022



This work is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>.

Introduction to Women's Studies II

INSTRUCTOR:	Jillian Deri, PhD
OFFICE HOURS:	Tuesdays 3-4pm
OFFICE LOCATION:	Zoom: https://alexandercollege.zoom.us/my/j.deri
CLASSROOM:	Online Program
E-MAIL:	jderi@yukonu.ca
DATES:	January 5-April 23, 2022

COURSE DESCRIPTION

With an interdisciplinary approach this course focuses on contemporary experiences of women in Canada and transnationally, while contextualizing them within various feminist theories. Three main foci of this course are popular culture, northern Canadian experiences, and reproductive justice. Students will gain an appreciation and respect for diverse gendered and intersectional experiences in relation to contemporary issues in Canada and transnationally.

PREREQUISITES: None

RELATED COURSE REQUIREMENTS

Access to functional internet and a computer are required for successful completion of this course. Access to Netflix and Youtube are required.

EQUIVALENCY OR TRANSFERABILITY

CAMO HUM 100 lev (3) OC GSWS 100 (3) SFU GSWS 101 (3)-B-Soc TRU SSEL 1xx0 (3) TRU-OL WOST 1019 (3) TWU SOCI 100 lev (3) UBC GRSJ 1st (3); YUKO WMST 100 & YUKO WMST 101 = UBC WMST 1st (6). Precludes credit for UBC WMST 101 & UBC WMST 102. UFV GE 1xx (3) UNBC WMST 100 (3) UVIC GNDR 100 (1.5) VIU WOST 1st (3)

LEARNING OUTCOMES

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

1. *Critically reflect* on their gendered positions, and beliefs regarding people of all genders;
2. *Observe, critically think about, and explain* how gender is portrayed and enacted in Canada's North, and how these relate to intersectionality, feminist theories, and experiences of gender of others in Canada (and transnationally);
3. Further *develop* their critical thinking and self-reflection skills;
4. Further *develop* their *understanding* of social context, social norms, and intersectionality on people's gendered daily experiences; relate this to the potential improvement of quality of life as it relates to gender;
5. Further *develop* a feminist analysis, and *appreciation* of the relevance of feminist perspectives in today's society;
6. *Evaluate* and *apply* feminist perspectives/theories to contemporary experiences of gender in Canada and transnationally.

Further intended learning outcomes are listed in the assignment descriptions.

COURSE FORMAT

Distance Education – Online/Moodle

ASSESSMENTS & EVALUATION:

Weekly Modules	35%	Weekly
Book Review #1	15	January 26
Book Review #2	15	February 16
Creative Project	10	March 9
Proposal/ Outline	5	March 16
Research Paper	20	April 14
Total	100	

REQUIRED TEXTBOOKS AND MATERIAL

No textbook will be used. Multiple readings and media content are included within Moodle's Modules.

Various media is assigned as noted in the weekly course schedule (below), all of which are available online, and links will be posted on this syllabus and/or on Moodle. Students will be required to view various media through Netflix and Youtube. A membership to Netflix will be required for this class (First month free, \$14.99/month afterwards, which can be cancelled at any time.) If access to Netflix and Youtube is not available to you, please contact your instructor as soon as possible.

ASSESSMENT DESCRIPTION

Weekly Modules:

Each week, student will complete the readings, media, reflections and activities within the Module. Each Module must be completed by Sunday midnight of that week. These activities are designed to a) instruct content, b) practice summarizing content, c) enable comprehension, d) retention of the material & e) practice reading, writing and engagement.

Note: *Weekly modules cannot be completed late.* Late submissions will receive a grade of 0.

Each of the 12 modules will be evaluated as a low-stakes item out of 3% each (with the exception of one which is worth 2%) for a total of 35%. These will be graded based on how thoroughly you complete the content, as well as effort. The instructions, media and activities will be explained within the Module. Students are expected to spend approximately 3-5 hours a week studying for this course.

Book Review: a) Non-Fiction Book & b) Fiction, Novel or Biography

Read and review *two* of the following listed books, *one* from the list of non-fiction books and *one* from the list of Indigenous Novel, Memoir or Biography. Highlight the central ideas described in the book and offer a thoughtful review, and if possible make connections to your own life. Each book review will be 4-7 pages long (double-spaced). The book can be found at a library, rented/ purchased as a Kindle/PDF, and some are available as audiobooks. You will be graded based on: comprehension of material, articulation and reflection of book's contents.

Note: you do not need to agree with everything you read. Instead you are encouraged to broaden your perspectives. If you would like to choose a book beyond my list, check with your instructor first.

Options for free books:

1. Yukon University Library
2. Your local library or bookstores
3. Z-library z-lib.org
4. Libby App (links through your local library to borrow books for free)

List for Book Review 1: Non-Fiction

(Note: you may choose a book outside of these options, so long as it is within Women and Gender Studies.)

Ashton Applewhite. 2016. *This Chair Rocks; Manifesto Against Ageism*

Eli Clare. 2015. *Exile and Pride: Disability, Queerness and Liberation.*

Caroline Criado Perez. 2019. *Invisible Women: Data Bias in a World Designed for Men*

Nancy Etcoff. 2000. *Survival of the Prettiest: Science of Beauty.* Anchor

Marek Glezerman. 2016. *Gender Medicine: The Groundbreaking New Science of Gender- And Sex-Related Diagnosis and Treatments*

Heather Heying and Bret Weinstein. 2021. *A Hunter-Gatherer's Guide to the 21st Century: Evolution and the Challenges of Modern Life.* Portfolio Penguin.

bell hooks. 2000. *Feminism is for Everybody; Passionate Politics*. (Any of her books)

Ronald Hutton. 2017. *The Witch: A History of Fear, from Ancient Times to the Present*.

Ariel Levy. 2005. *Female Chauvinist Pigs: Women and the Rise of Raunch Culture*

Lisa Lister. 2017. *Witch: Unleashed. Untamed. Unapologetic*.

Audre Lorde. 1984. *Sister Outsider; Essays and Speeches*. Penguin Classics.

Barbara MacDonald with Cynthia Rich. 1983. *Look Me in the Eye: Old Women, Aging and Ageism*. Spinsters/ Aunt Lute.

Inga Muscio. 2018. *Cunt; The Declaration of Independence*.

Yeomni Park. 2016. *In Order to Live: A North Korean Girl's Journey to Freedom*. Penguin Books.

Christopher Ryan & Cacilda Jetha. 2013. *Sex at Dawn: How We Mate, Why We Stray and What It Means for Modern Relationships*. Harper Perennial.

Abigail Shrier: *Irreversible Damage*. 2020. *The Transgender Craze Seducing Our Daughters*. Regnery Publishing.

Deborah Soh. 2020 *The End of Gender; Debunking The Myths about Sex and Identity in our Society*

List for Book Review 2: Novels, Memoir or Biography

(Note: you may choose a book outside of these options, so long as the book is authored by and/or about Canadian Indigenous Women)

Carleigh Baker. *Bad Endings*. 2017. Anvil Press Publishers

Leane Betasamosake Simpson. *This Accident of Being Lost*. 2017. House of Anansi Press Inc.

Lisa Bird-Wilson. *Just Pretending*. 2013. Coteau Books

Cherie Dimaline. *Marrow Thieves*. 2017. Cormorant Books

Norma Dunning. *Annie Muktuk and Other Stories*. 2017. The University of Alberta Press

Dawn Dumont. *Glass Beads*. 2017. ThistleDown.

Dawn Dumont. *Nobody Cries at Bingo*. 2011. ThistleDown Press

Naomi Fontaine. *Kuessipan*. 2013. Arsenal Pulp Press

Monique Gray Smith. *Tilly; A Story of Hope and Resilience*. 2013. Sono Nis Press.

Tracey Lindberg. *Birdie*. 2015. Harper Collins

Lee Maracle. *Celia's Song*. 2014. Cormorant Books

Terese Marie Mailhot. *Heart Berries; A Memoir*. 2018. Doubleday Canada

Mitiarjuk Nappaaluk. *Sanaaq*. 2014. University of Manitoba Press

Eden Robinson. *Monkey Beach*. 2001. Knopf Canada

Eden Robinson. *Son of a Trickster*. 2017. Knopf Canada

Eden Robinson. *Traplins*. 1998. Knopf Canada

Bev Sellars. *They Called Me Number One; Secrets and Survival at an Indian Residential School*. 2012. Talonbooks

Tanya Taqak. 2018. *Split Tooth*. Penguin Random House Canada.

Sheila Watt-Cloutier *The Right to be Cold; One's Women's Story of Protecting Her Culture, the Arctic and the Whole Planet*. 2015. Penguin Group Canada

Andrea Warner. 2018. *Buffy Sainte-Marie; The Authorized Biography*

Creative Project Options: a) Interview b) Memoir Project or c) Contribution to Social Media

****Select *one* project from either Option 1, 2 or 3.****

Option 1: Mentorship Interview

One key reconstructive vision of feminism is *Mentorship*. The idea is people supporting others, especially when it comes to careers and the workplace. For this project, each student will consider the career position they would like to achieve in the future (or at least one idea of your top five). If you are already working in the field of choice, perhaps consider someone in a lateral position or a senior in your field, or someone you admire in this arena. You may instead choose a volunteer position (such as the Food Bank or the SPCA), or a parental/care role (such as Foster Care providers). I encourage you to go out of your comfort zone and contact someone outside of your social network. The purpose of this exercise is to a) offer you an opportunity to better prepare for your career after university, b) "Stand on the shoulders of giants" and learn from an experienced individual, c) learn practical information about your line of work and d) experience mentorship.

After acquiring informed consent, the student will interview this person about their career path, or on topics of your choosing. Students may record the conversation, and then write a 5-7 page (double-spaced, longer if you

prefer) report about the interview, with various quotes, paraphrased sections, general summary and reflection. *Note, you are not submitting the transcription, but instead a report about the interview.* Creativity is highly encouraged. The questions and content is up to you to develop, but some questions to consider may include the following:

- Describe significant events that shaped your life and choices?
- How do you manage work-life balance?
- What advice would you give to a person entering your field of work?
- What challenges have you experienced in this line of work? What do you wish you knew when you started your career?
- Was anyone a significant support to you?
- What inspires you to confront challenges? What inspires you to practice your passions?
- What is your favourite part of your job? What is your least favourite part?
- How do you maintain passion and enthusiasm in your career?

Option 2: Gender Memoir

Write a memoir about your experience with gender. Imagine you are interviewing yourself and write your own story. You will write 5-7 pages (double-spaced, longer if you prefer). I encourage you to go out of your comfort zone and reflect deeply, incorporating what you have learned about gender from this course and from life in general. Your work will be read with strict confidentiality, so challenge yourself to deep expression, but do not feel obliged to share anything if it makes you uncomfortable. The purpose of this exercise is to a) have you uncover the gender connection to your life experiences, b) connect the personal to the societal, c) make connections between the theory we are learning in class to your lived experience, d) more deeply understand gender within your life. Creativity is highly encouraged.

The direction of this assignment is up to you, but here are some potential questions to get you started:

- Do you like the expectations placed on you based on your assigned gender?
- In what ways have you enjoyed your experience and expression of gender? In what ways has it held you back?

- Have you engaged in activities unusual for your gender? How has this been received by others?
- Do you enjoy performing gender?
- What barriers do you see women and men in your life experiencing?
- What do you see as necessary for your community to experience true gender-based equality of opportunity with equal chances to participate and succeed?
- With your current knowledge, what would you tell your younger self?

Option 3: Make a Contribution to Social Media

You can make a blog post, Tik Tok, Youtube video, contribute to Wikipedia or other online content. The content will be related to women or gender, or anything broadly connected to course content. The project will be graded based on effort, depth of content and relevance within the chosen media. Creativity is highly encouraged. *Note: You are welcome but not obliged to post your item online, only to create it. The purpose of this activity is to: a) practice articulating your ideas, b) engage with the public, & c) practice engaging with the medium of choice.

Research Paper:

Research papers will engage in-depth with one topic of your choosing, related to gender issues, in 6-8 pages double-spaced. *Your paper should address proposed solutions to described social issues.* Proposals for the paper will be a 1-2 pages, outlining the central topic of analysis, questions you will address and a list of 5 references. The proposal exercise will help you clarify your focus early in the course and allow your instructor to give you extensive feedback on your ideas. You are welcome to submit your proposal early. You are welcome to include questions for your instructor in the proposal. Creativity is highly encouraged.

Research papers will be graded based on the following criteria:

Research

- Sources are relevant to the topic and appropriate for study
- Topic is researched and described in sufficient depth
- Effective synthesis, making logical connections between resources and social issues
- Minimum of *five* references (both peer-reviewed books / journal articles and non-academic resources are welcome (i.e. websites, documentaries, blogs, etc). Given the vast array of information online, both quality and misinformation, students must discern the quality of the reference.

Content

- Clearly defined focus and arguments
- Fully explore important aspects of the topic in sufficient depth and detail
- Comprehension of research, explained fully, clearly, and accurately
- Reasoned arguments supported with evidence and analysis
- Application of theories to social issues
- Recognition of broader implications of social issues
- Depth of analysis

Writing

- Well-organized, with logical and systematic connections
- Written clearly and comprehensible; convey coherent and intended meanings
- Grammar, accurate and effective sentence structure
- Vocabulary, appropriate for postsecondary level
- Academic tone (avoids slang, etc)
- Effective use of quotations and references
- Personal opinion, *I* statements and subjectivity are welcome and encouraged, (backed up evidence-based knowledge)
- Formal referencing is required. You are welcome to use any formatting style, as long as it is consistent.

Late Policy: 5% a day will be deducted for late assignments. The weekly modules cannot be submitted late. Extensions can be requested for

emergencies with appropriate documentation. I encourage you to prioritize health and approach your instructor if any health concern emerges that will influence your learning success.

ACADEMIC AND STUDENT CONDUCT

Information on academic standing and student rights and responsibilities can be found in the current Academic Regulations that are posted on the Student Services/ Admissions & Registration web page.

PLAGIARISM

Plagiarism is a serious academic offence. Plagiarism occurs when a student submits work for credit that includes the words, ideas, or data of others, without citing the source from which the material is taken. Plagiarism can be the deliberate use of a whole piece of work, but more frequently it occurs when students fail to acknowledge and document sources from which they have taken material according to an accepted manuscript style (e.g., APA, CSE, MLA, etc.). Students may use sources which are public domain or licensed under Creative Commons; however, academic documentation standards must still be followed. Except with explicit permission of the instructor, resubmitting work which has previously received credit is also considered plagiarism. Students who plagiarize material for assignments will receive a mark of zero (F) on the assignment and may fail the course. Plagiarism may also result in dismissal from a program of study or the University.

YUKON FIRST NATIONS CORE COMPETENCY

Yukon University recognizes that a greater understanding and awareness of Yukon First Nations history, culture and journey towards self-determination will help to build positive relationships among all Yukon citizens. As a result, to graduate from ANY Yukon University program, you will be required to achieve core competency in knowledge of Yukon First Nations. For details, please see www.yukonu.ca/yfnccr.

ACADEMIC ACCOMMODATION

Reasonable accommodations are available for students requiring an

academic accommodation to fully participate in this class. These accommodations are available for students with a documented disability, chronic condition or any other grounds specified in section 8.0 of the Yukon University Academic Regulations (available on the Yukon University website). It is the student's responsibility to seek these accommodations. If a student requires an academic accommodation, he/she should contact the Learning Assistance Centre (LAC): lac@yukonu.ca.

TOPIC OUTLINE

Course Schedule

**Each week will include Module content, media and activities. See the Module for further instruction. Links to media will be posted within the Module, unless the media is available on Netflix (for which you are required to have access).

Note: Various other content, both from your instructor as well as links to online content, may be added to this course schedule. Pay attention to Course Announcements for any further information.

You are expected to spend approximately 3-5 hours a week completing the modules. The writing exercises are intended to solidify your understanding of the material, strengthen your critical thinking and practice your writing and articulation of concepts within Women's Studies.

January 5

Week 1: Introduction

Module Instructions:

- a) Familiarize yourself with this course syllabus and with Moodle
- b) Introduce yourself on Moodle in the Discussion. Read and reply a minimum of 3 of your classmates' posts.
- c) Complete the Module activities

Media:

- *History 101, Episode on Feminism (Netflix)*

Module Complete by January 9 midnight

January 10

Week 2: Sex, Gender & Bodies

Reading:

- *The Red Queen: Sex and the Evolution of Human Nature. Chapter 1: Human Nature.* (Matt Ridley.) 1993. First Perennial.

Media:

- Radiolab's Gonad Series (From June 2018) Part 1

Module Complete by January 16 midnight (Graded module #1)

January 17

Week 3: Reproductive Health and Rights

Media:

- Documentary Reversing Roe (Netflix)
- Radiolab Gonads Part 2

Module complete by January 23 midnight (Graded Module #2)

January 24

Week 4: Health, Bodies & Disability

Readings/Media:

- Stanford Encyclopedia
- Bitch Media

Module Complete by January 30 midnight (Graded Module #3)

Book Review #1 Due: January 26 (midnight)

January 31

Week 5: Sexuality

Media:

- Documentary Explained: The Female Orgasm (Netflix)
- Vice Mobile Sex Industry

Module Complete by February 6 (Graded Module #4)

February 7

Week 6: Biographies

Media:

- Documentary RBG (Netflix)

Module Complete by February 13 (Graded Module #5)

February 14

Week 7: Biographies & Histories Part 2

Media

- Stonewall
- Harriet Tubman
- Amelia Earhart

Module Complete by February 20 (Graded Module #6)

Book Review #2: Due February 16

****Reading Week: February 21-24** No classes**

****Heritage Day February 25 No Classes**

February 28

Week 8: Gender and Technology

Media:

- Documentary: The Social Dilemma

Module Complete by March 6 midnight (Graded Module #7)

March 7

Week 9: Gender Issues and Activism around the World

Readings: UN Gender Snapshot

Module Complete by March 13 midnight (Graded Module #8)

Creative Project due by March 9 (midnight)

March 14

Week 10: Pop Culture

Media:

- Under the Influence CBC

Proposal/Outline Due: March 16

Module Complete by March 20 midnight (Graded Module #9)

March 21

Week 11: Men's Issues

Media: TBA

Module Complete by March 27 midnight (Graded Module #10)

March 28

*Week 12: Trans**

Media: Disclosure

Module Complete by April 3 (Graded Module #11)

April 4

Week 13: Sex Work and Erotic Capital

Readings

- Erotic Capital from Catherine Hakim: <https://pdfs.semanticscholar.org/9e54/0759fbf2221ba548548d4a623c1e0f6d411d.pdf>
- Wrenna Robertson, The Healing Power of Sex Work, Straight: <https://www.straight.com/life/healing-power-sex-work>

Media

- Film: *Hot Girls Wanted* (Available on Netflix)
- TED Talk: Juno Mac, The Laws that Sex Workers Really Want

Module Complete by April 9 (Graded Module #12)

Research Paper Due: April 14
