

AME/WST 304

American Girls: Identity, Culture, and Empowerment

Summer 2013: May 20-July 8 (7 weeks)

Arts & Sciences
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Summer 2013
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Class: online w/ M & TH deadlines

COURSE DESCRIPTION

A subfield of Women's Studies, Girls' Studies focuses on the issues most pertinent to the lives of girls. Using this field as our guide we will explore what it means to study girls and how we go about such studies. We will consider what constitutes the category of "American girls" as well as the variety of cultures and identities contained by these categories. We will consider the struggles that girls face as well as the ways in which girls confront, and are confronted by, systems and structures. We will consider the ways in which girls are portrayed in popular culture as well as the ways in which girls navigate this space. Finally, we will consider (and participate in) movements to empower girls. 3 credit hours. Prerequisite ENG 101 & WST 101 or permission of instructor.

OUTCOMES

- Develop a critical understanding of what an "American girl" is in a variety of contexts.
- Understand what constitutes the subfield of Girls' Studies and its relationship to Women's Studies
- Understand the major issues, trends, texts, and films about girls, Girls' Studies, and girls' cultures
- Develop a better understanding of the concepts of identity, culture, and empowerment and apply these concepts to girls, girlhood, and adolescence
- Make connections between the classroom and a greater community of girls through service-oriented projects

REQUIRED TEXTS & RESOURCES

Hentges, Sarah. *Pictures of Girlhood: Modern Female Adolescence on Film*. McFarland 2006.

Supplemental Readings including a variety of readings from important Girls' Studies texts. See course schedule below for a list of readings. These readings are available via Blackboard. Students are highly encouraged to print these readings and read them off line

Blackboard is an important resource for this course. Here you will find assignments, blogs, chat features, weblinks, and other important information. Because this is an on-line course you should expect to consult BB regularly. All of your assignments will be submitted via BB or Google Docs.

The **syllabus** provides important information and deadlines and should be considered closely. An abbreviated course schedule is also available on BB. Here is a week by week break down of the work due.

An “Introduction to the Course” power point is available on BB and is a good starting point to the course.

COURSE THEMES & CONTEXTS

American Girls

American girls are a complex group that is often overlooked, belittled, romanticized, whitewashed, commercialized, and/or ignored. Like other American groups, difference is sublimated and “girl power” is a weak substitute for real power and empowerment. This course considers the ways in which girls are constructed by mainstream culture and society and the ways in which they are studied and theorized in and out of academia. We will consider contemporary girlhood and the concept of girlhood as well as some historical/generational considerations of girlhood. We will consider how girls see themselves, their futures, and their roles in politics, society, and culture. We will also discuss issues of violence, difference, community, power, and empowerment. Most importantly, we will seek to make interventions into girls’ lives through projects that connect the ideas from the classroom into contexts beyond the classroom.

Girls’ Cultures: Girls’ Film

While there are many ways to look at girls’ identity, culture, and empowerment, we will take the focus of film in this course. In these films race, class, gender, and sexuality intersect, converge and diverge, and reveal much about the way in which adolescence is valued, contrived, constructed, and represented in teen films specifically, and popular culture and culture more generally. Thus, teen films also connect to larger structures and institutions like capitalism, imperialism, globalization, state violence, heterosexuality, white supremacy, etc. But these connections, like in other contexts, are obscured and tangled. Thus, part of our work in this class is to figure out what’s seen and not seen in these films and why. Our attention will be focused on the social and cultural implications of the dynamics of identity and culture described above.

Through this girls' films lens, we will consider race and identity, as well as the ways in which these films, and the girls involved in the consumption (and production) of these films, negotiate cultural structures and systems. We’ll also consider what it means to come of age, literally and figuratively, individually and collectively, in American culture.

These films will act as a spring board for considering issues raised in the readings or during BB discussion.

*Please see “A Note on Using My Book in Class” on BB (under syllabus/course info tab)

COURSE ORGANIZATION & WORKLOAD

The course is structured as follows:

1. The course is 7 weeks long (though you will have an extra week to turn in your final paper and action/education project if you choose). Each week generally consists of two units; however there are only 12 units over the 7-week course. Units are numbered 1 through 12 and these numbers correspond with the weekly blog assignment numbers.
2. This course is on-line and all of your work will be turned in via BB or Google Docs, which allows me to comment more easily on formal writing assignments. You should compose your work in a word processing program and cut and paste it into the appropriate space on BB. No work will be accepted via e-mail.
3. This is a 7-week summer school course that covers a semester—15 weeks—of material; thus, the schedule will be demanding. Please be aware of this upfront.
4. Imagine that this class meets twice a week for seven weeks; work will be due twice a week for this summer course. Compare this to a live class that meets twice a week—for 2.5 hours—for seven weeks. This is your in-class time and you can consider that watching power point videos and films and commenting on readings through your BLOGs is, generally, your “in class” work. In addition to in-class time there are always readings and other assignments; thus, you can see that a 7-week course is intense and requires a substantial time commitment.
5. Generally, the week will extend from Monday to Monday with work due on Monday and Thursday. Thus, generally, one unit will extend from Monday through Thursday and the next unit will extend from Thursday to Monday.
6. For each week or each unit there will be assigned readings, film reflections, and weekly blog entries and comments. There will also be extra credit options for BLOGs.
7. For each week there will be an introduction to the material in the form of: power point, video, and/or written explanation. Students will have the opportunity to ask questions about this material and to discuss this material online.
8. In addition to the work from week to week, unit to unit, there will be a final reflection based upon weekly BLOGs and an action/education project where students will connect with local communities of girls.

ASSIGNMENTS

This on-line course requires engagement in a variety of modes (but all of this work is also on-line) and provides opportunities for live events that students may take advantage of to make this on-line course more connected to the professor, students, and community. However, these options are just that—options. As students take on-line classes from all different locations, for all different reasons, I do not expect all students to engage in live options, only those who are interested, willing, and able. The choices of how to complete your assignments are options and I expect each student to choose the option that is best for her or his education.

Weekly BLOG Posts and Comments 40%

Generally, each week students will do two BLOG postings addressing specific questions about the assigned readings and related topics. Students might consider that this work (plus the watching of the intro video) constitutes the equivalent of our in-class time each unit. Guiding questions are provided on the course schedule below and on BB.

Each student will do 10 total blog entries @ 4 pts each. BLOGs must be a minimum of 400 words and must not exceed 600 words.

There are a total of 12 BLOG entries (BLOG1, BLOG2, etc.) available and students are responsible for doing at least 10 of these. Blog entries plus students' comments on other students' BLOGs will be considered toward the 4 points for each blog entry. (Extra blog entries and thoughtful comments may be completed toward extra credit.)

Further BLOG Instructions

BLOG entries can address the questions posed on the syllabus though they do not have to. These questions are meant to give you something to think about as you read and to give you something to guide your writing. These questions also help to focus our reading and conversation on the most important points of these readings—the points that address the theme of our course. DO NOT simply answer each question as your BLOG post. You should consider these questions to compose a post; if you try to answer all the questions, you will only be scraping the surface of our materials, not doing the deep analysis I am looking for.

BLOG entries should always refer directly to the readings when relevant. You should aim for critical analysis, pertinent questions, deep explorations, and scholarly engagement. You should not summarize the readings and you should not simply offer your opinion. There is certainly room for your own opinions and observations but there should always be specific relevance to the materials. Specific examples (quoted and paraphrased) from the readings and other class materials should be used and analyzed.

Instructions for Comments

Comments should engage with a specific aspect of the original BLOG. Comments should question, support, counter, complement. They should not simply agree or praise. They also should not insult, belittle, or attack. Comments should be at least 50 or more words.

Please also be aware that all BLOGs and comments are public (to our class); therefore, I will comment on these blogs publicly. If there is an issue with a blog that I cannot address publicly, I will send a private e-mail to the person whose post or comment is in question. If a post is particularly ignorant, offensive, or inflammatory, I will remove the blog and the student may choose to re-do it.

Final Paper (Revised BLOG reflection) 20%

At the end of the semester, students will reconsider their BLOG entries and revise these entries into a final paper that addresses the general question: How can we better understand “American Girls” by considering identity, culture, and empowerment through a women’s studies and American studies lens? This assignment is a reflection upon the course materials as well as your

understanding of these materials and the larger subject of our class. A prompt and further explanation of this assignment will be provided.

Film Reflections/Showings (5 @ 4 pts each) 20%

Several films will be part of the course content and students will earn credit for this assignment through a variety of possible modes. In its most basic form, this assignment is to watch one of the designated films and to write a critique/reflection/blog about the film. One page reflection for Film Reflections (250-500 words; see box below for further instructions).

Films are chosen to complement the ideas presented in the course unit. Students may choose from the **list of films on the course schedule** or may attend a film screening. The film reflection should consider the film through the ideas we read about/discuss in class and should NOT summarize the film. There are several ways in which students may complete this part of the course:

1. Students may watch films on their own and write and post a critical analysis of this film via Blog on BB. If students choose this mode, access to films via Netflix, the library, or local video stores will be imperative to your work in this class. (See box below for further instructions.)
2. Students may watch films in small, local groups or with class members. Student groups may write a short report/analysis of their discussion of the film for full credit for the film reflection assignment.*
3. Students may watch films on their own and then participate in on-line film discussions in small groups via BB chat function. Participation in on-line discussion will be graded according to the guidelines for film reflections (critical analysis not simply discussion).**
4. There will be four dates throughout the semester when films will be shown in Augusta or Bangor. You can choose to attend one or more of these optional showings if you would like to. If you attend a film and participate in the discussion, you will earn full credit for the film reflection assignment. In part, these screenings make available the more obscure of the films mentioned in the readings. These screenings also give opportunities for face-to-face interaction.***

*Students interested in this option must get instructor's permission and further instructions on completing the Film Reflections through this mode.

Further instructions for film reflections:

All film reflections, whether written, discussed, or undertaken in any other mode, must be critical discussions. Thus, this means that the discussion is not about whether you liked this film or not, whether her hair was cute or not, whether her friend was a good friend or not.... Discussions should be focused on critical analysis: better understanding this film as a text that represents American girls and tells us more about identity, culture, or empowerment. Is the protagonist a strong character? How does she develop her identity? What components of girl culture shape her identity? Is she empowered by the end of the film? How so? These are just some questions that can be considered. You should also consider how the films relate directly to the course materials and texts. If it is a film critiqued in *Pictures of Girlhood*, do you agree or disagree with this analysis? Why? How do you interpret the scene, character, plot, etc differently? Why? How does

this film represent American adolescence and American girlhood? Film Reflections should include NO SUMMARY. Summary will not count toward the minimum word count required.

Action/Education project (+ Reflection) 20%:

Rather than simply studying girls from afar, this aspect of class asks you to directly engage in girls' lives, in your community, and in the theoretical and practical applications of class knowledge. It is also an opportunity for civic engagement, a kind of learning that takes place through action that benefits and educates our community. There are several ways to approach this project and each student should choose the best option and approach for their interests, education, and time. This project may grow out of something that the student already does. For any action you choose, you will turn in a 2-3 page analysis (see BB for more info).

Students may choose to work in groups but each group member must write their own individual reflection.

There are many options here including, but not limited to, the following:

1. Attend 3 or more of the film showings (in Bangor), share some element of what you learned with someone outside of class, and write a critical analysis/reflection about these films and how they can be used toward action/education.
2. Host an on-line chat forum for four films. Schedule and lead discussions, record and report participants, cut and paste discussion. Write a reflection about how these chats enhanced yours, and other students', educations. (Or use and record via Google hangout)
3. Visit Hardy Girls Healthy Women in Waterville and write a critical analysis about this resource for girls (or any other local resource you can visit and write about).
4. Hold a local film showing/film series (2 or more films) for community members, friends and family, including a discussion in relation to the course. Write a short report about these events and analyze your work. (This can be overlapped with the film reflections.)
5. Volunteer (10 hours minimum) at a local organization working with girls (or youth more generally). Write a report and critical analysis of your work.
6. Interview/tour/talk to someone who works as a director of programs for youth or girls or who works as a staff member for such programs.
7. Create a resource for girls, a lesson plan, a website, a book, a pamphlet, a program, etc. In order to create this project you should consult a "focus group" of at least three girls. You may also choose to consult the advice of girls in person or through phone calls, e-mails, etc. Write 2 to 3 pages analyzing this resource. If possible, get feedback from the girls you consulted as well.
8. Create and execute a workshop for girls or women that relates directly to the material for this class. Perhaps this is a consciousness-raising group, perhaps it is a film discussion group. Write 2 to 3 pages analyzing this workshop and your experience.

A **proposal for your action/education project** is due no later than June 10th. The earlier you make a proposal, the sooner you can get feedback. Your proposal should include who, what, when, where, why, how. (see BB for further detail about this assignment)

All of these assignments should be completed according to the guidelines for writing papers. You should have a central argument/thesis statement. You should provide specific examples (from readings, films, and other class materials) and analyze these examples. In all cases I am not looking for summary and when word counts or page requirements are listed, any summary will not count toward word count or page minimums.

Contributions to Classroom Community/Engagement with Education

On-line classes have different classroom communities than live classes and the success of this course greatly relies upon students' contributions to the classroom community. These contributions can be made through your assignments—timely posts and thoughtful replies/comments on other students' work—as well as through other opportunities for engagement. There are several “extra credit” opportunities listed on the course schedule; completing these will help to bolster your overall grade.

GRADING

All assignments will be graded holistically. Content and engagement are more important than length; however, posts that do not meet the minimum word count cannot earn full credit.

There is a teaching assistant for this course. The TA will keep track of whether or not you have done the work and will assign point values to blogs/comments, make comments on BB blogs and comments, and will be available for project consultation. The professor will review blogs, comments, and grades and any student may ask for a reconsideration of a blog post grade.

Grades will be broken down as follows:

Blog posts/comments	40%	(40 points)
Final Paper	20%	(20 points)
Film Reflections	20%	(20 points)
Action/Education Project	20%	(20 points)

Total	100%	(100 points)
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COURSE COMMUNICATION

Because this is an on-line course, communication is of utmost importance. Here are some ways in which your professor will communicate with you and tips for communicating with your professor.

FROM your PROF

1. I will send weekly e-mail updates on Sunday that will also be posted on BB. These updates will remind you what is due on Monday and what will be due during that week (usually 2 units).
2. There will be a specific space on BB designated for questions related to the material and questions related to the course mechanics: schedule, structure, assignments, etc.

3. Each unit will include an introduction to the material that puts each unit in context of the course and reviews important ideas from the readings.
4. I will hold regular weekly office hours where I will be available at my office in Bangor or by phone. I will also sometimes be available in Augusta.
5. I check my e-mail several times a day and can respond quickly to questions about assignments, material, etc.
6. When requested I will call you at a time that is convenient if my office hours are not.

TO your PROF

1. When you have questions consult the designated space on BB since other students will most likely have similar questions. You may also send questions to your professor via e-mail. When pertinent to other students, I will re-post questions with my answer on the BB question space.
2. When sending an e-mail, be sure to be specific in your subject line
3. Can call during office hours or e-mail any time. E-mail is the best way to reach me.
4. If I don't answer an e-mail after 2 or 3 days, don't hesitate to re-send it. Sometimes e-mails get lost in the shuffle.
5. Voicemails will only be checked during office hours so if you need a more immediate answer, e-mail is a better way.

WITH other STUDENTS

1. Use the BB chat function for more "live" discussion of material or use Google hangout
2. Fully explain points that you are trying to make so that we might avoid misunderstandings. Don't assume that other students know what you are talking about or where you are coming from.
3. Treat all class members and guests with consideration and respect.

STUDENT EXPECTATIONS

In many ways, what I expect of you is what is generally expected of students: read, participate in class, and do your work. I am serious about these expectations. If you do these things, you will do well in this class.

Students are expected to:

- Complete all of the readings in time for class discussions and activities and reference these materials when appropriate.
- Participate fully in on-line discussions and other assignments and activities.
- Do all of the assignments and ask questions when confused or frustrated...or interested.
- Respect everyone in class from fellow students to the teacher to guests.
- Communicate concerns, problems, issues, or anything else with the professor immediately.
- Challenge yourself and your peers while keeping an open mind to differing opinions and conceptualizations of the world around us.
- Embrace opportunities for individualized education. This class provides many choices and many assignments allow for flexibility so that you can choose the option(s) best for you and what you feel you need to learn (and how). Innovations or replacement

assignments are always welcome when proposed at least one week before an assignment is due.

- Do your own work. Cite others' work. Plagiarism will result in a failing grade.
- Your syllabus is your primary resource for this class. Read it and refer to it daily. You may want to make notes on your syllabus.
- **Contents of syllabus may change and students are responsible for keeping track of changes. These changes will mostly be made in the interests of the students and general expectations and workload will remain the same.**

PROFESSOR EXPECTATIONS

While these are some of the basic expectations, students should offer their own expectations if they are not covered here.

You can expect your professor to:

- Provide a safe environment for students to share their ideas.
- Challenge students to think in ways that may be uncomfortable.
- Provide guidance for, and feedback to, assignments.
- Act as a resource for the subject matter.
- Provide each student with the tools s/he needs to succeed and grow.
- Respect you and try to meet you where you are coming from.

**Note: The subject matter for this class may be uncomfortable at times. You may become frustrated, angry, sad, defensive, etc. Because this is an on-line course you may sometimes feel isolated and you will have fewer opportunities to work through these feelings during class time. At all times you should remember that we are here to learn and that learning is often uncomfortable. In all cases, you should talk to your professor if you have any questions, concerns, issues, etc.

COURSE SCHEDULE

Keep in mind that this is a 7-week summer session course. Thus, this course moves quickly and the amount of work that is due is roughly equivalent to a 15-week semester. Assignments will be due twice a week. Become familiar with the schedule and what is due and when.

WEEK 1: May 20-28

Unit 1: Introduction to Class

Monday, May 20-Thursday, May 23

Review the course syllabus and the intro to the syllabus video
Review the “Introduction to the Course” power point
Introduce yourself on the designated BB BLOG forum
Post your first blog entry, BLOG1
Comment on at least 2 others students’ blogs and introductions
Start reading for unit 2 (these are two academic pieces—not easy!)

BLOG1: What is a girl? What is a woman? How does a girl become a woman? How are these definitions and this process shaped by external factors like race, class, gender, sexuality, geographical location, citizenship, ability? No research! This is preliminary thinking on the subject that we will use to build our studies throughout the course.

POST BLOG1 BY May 23

Unit 2: Connecting Women and Girls and Grrrls

Thursday, May 23-Tuesday, May 28 (Monday holiday)

Review the Unit 2 powerpoint/video: “Girls’ Film and Girls’ Studies”
For BLOG2 and comments, Read the following:

(optional: Foreward to *All About the Girl*, Michelle Fine)

“Women, Girls, and the Unfinished Work of Connection: A Critical Review of American Girls’ Studies” By Jane Victoria Ward and Beth Cooper Benjamin from *All About the Girl*

“Between ‘Girl Power’ and ‘Reviving Ophelia’: Constituting the Neoliberal Girl Subject” by Marnina Gonick from *NWSA Journal*, Vol. 18 No. 2 (Summer)

BLOG2: How does Girls’ Studies relate to/with Women’s studies? How do “Reviving Ophelia” and “Girl Power” present two contradictory and complementary versions of American girlhood? What is the “neoliberal girl subject” and what challenges does she face? Blog2 Extra credit: Consider the foreward by Michelle Fine. What are safe spaces for girls? Why are safe spaces important?

POST BLOG2 BY May 28

WEEK 2: May 28-June 3

Unit 3: Who's That Girl?

Tuesday, May 28-Thursday, May 30

BLOG3: Investigate the idea/category/label of the “American” Girl. Research: for instance, look up info about American Girl dolls or google variations of this term and report about/critique your findings. Interview children, family, friends to see how they understand this term/category. Comment on and critique the answers you received.

Film Reflection1: *Clueless, 10 Things I Hate About You, Mean Girls, Jawbreaker, Bring It On American Pie, American Virgin, American Beauty, Mean Girls*

POST BLOG3 BY May 30

POST/COMPLETE Film Reflection 1 BY May 30

Unit 4 Picturing Girlhood

Thursday, May 30-Monday June 3

Review the 4 power point/video: “Defining Girl”

For BLOG4 and comments, Read the following:

Preface and Chapter 1: “Race, Class, Gender, Sexuality, and Citizenship: A Possessive Investment in the Mainstream” by Sarah Hentges from *Pictures of Girlhood: Modern Female Adolescence on Film*

Twine, France Winddance. “Brown-Skinned White Girls: Class, Culture, and the Construction of White Identity in Suburban Communities.” *Displacing Whiteness*

BLOG4: How have you previously understood the use of the term “mainstream”? How does your understanding compare to the ways in which these authors discuss mainstream America? What is a “possessive investment”? How do girls construct “white identity”? How is “white identity” presented in girls’ films? What meaning(s) does race have in girls’ identities, cultures, and means/opportunities for empowerment?

POST BLOG4 BY June 3

WEEK 3 June 3-June 10

Unit 5 Coming of Age

Monday, June 3 -Thursday, June 6

For BLOG5 and comments, Read the following:

Hentges. from Chapter 2: “Coming of Age Narratives: Some Mainstream Contours”: “Fantastic Spaces: Remaking Cinderella?” and “Making It’ through Music and Dance”; “Extending Adolescence Beyond High School” and “Coming of Age Beyond Adolescence” pp. 59-101

BLOG5: Which of these types of films (Cinderella themes, Music and Dance, Beyond h.s.) do you most identify with and why? What do these narratives tell us about what it means to come of age in the U.S.? How do these films challenge what it means to come of age? How/why might children, teens, adults, and older people see adolescence or coming of age differently? (use specific examples)

BLOG5 extra credit. Ask 3-5 people what it means to “come of age.” Are there gender differences in their answers? Do you think coming of age narratives influence the ways in which people think about coming of age?

POST BLOG5 BY JUNE 6

Unit 5.5 Coming of Age in Film

Thursday, June 6- Monday, June 10

Film Reflection 2: *Party Girl, Legally Blonde, Stick It!, Whip It, Coyote Ugly, The Princess Diaries, A Cinderella Story, Ever After, Center Stage, Ella Enchanted, Juno, The Opposite of Sex, Save the Last Dance, Crossroads, Raise Your Voice, All I Wanna Do, Shake, Rattle & Rock!, Love and Basketball, Brown Sugar, Boys Don’t Cry, Slums of Beverly Hills, Manny & Lo, Saved!, The Runaways, FAME, Winter’s Bone*

POST/COMPLETE Film Reflection 2 BY JUNE 10

PROJECT PROPOSAL DUE BY JUNE 10

WEEK 4: June 10-17

Unit 6 Cultural Negotiations

June Monday, June 10- Thursday, June 13

For BLOG6 Review powerpoint: “Cultural Negotiations”

For BLOG6 and comments, Read the following:

Hentges. from Chapter 3: “Oppositional Power and Empowerment: Girls’ Experiences from the Margins”; “Tools of the Trade: Attitude, Voice, and Awareness”; “Enforcing and Manipulating the Rules of Teen Fashion” and “Negotiating Adolescence through Music and Dance” pp. 105-132

“Love Feminism but Where’s My Hip Hop: Shaping a Black Feminist Identity” by Gwendolyn Pough from *Colonize This!*

BLOG6: How do girls use culture (music, dance, fashion, etc.) toward empowerment? How are girls’ voices expressed and empowered through culture? How can women help girls better understand popular culture and how to use culture?

POST BLOG6 BY JUNE 13

Unit 7 Violence and Perspective

Thursday June 13- Monday, June 17

For Blog7 Review powerpoint: “Violence and Perspective”

For BLOG7 and comments, Read the following:

Hentges. From Chapter 3: “Unsanctioned Rites of Passage”; “Violent Realities, ‘Inarticulate’ Strategies”; “Negotiating Race” pp. 132-177; and Chapter 4: “Plunged Into the Abyss” and “Defining and Redefining Virginity” pp. 178-190 and 196-203; and “Reconsidering the Bad Girl” and “Unsexy Realities: Negotiating the Consequences” pp. 204-216

“From Badness to Meanness: Popular Constructions of Contemporary Girlhood” by Meda Chesney-Lind and Katherine Irwin from *All About the Girl*

BLOG7: How is race (and identity more generally) an important aspect for understanding “American girls”? How do we understand “bad girls” in American culture? How might we reconsider what “bad girls” are? Why is it important to challenge assumptions about girls’ “meanness” and “badness”?

POST BLOG7 BY June 17

WEEK 5: June 17-24

Unit 8: Othered Girls

Monday, June 17- Thursday, June 20

Film Reflection 3: *Just Another Girl on the I.R.T., Nikita Blues, Stranger Inside, Rabbit-Proof Fence, Bend It Like Beckham, Whale Rider, Real Women Have Curves, Quinceñera, Persepolis*

BLOG8: Informal research. Find a "current issue" facing American girls today. Post a link (or links) and give a brief overview of this issue as well as some analysis that relates this issue to what we have learned about in class.

POST BLOG8 BY June 20

POST/COMPLETE Film Reflection 3 BY JUNE 20

Unit 9: Myths & Media

Thursday, June 20- Monday, June 24

For BLOG9 review powerpoint: "Myths & Media"

For BLOG9 and comments, Read the following:

Durham, Meenakshi Gigi. "Out of the Indian Diaspora: Mass Media, Myths of Femininity, and the Negotiation of Adolescence between Two Cultures" *Growing Up Girls*

BLOG9: How might we understand American identity and culture for American girls as well as girls who are, for instance, Indian/Canadian? How does American culture impact Other girls? How are stories about other cultures manipulated for American consumption? How are adolescence, girlhood, identity, and agency contradictory for girls of different cultures?

POST BLOG9 BY June 24

WEEK 6: June 24-July 1

Unit 10: Queering Girlhood

Monday, June 24-Thursday, June 27

For Unit 10 watch: "Queering Girlhood"

For BLOG10 and replies, read:

Hentges. From Chapter 4: "Sex and Romance in the Margins" pp. 190-196; "Empowering Sexuality" pp. 216-231;

Marnina Gonick, "Sugar and Spice and Something More than Nice? Queer Girls and Transformations of Social Exclusion." From *Girlhood: Redefining the Limits*

BLOG10: Why is it important to understand the experiences of queer, lesbian, gay, bisexual, and transgendered teens and girls? How might we understand identity, culture, and empowerment in relation to sexuality? What is misunderstood by girls and adults about teen sex and sexuality?

*****BANGOR PRIDE FESTIVAL EVENT June 26th and 27th*****

Film Reflection 4: *The Incredibly True Adventures of 2 Girls in Love, But I'm a Cheerleader, Show Me Love, Secretary, Splendor, All Over Me, The Watermelon Woman*

POST BLOG10 and BY June 27

POST COMPLETE Film Reflection 4 BY June 27

Unit 11: Power & Empowerment

Thursday, June 27- Monday, July 1

For Blog11 review powerpoint: "Power and Empowerment"

For BLOG11 and replies, Read the following:

Hentges, "Conclusions: An American Coming of Age: Sowing New Ground" pp. 232-234

Fritzsche, Bettina. "Spicy Strategies: Pop Feminist and Other Empowerments in Girl Culture." *All About the Girl*

Film Reflection 5: *Girls Town, Foxfire, Saved!, Whatever, D.E.B.S., Paper Heart, Easy A*

BLOG11: What is the difference between "girl power" and empowerment? How might girls find empowerment through identity and culture? How might we "sow new ground" in girls' films?

POST BLOG11 BY July 1
POST/COMPLETE Film Reflection 5 BY July 1

WEEK7 July 1-July 8

Unit 12: Negotiating Vision
Monday, July 1-Friday, July 5

For BLOG12 and replies, Read the following:

Harris, Anita. Chapter 6: "Future Girl Politics." *Future Girl: Young Women in the Twentieth-First Century*

BLOG12: What is the future for "American Girls"? What is important to teach girls (and ourselves) about the future? What changes should be made in how we study and understand girls?

Blog12 extra credit: "Presentation" of Action Projects and Education Projects: briefly describe what you did and how your project connects to specific ideas from class.

POST BLOG12 BY JULY 5

**ACTION/EDUCATION PROJECT REFLECTION PAPER AND
FINAL PAPER DUE BY JULY 8 VIA BLACKBOARD**

GENERAL GUIDELINES FOR ALL PAPERS

1. Make sure you have an arguable thesis. This should be evident near the beginning of your paper.
2. Make sure you support your thesis with textual evidence; in other words, use examples from the work(s) you are discussing. However, do not just pepper your paper with random quotations. Use them to prove your argument.
3. Your papers should have coherent, well-developed paragraphs that advance your thesis.
4. Include an introduction and a conclusion; you may want to hold off on writing these until your papers are more or less otherwise complete.
5. Please revise and proofread before handing anything in.
6. No need for fancy covers or title sheets. But do include your name, my name and the class at the top of your first page. Also, give your essay a title.

Some paper-writing advice:

1. **Avoid all plot summaries!** What is a plot summary? In “A Day Without Feminism” the authors describe the kind of world that would exist without feminism. This world has many aspects that seem not much different from today and many that are very different.
2. **Make good use of your evidence.** I really feel like bell hooks contradicts herself in her views about feminism. On the one hand she says “feminism is for everybody” but she also puts certain restrictions on this identity...
3. **Use textual evidence to back up your assertions.** Quote phrases and sentences to exemplify your points. The key to skillful quoting is to transition to your quotations. The pattern looks like this: 1. Assertion 2. Quotation to back up assertion 3. Explanation of how quotation relates to your assertion.

PLAGIARISM

Please note that plagiarism is a violation of the student honor code and may result in a failing grade for the assignment, a failing grade for the course, and/or referral to the Dean of Students. Plagiarism is the use of others' ideas and words without clearly acknowledging the source of that information. To avoid plagiarism, you must give credit whenever you use:

- another person's idea, opinion, or theory.
- any facts, statistics, graphs, drawings or any pieces of information that are not common knowledge.
- quotations of another person's actual spoken or written words or paraphrases of another person's written or spoken words.

Please feel free to consult with me or a tutor at the writing lab should you have any specific questions about plagiarism.