

INTDIS 3 Course Outline as of Fall 2006

CATALOG INFORMATION

Dept and Nbr: INTDIS 3

Title: GENDER IN GLOBAL CULTURE

Full Title: Gender in Global Cultures

Last Reviewed: 4/7/2006

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:
An introduction to gender studies investigating issues of gender and creativity as well as the construction of gender within various cultures. Attention will also be paid to how the Western idea of gender has affected international global culture. Works will be drawn from the humanities, the sciences, and the social sciences.

Prerequisites/Corequisites:

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: An introduction to Gender Studies, investigating creativity and the construction of gender identity within various global cultures. (Grade or P/NP)
Prerequisites/Corequisites:
Recommended:
Limits on Enrollment:

Transfer Credit:

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
	E Humanities	Fall 2002	Fall 2006
CSU GE:	Transfer Area	Effective:	Inactive:
IGETC:	Transfer Area	Effective:	Inactive:
CSU Transfer:		Effective:	Inactive:
UC Transfer:		Effective:	Inactive:

CID:

Certificate/Major Applicable:

Not Certificate/Major Applicable

COURSE CONTENT

Outcomes and Objectives:

By the end of this course, the student will be able to:

1. Analyze representative works of art, drama, film, music, literature, and/or philosophy, science, and social science, with particular attention to the experiences and issues of gender in a global context.
2. Analyze gender relations in the home countries of the artists/writers. Relate works to their historical and/or cultural context.
3. Compare and contrast experiences of men and women around the world. Identify the role of gender in cultural systems.
4. Demonstrate (in class discussion and in writing) critical thinking skills, including the ability to analyze, compare and contrast, to weigh arguments, to examine values, and to integrate materials from more than one discipline.

Topics and Scope:

1. The course will focus on issues of gender in primary works of visual art, music, dance, film, drama, literature, and philosophy/religion, science and social science.
2. The scope of the course will be global with an emphasis on modern and postmodern works. Chosen works will represent a variety of cultural expressions and will include works from Asia, Africa, Europe, the United States, and Latin America.
3. The course may examine the effect of First World feminism on Third World peoples. The course may include discussion of feminist/patriarchal perspectives as well as description of traditional cultural and/or historical canonical limitations and their effect on gender within artistic production.
4. The course will be interdisciplinary, integrative, and comparative.

5. This course may be either thematic or historically specific.
6. The course may require or recommend activities outside of class, including attendance at museums, lectures, forums, performances, films, poetry readings, etc., as well as (optional) scheduled field trips.

Assignment:

1. Careful reading and analysis of assigned primary texts and reading of material to provide cultural context.
2. Examinations, possibly including quizzes, mid-term, final, and/or take-home exam.
3. Written essays requiring students to analyze representative works of literature, visual art, music, drama, film, or philosophy/religion, science or social science, specifically with regard to gender experiences. Written essays should require students to compare and contrast; to examine ideas, values, beliefs, and experiences; and/or integrate two or more disciplines.
4. Participation in cultural activities, including museum visits about gender and culture, concerts, poetry readings, lectures, and field trips (optional field trips).
5. Creative projects (optional, depending on instructor).

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, Term papers

Writing
40 - 80%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations
0 - 0%

Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, Essay Exam

Exams
10 - 50%

Other: Includes any assessment tools that do not logically fit into the above categories.

Representative Textbooks and Materials:

EUROPEAN:

Simone de Beauvoir: THE SECOND SEX, 1953

Instructor-provided materials on visual artists such as: Louise Bourgeois, Artemisia Gentileschi, Sofonisba Anguissola, Judith Leyster, Rosa Bonheur, Mary Cassat, Camille Claudel

UNITED STATES:

Kate Chopin: THE AWAKENING, 1987

Toni Morrison: BELOVED, 1987

Maxine Hong Kingston: WOMAN WARRIOR, 1989

Sandra Cisneros: WOMAN Hollering Creek, 1992, THE HOUSE ON Mango Street, 1994

Poetry of Adrienne Rich, Sonia Sanchez, Gwendolyn Brooks

LATIN AMERICA:

Rigoberto Menchu: AN INDIAN WOMAN IN GUATEMALA, 1987

Elizabeth Nunez: BRUISED HIBISCUS, 1994

Magdalena Pinto: GARCIA WOMEN WRITERS OF LATIN AMERICA, 1997

Visual Artists, including Frida Kahlo, Marisol Escobar

AFRICAN:

Ayi Kwei Armah: THE BEAUTIFUL ONES ARE NOT YET BORN, 1968

Nadine Gordimer: JULY'S PEOPLE, 1981

Nawal al Sa'adawi: MEMOIRS OF A WOMAN DOCTOR, 1988 or MEMOIRS FROM THE WOMEN'S PRISON, 1994, THE HIDDEN FACE OF EVE, 1982

Bessie Head: WHEN RAIN CLOUDS GATHER, 1968

Ama Ata Aidoo: NO SWEETNESS HERE AND OTHER STORIES, 1970

Buchi Emecheta: THE FAMILY, 1995

ASIAN/INDIA

Adeline Yen Mah: FALLING LEAVES, 2000

Anchee Min: RED AZALEA, 1994

Jan Wong: RED CHINA BLUES, MY LONG MARCH FROM MAO TO NOW, 1996

Jhumpa Lahiri: INTERPRETER OF MALADIES, 1999

Bharati Mukherjee: THE TIGER'S DAUGHTER, 1992, JASMINE, 1999, WIFE, 1996, THE MIDDLEMAN, 1988

THEORETICAL TEXTS:

Paula Gunn Allen: THE SACRED HOOP; RECOVERING THE FEMININE IN AMERICAN INDIAN TRADITIONS, BEACON PRESS, 1986

Norma Broude and Mary D. Garrard, ed.: THE EXPANDING DISCOURSE AND ART HISTORY, 1992

Lucy Lippard: THE PINK GLASS SWAN, 1996 or MIXED BLESSINGS, 1993

Linda Nochlin: WOMEN, ART, AND POWER AND OTHER ESSAYS, 1989

Renee T. White and Denean Sharpley-Whiting, ed.: SPOILS OF WAR; OF COLOR, CULTURES, AND REVOLUTIONS, 1997

Susan Tiano: LABOR, GENDER, AND IDEOLOGY IN THE MEXICAN MAQUILA INDUSTRY, July 1994, Temple University Press

Peter Pitzele: OUR FATHERS' WELLS: A PERSONAL ENCOUNTER WITH THE MYTHS OF GENESIS, ISBN: 0062512404

Susan Carolyn Bourque: PATRIARCHY AND SOCIAL CHANGE IN TWO PERUVIAN

TOWNS, ASIN: 0472093304

Dr. Boatamo Mosupyoe: MEDIATION OF PATRIARCHY AND SEXISM IN SOUTH AFRICA,

September 1, 1999, McGraw-Hill; ISBN: 0072390298

Michale R. Dutton: POLICING AND PUNISHMENT IN CHINA FROM PATRIARCHY TO 'THE PEOPLE', Cambridge University Press (Short); ISBN: 052140097X

Judith Stacey: PATRIARCHY AND SOCIALIST REVOLUTION IN CHINA, ASIN: 0520048261

Thomas Laqueur: MAKING SEX: BODY AND GENDER FROM THE GREEKS TO FREUD,

University Press; ISBN: 0674543556

Frances R. Aparicio, LISTENING TO SALSA: GENDER, LATIN POPULAR MUSIC, AND PUERTO RICAN CULTURES (MUSIC/CULTURE), November 1997, University Press; ISBN: 0819563080