**WMST 100-DL2 (3 Credits)**

**GLOBAL REPRESENTATIONS OF WOMEN (Spring 2022)**

**Course Information**   
Title: WMST-100 “Global Representations of Women”

Meeting Times: M/W 12:00-1:15pm, (1/24 - 5/4)

Meeting Location: Enterprise Hall 173

Instructor: Robert Gabriel, rgabrie@gmu.edu  
Office Hours: M/W 1:30-2:30 (located TBD), or by appointment in person or on Zoom

**Course Description**

This is an introductory course that explores ways women are portrayed around the world in advertising, film, TV, cartoons, and news media; literature and religious texts; as well as photography, and the visual and performing arts. Through interdisciplinary study, students evaluate the powerful effects these representations have on the political, economic, and social lives of women throughout the world. The course meets the Mason Core requirement for Global Understanding.

**Student Learning Objectives**

* Students will be exposed to various portrayals of women both in the US and globally
* Students will gain an understanding of the concepts of sex, gender, sexuality and identity.
* Students will be able to use feminist and intersectional theory as a framework for critical analysis of gender and sexuality and institutions as well as in the media
* Students will be able to demonstrate an understanding of the interconnectedness, difference, and diversity of a global society
* Students will cultivate awareness of global issues to think critically about individual or collective responsibilities within a global society

**Required Course Materials**

*The Woman Next Door*, by Yewande Omotoso

*How the Garcia Girls Lost Their Accents*, by Julia Alvarez

*Gender and Media*, by Rosalind Gill

All other articles required for the course can be found on Blackboard.

Film / video links are on the syllabus.

**WOMEN AND GENDER STUDIES - COMMITMENT TO DIVERSITY STATEMENT**

Women and Gender Studies seeks to create a learning environment that fosters respect for people across

identities. We welcome and value individuals and their differences, including gender expression and identity,

race, economic status, sex, sexuality, ethnicity, national origin, first language, religion, age and ability. We

encourage all members of the learning environment to engage with the material personally, but to also be

open to exploring and learning from experiences different than their own.

Women and Gender Studies at George Mason- The Women and Gender Studies Program offers an interdisciplinary minor to undergraduate students. This is an 18-credit minor that works well with most majors and can be structured to fit your interests. Feminist scholarship has influenced many disciplines and the minor provides students with the tools necessary to engage with issues of gender, race, sexuality and class in various texts and contexts.

The Women and Gender Studies Center is located in the Johnson Center, Room 240K. The Women and Gender Studies Center organizes a variety of lectures, workshops, and activities relevant to campus life throughout the academic year. They also have a collection of over 1000 books relevant to Gender Studies, which students may check out with their George Mason ID card. All students are welcome to hang out, seek resources and study at the center.

Academic Integrity-

George Mason University has an Honor Code, which requires all members of this community to maintain the highest standards of academic honesty and integrity. Cheating, plagiarism, lying, and stealing are all prohibited. All violations of the Honor Code will be reported to the Honor Committee.

Plagiarism means using the exact words, opinions, or factual information from another person without giving that person credit: http://mason.gmu.edu/~montecin/plagiarism.htm#plagiarism

Please familiarize yourself with the Honor System and Code, as stated in the George Mason University Undergraduate Catalog. When you are given an assignment as an individual, the work must be your own. Some of your work may be collaborative; source material for group projects and work of individual group members must be carefully documented for individual contributions: http://mason.gmu.edu/~montecin/plagiarism.

Disability Services:

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Resources at 703-993-2474. All academic accommodations must be arranged through that office.

The need for accommodations should be identified at the beginning of the semester and the specific accommodation has to be arranged through the Office of Disability Resources. Faculty cannot provide accommodations to students on their own (e.g. allowing a student extra time to complete an exam because the student reports having a disability).

Counseling and Psychological Services:

Counseling and Psychological Services offers a range of mental health and other support services for Mason students. I encourage you to contact them at (703) 993-2380 or go to http://caps.gmu.edu/ for online crisis chat and other supportive services. The Student Support and Advocacy Center’s Sexual and Intimate Partner Violence Crisis Line is open 24/7 for support, information and referrals for sexual trauma at (703) 380-1434. Visit their website at http://ssac.gmu.edu/ for more. Queer, trans and questioning students may find assistance through Mason’s LGBTQ Resources, http://lgbtq.gmu.edu/.

**Class Rules:** We will be covering dynamics of intersectional and interpersonal topics and

experiences in this course, which can often resonate with us in personal or emotional ways. In a discussion-based setting, it is essential to create a brave and supportive space to listen, reflect, and explore ideas

together. Please always be mindful of one another’s humanity and lead with compassion. Ground rules may

be re-examined at any point throughout the semester, and failure to abide by them will result in loss of

participation credit. Please check-in with me if you see an issue.

• Allow mutual respect to be central to every discussion that we have.

• You do not have to agree with every point or others in the class. It is healthy and important to

disagree and debate ideas. Keep the conversation respectful. Confront ideas, concepts, and

theories – do not confront or attack individuals or groups of people.

• Our discussions should be collaborative, not combative; you are all creating a shared learning

environment. Respectful communication is important to your success in this course.

• Derogatory language, slurs, or any other terminology that has been used to describe individuals or

groups of people in a demeaning or dehumanizing way will NOT be used in this class.

Gender Identity and Pronouns: If you wish, please share your name and gender pronouns with me and

how best to address you in class and via email. I prefer to remain on a first-name basis with my students.

If you prefer to be addressed as they/them, please let me know and I encourage other folks to do the same.

I use he/him pronouns myself, and you may address me as Robert, or Professor Gabriel in email and verbally.

Course Attendance: Regular class attendance is crucial and is taken into consideration as part of your participation grade.

• Students may miss one class (regardless of excuse / no excuse) without penalty to their final grade.

Any absences beyond that point may result in a loss of points in the class. However, I do encourage

students to communicate absences whenever possible.

• Lateness can be disruptive, so be on time and ready to participate. I understand that difficult

situations come up, so please do your best to keep any distraction at a minimum. If you show up

late, you may be counted as absent. If you sleep in class, I may ask you to leave and count you as

absent. If you work on unrelated tasks in class, I may ask you to leave and count you as absent.

• Occasionally, students have extenuating circumstances beyond their control. You do not need to

reveal personal medical information about yourself to your instructor. However, you are encouraged

to keep good documentation throughout your time at Mason. Always be proactive in communicating

absences and issues that arise. It is much easier to figure out an action plan when communication is

clear throughout the process, rather than at the end of class after falling below class expectations.

Email Policy: In compliance with a University-wide initiative, our correspondence will be only through GMU

assigned email accounts. Please check your email account regularly for updates and important

announcements.

Electronic Devices: Before each class, please remember to silence or turn off (not vibrate!) any electronic

devices, especially cell phones. No calls and no texting during class! If you must use your cell phone during

class time for a personal emergency, please leave the room without disturbing the class. You may use your laptops or tablets to take notes and look up information pertinent to ourclass topics. You may NOT use this opportunity to complete tasks that are not related to our classroom, play games, surf the internet or chat with your friends on social media or elsewhere.

Policy for Late and Missing Assignments: You are responsible for completing assignments on time. Due

dates are clearly indicated throughout the assignment guideline document and syllabus. I do not accept ANY late

assignments unless previous arrangements have been made.

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| --- | --- | --- |
| Date | Topic | Assignments and Reading Due |
| M-1/24 | Week 1 | None-review syllabus |
| W-1/26 | Women, Work  & COVID | Read:   1. www.mckinsey.com/featured-insights/future-of-work/covid-19-and-gender-equality-countering-the-regressive-effects 2. <https://interactive.unwomen.org/multimedia/explainer/covid19/en/index.html> 3. <https://www.nytimes.com/2021/05/28/us/shecession-america-europe-child-care.html>   Watch:  <https://www.youtube.com/watch?v=IJGK4kfOE7U>  https://www.youtube.com/watch?v=tSCWs85mye8 |
| M-1/31 | Week 2  Gender & Intersectional  Identity | Read:  Patricia Collins, “What is Intersectionality” and “Intersecting Oppressions”  Watch: <https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality>  **Assignment:**  **Self-introduction Due** |
| W-2/2 |  | Read:  <https://www.newyorker.com/magazine/2016/04/11/the-sacrifices-of-an-immigrant-caregiver>  Watch: YAYA, <https://www.youtube.com/watch?v=R8E2fPPs-No>  Watch: <https://www.youtube.com/watch?v=rrWGm0q01CA> |
| M- 2/7 | Week 3  Gender, Media &  Representation | Read:  Chapt. 1 “Gender and the Media”, pg. 7-41 |
| W- 2/9 |  | Watch: *Miss Representation*  https://gmu.kanopy.com/video/miss-representation-0 |
| M- 2/14 | Week 4  Gender, Race & Media | Read:  Chapt. 2, “Analyzing Gender in Media Texts” pg. 42-72  Watch: https://www.youtube.com/watch?v=2teqoyPe3TU |
| W- 2/16 |  | Watch: *Miss Juneteenth*  https://gmu.kanopy.com/video/miss-juneteenth |
| M –  2/21 | Week 5  Women in Saudi Arabia & China | Read:  The Mainstream Misrepresentation of Muslim Women in the Media  https://cupola.gettysburg.edu/cgi/viewcontent.cgi?article=1012&context=islamandwomen  Watch: Saudi Women’s Driving School, https://www.youtube.com/watch?v=je97GGivZCs |
| W – 2/23 |  | Watch:  <https://daoinsights.com/exclusives/women-in-china-social-pressures-she-economy-and-media-representation/>  China’s Unmarried Leftover Women, <https://www.youtube.com/watch?v=WBMcoJWo92Y>  **Assignments: Essay 1 Due (Friday 5pm, Feb. 25)** |
| M-2/28 | Week 6  Women, Africa, & Literature | Read: The Woman Next Door (self pace)  Watch:  <https://www.youtube.com/watch?v=GfIQgPb7pQs&t=35s>  <https://www.youtube.com/watch?v=D9Ihs241zeg>  Optional  Over the Next 2 weeks, I recommend you to watch: City of Joy (2018 -Netflix) |
| W- 3/2 |  | Read:  Woman Next Door (chapters 1-6) |
| M- 3/7 | Week 7.... | Read:  Woman Next Door (chapters 7-13) |
| W- 3/9 |  | Read:  Woman Next Door (chapters 14-20)  **Assignment: Reader’s Response 1 Due (Before Class)** |
| March 14-20 | No CLASS |  |
| M-3/21 | Week 8 Women,  The Americas,  & Literature | Read: How the Garcia Girls Lost Their Accents (self-pace)  Watch: Interview with Julia Alvarez, https://www.youtube.com/watch?v=HZ2xe2OFTX8 |
| W – 3/23 |  | Read:  How the Garcia Girls Lost Their Accents, Part I |
| M-3/28 | Week 9... | Read:  How the Garcia Girls Lost Their Accents, Part II |
| W-3/30 |  | Read:  How the Garcia Girls Lost Their Accents, Part III  **Assignment: Reader’s Response 2 Due (Before Class)** |
| M-4/4 | Week 10  Native American,  Native Hawaiian Women | Read:  “Patriarchal Colonialism and Indigenism,” Jaimes-Guerrero  Watch: *Miss Navajo* (2007, 60 min) |
| W-4/6 |  | Read:  Redefining Realness?: On Janet Mock, Laverne Cox, TS Madison, and the Representation of Transgender Women of Color in Media (Blackboard)  Watch: *Kumu Hina* (2014, 55 min) |
| M-4/11 | Week 11 Women & Advertising | Read:  Chapt. 3, “Advertising and Postfeminism,” pg. 73-112 |
| W-4/13 |  | Read:   1. http://www1.udel.edu/comm245/readings/advertising.pdf 2. <https://www.theguardian.com/media/2019/apr/14/women-in-advertising-vox-pops-sexist-ad-after-metoo-inexcusable> 3. https://www.theguardian.com/lifeandstyle/2021/jun/24/the-advertising-industry-sold-us-the-perfect-woman-do-we-finally-understand-the-price-we-paid   Watch:  Killing Us Softly (45min): https://gmu.kanopy.com/video/killing-us-softly |
| M-4/18 | Week 12  Women & Journalism | Read: Chapt. 4, “News, Gender, and Journalism,” pg. 113-149 |
| W-4/20 |  | Read:   1. <https://womensmediacenter.com/reports/the-status-of-women-in-the-u-s-media-2021-1> 2. https://www.aljazeera.com/news/2021/9/14/afghanistan-women-journalists-taliban-media-reporters   Watch: [www.ted.com/talks/megan\_kamerick\_women\_should\_represent\_women\_in\_media](http://www.ted.com/talks/megan_kamerick_women_should_represent_women_in_media)  [www.ted.com/talks/ameera\_harouda\_why\_i\_put\_myself\_in\_danger\_to\_tell\_the\_stories\_of\_gaza](http://www.ted.com/talks/ameera_harouda_why_i_put_myself_in_danger_to_tell_the_stories_of_gaza) |
| M-4/25 | Week 13  Women, Magazines & Social Media | Read: Chapt. 6, “Gender in Magazines,” pg. 180-217  Representations of Gender in Magazines  https://missarcher.weebly.com/uploads/1/7/7/4/17744773/64\_rep\_of\_gender.pdf |
| W-4/27 |  | Read:   1. <https://www.theatlantic.com/sexes/archive/2013/03/womens-magazines-objectify-women-just-as-much-as-mens-magazines-do/274330/> 2. https://www.espn.com/espnw/news-commentary/story/\_/id/14377269/the-power-serena-williams-sports-illustrated-cover 3. The representation of trans women in Brazilian magazine covers   https://pdfs.semanticscholar.org/4766/3eaa83b7faac82679f10ed281c75975c2adf.pdf  You can choose to watch 1:  <https://www.youtube.com/watch?v=z7CIO-YrOzA> (53min)  <https://www.youtube.com/watch?v=5PBs7RqPTrI> (42min) |
| M-5/2 | Week 14  Women & Film/TV | Read: Chapt. 7, “Postfeminist Romance,” pg. 218-248 |
| W-5/4 |  | Read:  https://www.forbes.com/sites/brucelee/2018/03/13/how-media-portrayal-affects-women-and-what-geena-davis-is-doing-about-it/#244c7f6a2962  The Problem That Has a Name: Ally McBeal and the Future of Feminism  Lena Dunham’s Girls: Can-Do Girls, Feminist Killjoys, and Women Who Make Bad Choices |
| W – 5/11 |  | **Final Essay Due, 5pm** |

**Grading & Assignments**

Grading Scale:

A+ 97-100 B+ 87-89 C+ 77-79 D+ 67-69

A 93-96 B 83-86 C 73-76 D 63-66

A- 90-92 B- 80-82 C- 70-72 D- 60-62

Participation: 10 points  
Self-Introduction: 5 points

Discussion Board: 5 points

Reading Responses: 15 points (2 RR at 7.5 points each)  
Journal Responses 15 points (5 JR at 3 points each)

Essay: 20 points

Final: 30 points

Total: 100 points

**Assignments**

Participation: I will take attendance for this class. Please see the class rules section regarding attendance.

Late and Missing Assignments: You are responsible for completing assignments on time. Due dates are

clearly indicated throughout the syllabus and Blackboard Course. I do not typically accept late assignments

unless previous arrangements have been made. If you anticipate not being able to complete your

assignment on time, you must communicate with me before the assignment is due.

Self-Introduction: Due Jan. 31 (before class). The purpose of this assignment is for me to get to know you better. What do you wish other people to know about your background and identity? Why are you interested in a course like this?

Here you can review the social identity wheel to help you think about the many facets of your identity. Submit on Blackboard.

1. <https://tide.wordpress.ncsu.edu/files/2020/03/social-identity-wheel-handout.pdf>.
2. <http://endinjustice.gmu.edu/wp-content/blogs.dir/1600/files/2015/05/05-The-Complexity-of-Identity-Beverly-Tatum.pdf>

Reader Responses: On the syllabus, the two required novels that we will read together will require a reader response (see the instructions below). These are due at before class time (3/9 and 3/30) on the final day that we discuss the novel. Submit on Blackboard.

Journal Responses: These journal responses are more informal reader responses in which you respond with a personal reflection about the assigned readings/films. This is due before class on the day that you chose to write. For the journal response, write 8 to 12 sentences that engages a personal reflection on the assigned film/reading. This should not be just a summary but instead should allow you to engage more personally with the assignment (this would be like the equivalent of the ‘Personal Reaction’ section of the Reader’s Responses). You will write a total of 5 of these throughout the course on any of the topics except for the two novel we read. Submit on Blackboard. These are due before class time.

Discussion Board Posts:

You are to make 1 contribution to the Discussion Board during the semester (4-5sentences). The topic can refer to recent events/news/movies watched/etc. that may relate to this class and does not refer to any assigned readings/movies for the class (for example, maybe you recently watched the Netflix film Passing and would like to recommend it). In addition, you are to write 1 response to another person’s post.

Essay 1: This 4-5 page (double-spaced) written assignments is to help you develop the ability to articulate your questions and positions to contemporary women’s issues.

Women and Contemporary Issues

In this paper you will examine the issues and viewpoints of women on contemporary issues that impact women in a variety of ways. Select from one of the following topic blocks (you are expected to read/watch all the cited material in that topic block in order to inform your paper):

Topic 1: Black women, representation, hair, and politics

Read:

1- <https://qz.com/432098/my-black-hair-a-tangled-story-of-race-and-politics-in-america/>

2- <https://www.thefeministwire.com/2013/04/untangling-the-knots-understanding-the-hair-politics-of-black-women-revisited/>

3-https://www.teenvogue.com/story/a-brief-history-of-black-hair-politics-and-discrimination

Watch: https://www.youtube.com/watch?v=kNw8V\_Fkw28

Topic 2: Islam & Women

Watch:

1-https://www.youtube.com/watch?v=FETryXMpDl8&t=1s

2-https://www.youtube.com/watch?v=\_J5bDhMP9lQ

Topic 3: Online & Physical Abuse of Girls/Women

Watch:

1-https://www.youtube.com/watch?v=GSf6nij-SdA (note that this includes strong language)

2- https://www.youtube.com/watch?v=V1yW5IsnSjo

3-<https://www.youtube.com/watch?v=tJsGGsPNakw>

Topic 4: Women & Empowerment

Watch:

1-https://www.youtube.com/watch?v=-uR-iqh1x1Q

2- <https://www.youtube.com/watch?v=vXlJEcrinwg>

Topic 5: Women, Manga, & Japan

Read: Japan, post-feminism and the consumption of sexual(ised) schoolgirls in male-authored contemporary manga

Watch:

1-https://www.youtube.com/watch?v=9ASK-c4WTVI

2-https://www.youtube.com/watch?v=-5Hadn59o5Q

Your 4-5 pg. paper should address the following:

• What made you select the topic block you chose to write on? What was the issue/s being addressed and your understanding of it, or what have you learned about identity/representation?

• What is one quote/passage that stood out to you?

• Are there intersectional expressions of the issues that you are picking up in these articles/clips? If so what are they? Which identities appear to be prominent? What stereotypes does the speech/article address?

• What were your overall impressions of the video/articles as it relates to anything you have learned in this class?

Final Essay: For your final paper (5-6pg, double space) you will write an essay in which you argue for the inclusion of one text of any kind on future iterations of this syllabus. You will summarize the work, including its relevant citation and then make an argument as to why it belongs on a “Global Representations of Women” syllabus. The aim is to demonstrate that you have expanded your thinking about feminism, women, and representation beyond what we have covered in class and that you’re able to apply frameworks learned in class to issues beyond the syllabus.

**READER’S RESPONSES**

These responses should be between one and two pages, single-spaced. For the 2 novels that you are required to read, you are to complete a reader’s response that includes the following:

Full bibliographic citation for the edition of the book that you read. You must use the Chicago Manual of Style (Kate Turabian) or Modern Language Association (MLA) bibliographic format.

Plot: Plots “are the skeletons on which the other aspects of a story hang. They are the conflicts and problems faced by the main characters.”\* In brief, what are the significant events in the story? (Your plot summary should not exceed five or six sentences.)

Setting: What is the context of time and place for the story?

Point of View: This “determines how far away from the story and from what direction the author stands.” Is the author omniscient or does the author speak in the first person?

Theme: “The theme is what ties a story together and answers such questions as what the story means and what there is to think about when it’s all over.”

Literary Quality: Does this book exhibit “a degree of excellence not found in the masses of printed material that every day roll from the presses?” Does this book reward “study not only because of its content but also because of its style, universality, permanence, and (or) the congeniality of the ideas expressed?” How do you know?

Cultural Authenticity: Does this book reflect the culturally specific realities and unique experiences of the particular ethnic or minority group that is portrayed? How do you know? If appropriate, also comment here on the historical authenticity of the book.

Audience: Who do you think is the intended audience for this book (age range or grade levels, describe the generals demographics of the readers you think this book can target)?

Your reaction to the book: Did you like it? Why or why not? What was special about this book? Would you recommend the book to others? Why or why not?

**Example of Reader’s Response...**

**Citation:**

Thomas, Angie. *The Hate U Give*. New York: Balzar + Bray, 2017.

**Plot:**

Starr Carter, a sixteen-year-old who comes from an inner-city ghetto neighborhood of Garden Heights but attends a predominately white prep school, leaves a party with her childhood friend Khalil when they are stopped by a police car. After the unarmed Khalil is shot in the back, Starr grabbles with grief, guilt, and anger over his death. As time passes, she is interviewed by the police department in its investigation and decides to embrace activism by advocating for justice for Khalil by going on a nationally televised interview where she tells her side of the story. After a grand jury decides to not press charges against the white police officer who shot Khalil, the neighborhood of Garden Heights erupts in riots. After the store belonging to Starr’s father is burned, her friends and family work together to rebuild it, and Starr also decides that she will continue to fight against injustice.

**Setting:**

The novel takes place in the present time around the fictional urban neighborhood of Garden Heights and in the suburb where Starr attends the private school Williamson Prep.

**Point of View:**

The novel is told through Starr Carter’s first-person point of view.

**Theme:**

The major themes of the novel include race and racism, justice and injustice, and the sense of community.

**Literary Quality:**

*The Hate U Give* is the author’s first novel, and it has been lauded with praise by publications like *Newsweek, The Atlantic,* and *ALA Booklist.* The praise has helped turn the novel into a bestseller, as the book debuted as number one on The New York Times bestseller list. Many of the reviews of the book praise the book as being “incisive” and “important.” I think the book is especially successful at capturing the voices of multiple characters through their dialogue and experiences, making the story feel real and contemporary. In support of her writing, Thomas has received the Walter Dean Myers Grant from the activist group We Need Diverse Books to support her writing.

**Cultural Authenticity:**In interviews, Angie Thomas has discussed that her desire to write the book developed as she witnessed the senseless killings of the innocent black Americans in her youth. As an African American who grew up in Jackson, MS, she witnessed shootouts and drug deals in her neighborhood. Having first-hand information of these experience, Thomas was inspired to write her novel about a teen who grows up in black neighborhood with similar experiences. She states that hearing about the incident of the killing of a 22-year-old black unarmed man named Oscar Grant helped inspire the novel. In addition, Thomas grew up in a black neighborhood but attended a predominantly white college (Belhaven University) in Jackson, so she likely gained insight into how Starr feels when she too has to move in two different worlds – her neighborhood and her white school.

**Audience:**

I believe that the book could be read and enjoyed by high school students and adults. Although the book is shelved in bookstores in the young adult section, I feel that the readers for this novel would most likely be older students and adults because the themes and language of the book would probably be considered too mature for middle school or younger readers.

**Personal Reaction:**

I thought that the author did a really good job at capturing the voice of the character of Starr. The experiences of her life and the dialogue between the characters felt both real and authentic. I also like how the book dealt on such a timely subject regarding the present-day issues of police brutality. I also liked how the author was able to give many characters three dimensions, from the characters in Starr’s neighborhood to students in her school, by providing her characters with a background and revealing different sides to them.

People of all different races, ages, and genders should take the time to read “The Hate U Give” because it’s a story that feels important in our society. No matter which of the many messages you receive by watching it, you will be changed by the experience. Starr serves as both a mirror and window for readers, showing us the personal side of a national conversation. The fact that the book tells such a timely story at the time of the Black Lives Matter movement would make any readers interested in contemporary issues and conversations on social justice to want to check out the book.

**Grading Expectations**

**This rubric will be used to grade all assignments.**

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| **A (+/-)** indicates excellent performance with clear evidence of   * a comprehensive knowledge of the subject matter and principles treated in the course * a high degree of originality * a superior ability to organize and analyze ideas * an outstanding ability to communicate these ideas (orally or through composition) | **B (+/-)** indicates good performance with evidence of   * a substantial knowledge of the subject matter * a moderate degree of originality * a good ability organize and analyze ideas * an ability to communicate or compose clearly |
| **C(+/-)** indicates satisfactory performance with evidence of   * an acceptable grasp of the subject matter * an acceptable ability to organize and   analyze ideas   * an ability to communicate or compose   adequately | **D (+/-)** indicates minimally acceptable performance with evidence of   * rudimentary knowledge of the subject matter * some evidence that organizational and analytical skills have been developed, but with significant   weaknesses in some areas   * significant weakness in the ability to compose or communicate ideas |
| **F** indicates failing performance with evidence of   * an inadequate knowledge of the subject matter * failure to complete required work, and an inability to organize, compose, or communicate ideas. |  |

**Grading Rubric**

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| --- | --- | --- | --- |
| **CATEGORY** | **Exceeds the Standard (A+/B+)** | **Meets the Standard (B-/C-)** | **Does Not Meet the Standard (D+/F)** |
| **Purpose & Supporting Details** | The paper has a clear purpose and supporting details. The paper shows thought and attention to the content presented in the paper. The paper is clear and connected to the class. | The paper has a purpose and supporting details but they may be lacking some clarity. The paper shows some thought and attention to the content presented in the paper. | The paper is missing purpose and supporting details. The paper is a mere restatement of content without expressing ideas. |
| **Addressing assignment prompts** | The paper thoroughly addresses all assignment prompts clearly and is well articulated. | The paper attempts to address all assignment prompts but is missing major details or does not articulate clear and coherent answers. | The paper misses one or more of the discussion prompts and does not have complete details. |
| **Connection to class** | Paper clearly connects to class themes or ideas including intersectionality, feminism, patriarchy, representations of women in society, colorism, identity, etc. | Paper attempts to connect to class themes or ideas including intersectionality, feminism, patriarchy, representations of women in society, colorism, identity, etc. or infers connection. | Paper is missing clear connection to class themes or ideas including intersectionality, feminism, patriarchy, representations of women in society, colorism, identity, etc. |
| **Global Perspective** | This paper directly connects back to global perspectives on women. | This paper attempts to connect to a global perspective, but needs development or more details. | This paper does not connect to a global perspective. |
| **Grammar & Spelling (Conventions**) | Writer makes no errors in grammar or spelling. | Writer makes 2-3 errors in grammar or spelling that distract. | Writer makes several errors in grammar or spelling. |
| **Length** | Paper meets assignment length.. | Paper is close to assignment length. (subtract points) | Paper is not close to assignment length. (subtract points) |