**INTS 400/GOVT 414/WMST 450**

**Temptresses, Villainesses, Sexuality, and Power**

Instructor: Dr. David Powers Corwin

Room: Online Via Zoom

Time: Mondays 4:30pm-7:10pm

Office Location: Enterprise Hall 441

Office hours: Tuesdays 12:15-1:15pm or Thursdays 4:30pm-6:30pm. Please email me for an appointment during these times. I’m also available by appointment via Zoom or in person.

 **School of Integrative Studies Commitment to Diversity Statement**

 The School of Integrative Studies, an intentionally inclusive community, promotes and maintains an equitable and just work and learning environment. We welcome and value individuals and their differences including race, economic status, gender expression and identity, sex, sexual orientation, ethnicity, national origin, first language, religion, age and disability.

* We value our diverse student body and desire to increase the diversity of our faculty and staff.
* We commit to supporting students, faculty and staff who have been the victims of bias and discrimination.
* We promote continuous learning and improvement to create an environment that values diverse points of view and life experiences.
* We believe that faculty, staff and students play a role in creating an environment that engages diverse points of view.
* We believe that by fostering their willingness to hear and learn from a variety of sources and viewpoints, our students will gain competence in communication, critical thinking and global understanding, aware of their biases and how they affect their interactions with others and the world.

  **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*.

**Course Description:**

This course examines the portrayal of powerful and/or sexual women throughout history, identifying famous historical fictional temptresses and villainesses and investigating the facts known about them. The course also explores representations and perceptions of contemporary women's sexuality and power.

\*Shout out to Professor Kelly Dunne for creating and teaching this course in the 2000s and now the most recent pass off to me. I also appreciate Dr. Wendi Manuel-Scott’s contributions to the course the last time this was offered. Lastly, I also thank Dr. Ruth McDowell Lavender, my undergraduate mentor, who taught me much of the literature that is in the first half of this course. I look forward to adding my ideas in collaboration with students as I continue teaching this course.

This course is meant to be an introduction to temptresses, villainess, women’s sexuality, and power, while still being a 400 level course in the program. We are certainly not even digging into a substantial amount of the scholarship and issues surrounding these issues. We will do as much as we can while we are together in class, but this course is meant to begin a conversation that you continue to have in other venues moving forward. If we do not discuss something in class that you want to always feel free to bring it up. Please also use your projects as an opportunities to explore the representations within this topic that we don’t discuss in class.

Learning Objectives:

**Students who actively engage with the written and visual texts and class discussions, will be able to:**

* Learning Objective1: Identify historical and theoretical debates regarding the construction of women as temptresses, villainesses, “fallen women,” “whores”, and other variations of these stereotypes
* Learning Objective 2: Articulate the construct of “the temptress” as a complex historical, political, and sociological phenomenon that shapes our societal values and norms.
* Learning Objective 3: Utilize an intersectional framework to explore how race, gender, sexuality and class have shaped the construction and representation of women as temptresses, “fallen women,” “whores”, and other variations of these stereotypes.

**Course Policies**

1. **Required Texts and Course Content**
	1. *Lady Audley’s Secret-*Mary Elizabeth Braddon (Oxford World Classics 2012 edition)
	2. *Lady Chatterley’s Lover*-D. H. Lawrence
	3. *Bailey’s Café*-Gloria Naylor (Vintage Contemporaries, 1992 edition)
	4. *The Girl Who Drank the Moon*-Kelly Barnhill (Alonquin Young Readers 2016 edition)
	5. Access to Blackboard for other readings and some films on online platforms (all in the course schedule)
2. **A note on the course text choices for class**: I choose the texts I choose based on my expertise and what I feel are important thinkers in the field in this area. I also feel that it is important to discuss the voices at the margins that may not be seen as “canonical,” which we will unpack what I mean in class. While I am always open to suggestions for things to read and watch on my own time, I have made the choices I have made for this semester for a variety of reasons and do not welcome conversations about making changes to the texts or workload mid semester. The syllabus and all it encompasses stands from Day 1. You don’t have to love every text that we read to learn something from it; I certainly did not love everything I read for the 25 years I was in school. 😊
3. **Communication:** I prefer communication via email at dcorwin@gmu.edu. Due to university policy, I am required to communicate with you through your Mason outlook email. Please send me emails through this account and check your email regularly (at least once a day) for class notifications. I am also happy to meet with you in person or online during office hours. If those times do not work for you, I can set up a separate appointment. To brainstorm research topics or to discuss grades, I require in-person/Zoom communication. I will not discuss grades via email or without a scheduled appointment. I will respond within 24 hours of receiving an email Monday-Thursdays. Emails sent Friday-Sunday will be responded to by Monday evening as this is the time that I am doing my own work/research.
4. **Online Class Policy:**
* This class meets online synchronously, which means you are required to attend via Zoom just like you would any in person class.
	+ **You need regular and reliable access to reliable wifi**. We all have days where our wifi is being less than agreeable, but if this is happening more often than not, then you might need to find a different arrangement for your online learning environment. Regular wifi issues is not a reason for not fully participating in class.
	+ **You need to be signed in and ready to participate in class at 4:30pm…not turning on your computer, sitting down at your desk, or just logging on.** You would be counted late for an in-person class if you weren’t there at 4:30 and I expect the same for online meetings. Allow time for Zoom updates and to get to where you need to get to have a distraction free learning experience.
	+ **ALL class members are to have their cameras on during class sessions and for the entire time.** If you are having camera issues, please send me a message on Zoom and work to rectify it. It is up to you to make an appointment with campus IT services or get your computer fixed and/or find a new camera. **If you don’t have your camera on for the duration of the class, you will be counted absent even if you participate in class.** **I will reiterate this for the first few weeks of class, but after that, I will mark you absent if you don’t have your camera on without a reason.**
	+ There may be times where we have to answer a question, check on a loved one, or answer the door during class. This is totally fine, but this shouldn’t happen more often than it doesn’t. I just ask that you turn your camera off while you are taking care of these things and come back to our learning community as soon as possible. Also, we sometimes can’t help it if children (both human and furry) join the class for a few minutes. My policy is that they are always welcome and we can stop and say hello and tell them how adorable they are. They are the next generation of scholars/activists. ☺
	+ **You can’t work a shift, drive to the store, shop at Target, or host a dance party and attend class simultaneously.** We are all only one person and we just can’t be what we need to be at any of these spaces if we try to do them at the same time. From 4:30pm-7:10pm, I ask that you are with us and that this class is your first priority. If you are clearly distracted for much of the class, you won’t receive participation credit that day.
	+ You are welcome to eat and have water, tea, coffee, and juice during class. We all have long days and this class session is during dinner time for many people. ☺
	+ Learn Zoom…it is up to you to learn how to share screens, attach documents, etc. If you need to set up practice sessions with classmates, that is on you to schedule.
1. **Instructions via email and Blackboard are the same as instructions in the syllabus.**
2. **Paper Policy:** All papers are to be written in MLA or APA Style. Papers will be assessed on cohesion of the argument, critical analysis of texts, following the directions of the assignment, syntax and sentence structure, grammar construction, and use of scholarly sources. A half letter grade will be deducted for each page less than the minimum requirement. If the assignment is four pages, and three are turned in, I will begin the grade at an A-. **All papers should be submitted as a doc. or docx. Pdfs, pages, or other formats will not be accepted.**
	1. I don’t have a late policy for the course, which means I don’t accept late work without prior approval. However, in most circumstances, I am happy to provide an extension on most assignments when consulted BEFORE the deadline.
	2. See the last page of the syllabus for the University’s policy on **academic integrity.** All written assignments for this course must be in MLA or APA format. If you are unsure about a citation, ASK! Plagiarism is much more than submitting a paper you found online. If you do not include a works cited page or fail to follow MLA or APA correctly in your papers, you will not receive a passing grade for the assignment and I am obligated as an instructor to report your case to the Honor Committee. Please see the University Catalog for a full description of the code and the honor committee process or visit oai.gmu.edu, the Office of Academic Integrity’s website.
		1. What does academic integrity mean in this course? Essentially this: when you are responsible for a task, you will perform that task. When you rely on someone else’s work in an aspect of the performance of that task, you will give full credit in the proper, accepted form.
		2. Another aspect of academic integrity is the free play of ideas. Vigorous discussion and debate are encouraged in this course, with the firm expectation that all aspects of the class will be conducted with civility and respect for differing ideas, perspectives, and traditions.
3. **Policy on Incompletes:** I rarely give incompletes. The only circumstances that I will give one is a death/illness of a close loved one at the end of the semester or a severe illness or injury where a doctor says that due to these issues you cannot complete the course on time. You have to have at least 75% of the coursework completed as well in order to qualify for an incomplete. No exceptions to this policy.

**How to Be Successful in This Course (in addition to following directions and meeting course requirements)**

1. **My expectations for course preparation**: This course is a discussion-based course with some lectures from time to time. I rarely speak for the entire (or even half of) the class. Even online, I expect everyone to have read the texts, watched the films, and come with specific comments and questions for me, but more importantly for your peers. My classes do not operate as a relinquishing of information from me to you. We ALL have to generate class conversation and questions. If you can’t commit to this type of environment, please see me after the first day of class.
* Some specific examples of excellent class preparation:
* You should come to class with specific observations rather than “I found this text interesting.”
* “I don’t understand this particular concept, does anyone have anything they can add” rather than “I don’t understand any of this text” or remaining silent.
* “What can I say in class that would be helpful to me and my peers?” rather than “I don’t have anything to say in class or I usually don’t participate”
* “How can my instructor and peers help me with the course load and concepts? Rather than “This class is too much work.”
* Note taking is going to be really helpful when watching media texts and reading literature for your in-class participation, but also your assignments.
* Come to class with connections AMONG texts ACROSS THE SEMESTER. Think outside of the day we are in class. You will be asked to make these connections both through in class and outside of class writing assignments. I will also ask you to make connections between our class conversations and what is going on in the world as we speak.
* ANALYZE don’t summarize. We all know what the text says, but we don’t know what YOU have to say about the text.
* If you choose to use an audio or online copy of a novel for the course, it is up to you to take the same amount of notes that you would if you had a paper copy and come to class prepared to engage with the content.
1. **Class Climate Rules:**
* Open, frank discussion without referring to groups in a derogatory manner, that is, the use of terms that are or have been used to describe groups of people in a demeaning way will NOT be used in class. Confront ideas, concepts, theories.  Do NOT confront/attack individuals. Emotion is great, but so is cognition.
* To make this course work we’ll all need to:
* Afford each other mutual respect
* Confidentiality with regard to discussions in class
* Agree to disagree, agreeably!
* Examine self/explore
* Be honest with self and others
* Show humility and keep an open mind
* Use appropriate humor
* Listen constructively
* Question and participate
1. **A Note on When Life Happens….**
	1. As someone that strives for social justice, identifies as a feminist, and whose research is on trauma rhetoric, I understand that life gets out of our control more often than not. Since we are discussing emotionally charged issues, there may be discussions or readings that trigger particular past experiences that you or someone else has had. Please consult with me if you find yourself in this situation and we can figure out how to best support you through a reconfiguration of your engagement with that text and/or on campus resources. **Any text in this course has the potential to be triggering to some folks due to the nature of identity-related topics.**
	2. Many of you have competing responsibilities in addition to school and I want to be supportive of those. While I hold high standards and all work has to be completed in the course, I am happy on a case-by-case basis to make adjustments to due dates when needed. I just ask for at least 24 hours’ notice and for a meeting to discuss how to best move forward if you regularly find that you can’t meet requirements/due dates in the course. I do not, however, change the workload mid semester and won’t make adjustments after a due date.
2. **Asking For Help:** Asking for help is really hard and most college students struggle with it. We are told that we need to socially “do it all well” with no guidance, so when we struggle, we often become angry with ourselves and others. Please ask for help when you don’t understand an assignment, or you are struggling to come up with a topic. Also, please reach out if you receive a grade that doesn’t meet your expectations and you want to know how to do better. Most folks who ask for help and integrate feedback achieve so much better in both their academic and professional experiences and most students who get frustrated never asked once for help or even engaged with the instructor once outside of class. It’s hard for me to know what to do to help if you don’t communicate to me you are struggling. When you don’t ask for help, you do set yourself up for frustration. Also, please read all of the directions and rubrics for assignments before completing them. Please let’s work on this issue together this semester. I’m here to help. ☺
3. **See the attachment in Blackboard for my teaching values and my “when working with me statement.**”
4. **Tips for Reading Literature and Watching Media texts**
	1. Allow enough time! Some of the texts are long with language we may not be used to and will need a large chunk of time to complete.
	2. Reread scenes from literature and re-watch particular scenes from media texts that you feel are important.
	3. Highlight and write in the margins. This practice will help you for class discussion and final research papers.
	4. Put aside your love for a particular work and be able to analyze a text. You can still have strong ties to a text but understand its problematic representation. ☺

**Paper rubric:**

**A level:** The paper demonstrates careful attention to critical analysis and expresses original, clearly put together points about the texts and addresses topics that were not solely what was discussed in class. The paper demonstrates concise organization with specific topic sentences and transitions between points. The paper is virtually free of grammatical and sentence errors and is free from word repetition and awkwardness. When the paper is an argumentative, thesis-driven essay, the paper has an original succinct thesis with evidence to support the thesis and deep analysis of the points being made and the writer's evidence. When sources are asked for, the paper demonstrates careful attention to the citation format used and cites all of their sources correctly and effectively. When the paper is driven by a prompt or has specific directions as to format and content, the directions are followed seamlessly and there is clear evidence that follows the criteria explicitly. The paper meets the page requirement.

**B level**: The paper demonstrates careful attention to critical analysis and expresses some original insight into the texts, but may rely mostly on discussions from class without integrating original ideas. The paper demonstrates solid organization with some transitions between points, but has some awkwardness. The paper has a few sentence-level errors, but these errors only minimally take away from the writer’s main points. When the paper is an argumentative, thesis-driven essay, the paper has an original succinct thesis with some evidence, but needs more proof from other sources. When sources are asked for, the paper demonstrates careful attention to the citation format used and cites all of their sources correctly and effectively, but may have some minor issues. The paper is less than or two pages more than the page minimum or maximum.

**C level:**The paper does not meet the page length requirements by more than one page. The paper engages in little to no critical analysis of the texts and only summarizes texts and ideas. The paper is poorly organized with ineffective topic sentences. The paper has many sentence-level errors and many awkward word choices and sentence structures and loses the reader in this awkwardness. If the assignment involves a prompt, the prompt is not answered, and the paper only minimally refers to the prompt. When the paper is an argumentative, thesis-driven essay, the paper has several arguments in one paper with little or no connections. The paper reads as a review of facts rather than an argumentative essay. When sources are asked for, the paper uses the correct amount of sources, and but does not follow MLA or APA style correctly.

**D level:**The paper does not meet the page length requirements by several pages. The paper does not minimally answer the prompt or follow directions (source count, page count, which texts to use) or engage in any critical analysis and only summary. The paper has sentence-level errors in virtually every sentence and there is no attention to proofreading. When the paper is an argumentative, thesis-driven essay, the paper has no thesis and only a series of observations with no connections. When sources are asked for, the paper does not have the correct amount of sources or does not cite them in MLA or APA correctly (i.e. in-text citations are not done correctly, sources are left out in the works cited or added and not used).

**F level:**The paper is not submitted or is an off-topic paper.

**Grade Breakdown**

**Participation** (Reading, in-class writing, discussion, attendance, evidence of having read the text): **40%** (Learning Outcomes 1-3)

* Due to the substantial amount of reading for the class, 40% of your grade is participation and engaging with the texts.
* Participation is NOT just attending class, but it is difficult to participate without attending class. It is engaging with the text through class discussion and showing evidence of having read the text. Also, showing proof that you are paying attention to your classmates and the instructor contributes to my assessment of participation. There is no specific attendance policy in class (i.e. one class isn’t a certain amount of points off), but again, you can’t earn points if you aren’t present and/or if you are present and don’t participate, so you do need to be there regularly.
* Frequent tardiness and not turning your cameras on will result in a reduction of your participation grade.
* Occasionally, I may ask a question in class and ask you to go home and write a few paragraphs in response to that. Also, I may ask for the same in class and build the discussion around your responses. I have some of these scheduled at the end of the semester to encourage continued reading; however, I may give these unannounced. These assignments cannot be made up without a doctor’s note.
* If I see that the class as a whole is falling behind in the readings, I will give reading quizzes. These quizzes will count toward your participation grade. These cannot be made up without a doctor’s excuse.
* I will calculate a grade out of 20 points for your participation grade after the midterm and another one at the end of the semester.

**Research Paper 35% of Final Grade (25% Paper; 5% Proposal; 5 % Draft and Conference) (Learning Outcome 2)**

**Contemporary Temptress or Villainess Project 25% (5% proposal 20% project) (Learning Outcomes 2 and 3)**

**\*Assignment Sheets are on Blackboard**

**Course Schedule:**

**\*All texts have to be viewed and read before class begins.**

**1/23:** Introductions

Cleopatra and Mary Magdalene

**Watch:**

*The Real Antony and Cleopatra* (2016)(Amazon Prime)

*Scarlet Letter: The True Story of Mary Magdalene* (2017) (Amazon Prime)

**1/30:**

Eve and Lilith

Women in the Greek Myths

**Read:**

“Pandora”; “Jocasta”; “Medusa”-All from *Pandora’s Jar*: *Women in the Greek Myths* (Blackboard)

Milton-*Paradise Lost*-Milton (selections)-Blackboard

Kosior-“A Tale of Two Sisters: The Image of Eve in Early Rabbinic Literature and Its Influence on the Portrayal of Lilith in the Alphabet of Ben Sira”-(Blackboard)

**2/6:**

The English Renaissance, European Witch Hunts, and the Salem Witch Trials

**Read:**

Shakespeare-*MacBeth* (Blackboard)

### *[Witch Hunts : From Salem to Guantanamo Bay](https://ebookcentral-proquest-com.mutex.gmu.edu/lib/gmu/reader.action?docID=3332036&ppg=76)* Read Chapter 6: “The Salem Witch Trials”

Gaskell-“Lois the Witch”-(Blackboard)

Bartso- *Witchcraze: A New History of the European Witch Hunts* (selections of Blackboard) “From Healers to Witches”

**2/13:**

Victorian Constructions of Temptresses and Villainesses; The Sensation Novel

**Read:**

Braddon-*Lady Audley’s Secret* Volume I

**2/20:**

Victorian Constructions of Temptresses and Villainesses; The Sensation Novel

**Read:**

Braddon-*Lady Audley’s Secret* Volumes II and III

**2/27**

Early Twentieth Century Constructions of Temptresses and Villainesses

**Read:** Lawrence-*Lady Chatterley’s Lover* Chapters I-XI

**3/6**

Hindu Goddesses-Guest Lecture from Dr. Anu Aneja

Finish- Lawrence-*Lady Chatterley’s Lover*-Finish

TBD

**Research Paper Proposal Due by Tuesday 3/7 at 11:59pm**

**Midterm Participation Grades Uploaded After Class**

**3/13: No Class; Spring Break**

**3/20:**

Asian Constructions of Temptresses and Villainesses

Hayao Miyazaki’s films

**Watch:** *Kiki’s Delivery Service; Spirited Away*

**Read:** Reider-“*Spirited Away*: Film of the Fantastic and Evolving Japanese Folk Symbols”-Blackboard)

Papastavros-“ Miyazaki’s monstrous mother: a study of Yubaba in Studio Ghibli’s *Spirited* Away” -Blackboard”

Chaudhuri-“Kiki and the ‘girl’: A Moment of Reading between Deleuze and Feminism”

Pham- “Here’s how pop culture has perpetuated harmful stereotypes of Asian Women” <https://www.today.com/popculture/here-s-how-pop-culture-has-perpetuated-harmful-stereotypes-asian-t213676>

(All really short readings)

**Research Paper Draft due by Tuesday 3/21 11:59pm;**

**Undergraduate Research Paper Conferences begin Thursday 3/23 and end Wednesday 3/28**

**3/27**

The Black Temptress

White-“the Mammy and the Jezebel”-Blackboard

Danticat-“Night Women”

Naylor-*Bailey’s Café* pgs 3-78

**4/3:**

The Black Temptress

Naylor-*Bailey’s Café*-finish

**Research Paper Due Friday 4/7 at 11:59pm**

**4/10**

Young Adult Literature, Temptresses, and Villainesses

Barnhill-*The Girl Who Drank the Moon*-the whole novel

**Contemporary Villainess or Temptress Project Proposal (Undergraduates)-Due Friday 4/14 at 11:59pm)**

**4/17**

Latina Constructions of Temptresses

**Watch**: *Real Women Have Curves*

**Read**: Diaz-*This is How You Lose Her* (selections on Blackboard)

**4/24:**

The Queer Temptress

**Watch:** *Buffy The Vampire Slayer* (Episodes Season 1 Episode 1; Season 4 Episode 19;Season 6 Episode 20; Season 7 Episode 20)

**Read:** Evans *Witchcraft and the Gay Counterculture* (selections on Blackboard) Read “Joan of Arc: Transvestite and Heretic;” “Who Were The Fairies?”; “The Sacred Orgies of Witchcraft”

**5/1**

The Villainess as Hero

**Watch:** *Once Upon a Time* -Season 1 Episodes 1 and 18; Season 3 Episode 16; Season 4 Episodes 13 and 16; Season 5 Episodes 19 and 21 (Disney Plus)

**Read:** *The Artifice “Once Upon a Time* and the Villainization of Women” (Blackboard)

**5/15**

**Final Exam Period**

**Class Meets from 4:30-7:10pm on Zoom**

**Contemporary Temptress or Villainess Project Due at Class Time; No exceptions**

The Villainess as Hero

Watch: *Cruella* and *Maleficent* (Disney Plus)

**Read:** Putri: “Why I can relate with Villains Like Cruella More than the Princesses” (Blackboard)

Justice- “Maleficent Reborn: Disney’s Fairytale View of Gender Reaches Puberty” (Blackboard)

\*You are required to attend class like any other class period and your participation will be adversely affected if you don’t attend.

**Campus Resources and Policies:**

**Sexual Misconduct and Interpersonal Violence**

George Mason University is committed to providing a learning, living and working environment that is free from discrimination, and we are committed to a campus that is free of sexual misconduct and other acts of interpersonal violence in order to promote community well-being and student success. We encourage students who believe that they have been sexually harassed, assaulted or subjected to sexual misconduct to seek assistance and support. [University Policy 1202 Sexual Harassment and Misconduct](http://universitypolicy.gmu.edu/policies/sexual-harassment-policy/?_ga=2.94227165.1364438867.1499346356-1286492189.1460059294)(<http://universitypolicy.gmu.edu/policies/sexual-harassment-policy/>) speaks to the specifics of our process, our resources, and the options available to you.

Confidential student resources are available on campus at the Student Support and Advocacy Center (<http://ssac.gmu.edu/>), Counseling and Psychological Services (<http://caps.gmu.edu/>), and Student Health Services (<http://shs.gmu.edu/>).

All other members of the University community (including faculty, except those noted above) are **not** considered confidential resources and are **required** to report incidents of sexual misconduct to the University Title IX Coordinator.  For a full list of resources, support opportunities, and reporting options, contact the Title IX Coordinator, at <http://diversity.gmu.edu/title-ix>, at 703-993-8730, or in the Diversity, Equity, and Inclusion office in the Aquia Building, Suite 373.

**Student and Faculty Names and Pronouns**

Having a *name and pronouns statement* helps foster a community of learners of all genders and gender expressions. It promotes gender inclusivity and supports an understanding of a student’s name and pronouns that originates with the learner. In addition, it discourages incorrect assumptions and harmful misgendering, encourages dialogue as befits the learner’s comfort, demonstrates respect, and fosters an LGBTQIA+ inclusive environment at Mason. This statement also benefits folks who have experienced traumatic pasts or in general go by a name that is different than the one that is listed in Patriot Web. This name and pronouns statement was co-authored in 2014 by students in TQ Mason (Mason’s trans-inclusive student support / action group) and Film and Video Studies faculty (and edited by faculty teams since then). We will take time to introduce our pronouns and names in the course, but if you’re more comfortable discussing this with me 1:1, please see the language below and/or set up a time to meet with me.

*Name and pronoun use: If you wish, please share your name and gender pronouns with me and indicate how best to address you in class and via email. I use they/them for myself and you may address me as “David”* “*Dr. David”* or *“Dr. Powers Corwin” in email and verbally. I do prefer to be addressed by my first name, but I know that is hard for some folks until they get to know me a bit more.*

**OFFICE OF DISABILITY SERVICES**

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services (ODS) at 703-993-2474.

All academic accommodations must be arranged through the ODS. [http://ods.gmu.edu](http://ods.gmu.edu/)

**WRITING CENTER**: Johnson Center Room 227E; (703) 993-1200; [http://writingcenter.gmu.edu](http://writingcenter.gmu.edu/)

The University Writing Center provides free tutorial sessions for all students needing help with any writing project from freshman essays to scholarly publications  It is best to make an appointment; walk-ins are accepted if there are openings at that time. Assistance is also offered online.  You are highly encouraged to take advantage of this free service!

**UNIVERSITY LIBRARIES** “Ask a Librarian” <http://library.gmu.edu/mudge/IM/IMRef.html>

**COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS**): (703) 993-2380; [http://caps.gmu.edu](http://caps.gmu.edu/)

**WOMEN AND GENDER STUDIES CENTER; JC 240K**(703) 993-2986; <http://wmst.gmu.edu/center/>

The Women and Gender Studies Center sponsors programs and events that are relevant to this course.  It has a library of material that may be checked out.  We support several student organizations and provide internship opportunities. We also offer free printing to all of our enrolled students and minors.  Hours: Mondays-Thursdays 9-6 and Fridays from 9-5.

**Lesbian, Gay, Bisexual, Queer, and Questioning (LGBTQ+) Resources Center**:

SUB I, Room 2200 703-993-2702    lgbtq.gmu.edu

**Center for Culture, Equity, and Empowerment (CCEE)**

SUB I, Room 2400 703-993-2700 ccee.gmu.edu

**Student Support and Advocacy Center**

SUB I, Room 3200 703-993-3686 ssac.gmu.edu

24 hr Sexual and Interpersonal Violence Crisis Line: 703-380-1434