

ARIZONA STATE UNIVERSITY MAIN / EAST

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 11/2/08

1. ACADEMIC UNIT: Women & Gender Studies

2. COURSE PROPOSED: WSH 421 Girlhood & Adolescence 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Georganne Scheiner Phone: 5-2356
Mail Code: 4902 E-Mail: georganne.scheiner@asu.edu

4. ELIGIBILITY: New courses must be approved by the Main Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA
Humanities and Fine Arts-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C
(Note: one course per form)

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses:

Is this a multisection course?: No Yes; Is it governed by a common syllabus?

Mary Margaret Fonow
Chair/Director (Print or Type)

Mary Margaret Fonow
Chair/Director (Signature)

Date: 10/31/08

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus /Table of Contents for Texts
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	Syllabus/ Table of Contents for Texts
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the College of Fine Arts and in the College of Architecture and Environmental Design.	
		• Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.	
		• Courses which emphasize the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills	

Course Prefix	Number	Title	Designation
WSH	421	Girlhood and Adolescence	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Concerns the comprehension and interpretation/ analysis of written, aural, or visual texts, and/ or the historical development of textual traditions	This course focuses on the visual and narrative culture of girlhood and adolescence within an historical context	Written Assignments Topics covered In course such as Historical Overview; Constructing Racial and Gender Identity through texts; Girls Creating Culture; Girls in Magazines; Alternatives through textual analysis; Coming of Age Literature and Popular Novels
Concerns aesthetic systems and values, literary and visual arts	This course uses a wide array of popular culture forms including film, literature, television, websites, and music to explore girlhood and female adolescence	Written assignments; My Super Sweet 16; Gossip Girls, Imitation of Life; Real Women Have Curves; Bend it Like Beckham; Pocahontas; Little Miss Sunshine; Road to Ruin; Are You There God?

WSH 421: GIRLHOOD AND ADOLESCENCE

Dr. Georganne Scheiner Gillis
Office: ECA 21
Phone: (480) 965-2356; Fax (480) 965-2357
Hours: 9:00-10:30 TTh and by appt.
E-mail: georganne.scheiner@asu.edu

Spring 2007
ECG 236
1:40 T Th

This syllabus is your guideline to the course. You should continue to refer to it throughout the semester; however, it might be subject to change. Please check Blackboard regularly.

“Thank heaven for little girls, for little girls get bigger every day.”
Alan Jay Lerner

REQUIRED READING

Lynn Peril, *Pink Think: Becoming a Woman in many Uneasy Lessons*
Sharon Mazzorella and Norma Pecora, eds.: *Growing Up Girls: Popular Culture and the Construction of Identity*
Judy Blume, *Are you there God? It's me Margaret*

COURSE OVERVIEW

This course examines the changing construction of girlhood and female adolescence in popular discourse. We will look at a variety of forces that have scripted the lives of girls, and explore the role that girls have played in shaping their own lives and culture in general. We will make use not only of the scholarly and popular literature on girlhood and adolescence, but will examine the diverse representations of the adolescent girl. We will focus specifically on the power of popular cultural forms to shape a girl's identity and sense of self.

I am particularly interested in the visual and narrative cultures of girlhood and adolescence—how being a girl has evolved historically, about good girls and bad girls and how these labels relate to race, ethnicity, sexuality and economic class, about femininity and power, and if we can have both. About dolls, and dress-up, slumber parties and make-overs and whether they always restrict girls and their bodies to preconceived gender roles, or if they can provide spaces of freedom and experimentation. And finally, we will examine girlhood as a site for imaging change.

This course will reflect a principle of feminist pedagogy in that students are responsible for participating in the collective construction of knowledge. We learn from what the authors of the course texts make available to us; in turn, we discover and bring to each other's attention resources of our own. Our lived experience of girlhood and adolescence is one such resource as are the popular cultural sources that are all around us.

COURSE REQUIREMENTS

Readings: You are expected to complete readings **during the week** for which they are assigned. You are accountable for all readings through in-class discussions and exams.

Blackboard Reading Reaction/ Assignments: You will have 2 assignments that will accompany the readings posted on Blackboard. They must be typed and completed before class. The Orenstein assignment is due at the beginning of class on Jan 23, and the Magazine assignment is due in class on March 22. We will be doing the research for this assignment in class on the 20th, so if you are not present for both those days you will automatically lose 5 points from the assignment. **Each is worth 25 points.**

Short Papers: **There are two short writing assignments.**

1. Popular Culture Critique: You will be analyzing a particular form of popular media to critique how it portrays girlhood or adolescence. You can choose either a film from ANY historical period (not one we are seeing in class), a television show (you should view at least 3 episodes); music videos (you should look at at least 6 that either focus on girls or are performed by girls), or internet sites like My Space (look at at least 4 sites) or YouTube. What myths, misconceptions, stereotypes and exaggerations are present in these representations? How do constructions of race, gender, class and sexuality play out? See Blackboard for more detailed instructions. Worth 50 points. Due March 6.

2. Are You There God Reaction Questions. You will be reacting to this book by answering the discussion questions (attached to syllabus). Each question is to be answered in complete sentences and doubled spaced. Each answer should be about a paragraph long (6-10 sentences each). **Worth 50 points and due in class on April 19.**

Final Paper: The Relationship between Girls and Culture

Using both the essays in the Peril book and the Mazarrella books as guides, you will be writing a research paper on the relationship between girls and visual and narrative texts. You will address the question of the ways in which culture has “instructed” girls on how to become women and the ways in which girls have negotiated these messages. You must first ground your word in a historical reality. In other words, I will be looking for you to contextualize your research within the historical period that produced it. Focus on **one** way that that popular cultural forms gives (or has given) girls about how to make sense of life experience, romance, sexuality, body image, violence as well as gender and cultural identity, and the ways girls themselves respond to these messages.

For example, you might focus on contemporary young adult fictions and analyze the vampire romances by Stephanie Meyers. Perhaps you are more interested in an historical approach, so you might analyze representations of girlhood in Shirley Temple films. The possibilities are endless, but you must clear topics with me.

These papers will be 8 -10 pages, and will be submitted on safe assignment. More detailed instructions can be found on the Blackboard site.

Worth 100 points. Due April 24

Exam: There will be a comprehensive exam which will consist of multiple choice questions, short answer and an essay. You will be given a study guide before the exam. This exam is worth 100 points.

Attendance/Participation: I will count attendance and class participation into the grade through a series of 6 in-class discussion/participation assignments. Only 5 of these assignments will count, however, thus allowing you a margin or error. Each assignment is worth 10 points for a total of 50 points. These assignments might be a discussion question based on the required reading or on a film or video we've seen, or they might simply be a class exercise. These can **only** be done in class. In-class discussion and participation points **cannot** be made up.

GRADE BREAKDOWN

Total Points Possible:		Grade Breakdown
2 Blackboard assignments	50	A+ 388-400
Pop Culture Analysis	50	A 376-387
Margaret Reaction	50	A- 360-375
Exam	100	B+ 348-359
Final Project	100	B 336-347
Attendance	<u>50</u>	B- 320-335
		C+308-319
Total	400 Points	C 296-307
		C- 280-295
		D 240-279
		E 239 and below

Appeals

It is a good idea to hold onto all graded work in case there is a discrepancy with your grade. **Grades are not negotiable. Do not ask me to "bump up" your grade at the end of the semester. No** extra credit will be given. If you dispute a grade given to you, written complaints can be submitted to me within **one week** of receiving the grade. Please carefully review the comments from the grader. Written complaints should include rationale for a change of grade, cogently argued and supported. If you have extenuating circumstances, or feel you have been treated unfairly, please see me before the end of the semester. Don't wait until after the fact!

Written and oral communication will be evaluated in the following way:

A=Superior work in both form and content. Goes beyond description to critical analysis. Free of spelling, punctuation, grammar and usage errors.

B= Work is superior either in form or content, but weaker in analysis. Relatively free from errors of spelling, punctuation, grammar and usage.

C= Adequate in form and content, but lacks analysis. Too many errors of spelling, punctuation, grammar and usage.

D= Inadequate in either form or content. Many errors of spelling, punctuation, grammar and usage.

E= Inadequate in both form and content. This includes plagiarized work or work not handed in at all.

Academic Honesty

You are expected to conduct yourself ethically during all activities associated with this class. Academic dishonesty in any form will not be tolerated. Any attempt to represent the work of someone else as one's own, plagiarizing from the web, cheating on exams, or any other form of academic dishonesty will result in an E (0 points) on the assignment or exam. Please read the department's detailed policy on academic honesty attached to this syllabus.

COURSE SCHEDULE

- **Unit I: Contextualizing Girlhood and Adolescence**

“Despite advances in woman’s rights over the past 50 years, growing up female in the US is much harder than it’s ever been.”

Joan Jacobs Brumberg

Week One: Introductions

Jan 16: Syllabus

Jan 18: Theoretical and Methodological Frameworks

Janis Ian “At Seventeen”

Readings: Peril 3-23

Week Two: Pretty Pink Princesses

Jan 23: Discussion Orenstein “Someday my prince”

Jan 25: My Super Sweet 16 and the Social Construction of Adolescence

Go the Blackboard and find the link to Peggy Orenstein’s “What’s wrong with Cinderella?”(read for Jan 23 class)

Week Three: Placing Adolescence in Historical Context

Jan 30- Feb 1: Historical Overview of Girlhood and Female Adolescence

- **Unit II. Growing Up Female**

“What are little girls made of? Sugar and spice and everything nice, that’s what little girls are made of.”

Week Four: I Enjoy Being a Girl

Feb. 6-9: Gender Role Socialization and the Media

Reading: Peril 25-76

Week Five: Constructing Racial and Gender Identity

Feb 13-15: Video excerpts: *Imitation of Life*; *Pocahontas*; *Bend it Like Beckham*; *Real Women Have Curves*

Readings:

Aidman: Disney’s Pocahontas: Conversations with Native American and Euro-American Girls 133-159

Durham: Out of the Indian Diaspora 193-208

- **Unit III: Self Production**

“”A girl should be two things: classy and fabulous.”
Coco Chanel

Week Six: Girls Creating Culture

Feb 20-22: From “Slambooks” to Facebooks: The Technology of Culture

Reading:Valdivia, A Guided Tour Through Adolescent Girls Culture 159-174

Week Seven: From Mean Girls to Gossip Girls

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Feb 27- 29: Female Aggression in Popular Media

Video excerpts: YouTube, Gossip Girls, Mean Girls, The Hills, Super Sweet 16

Week Eight: Commodification and Consumption

March 6-8: The Girl Consumer

Readings:

Rakow, "Educating Barbie 11-21

Bowles-Reyer, *Becoming a Woman in the 1970s*, 21-48

Eisenstein, "Girlhood Pastimes: American Girls and the Rest of Us 87-96

Mazzarella, "The Superbowl of all Dates: The Commoditization of the Prom 97-112

Merskin; *What Every Girl should Know* 113-132

****SPRING BREAK*******

Week Nine: Portrayal of teenage Girls in magazines

March 20-22: Magazine Activity

Reading: Go to Blackboard and find the link to the reading "How Seventeen Undermines Young Women"

Week Ten: Body Image

March 28, 30: Body Projects

Reading: *Reading Peril*, 163-194; Begin Reading Blume; Bentley, *The Body of Evidence* 209-224

Week Eleven: Alternatives through textual analysis

April 3-5: Video excerpts: *Real Women Have Curves*, *Little Miss Sunshine*

Reading: Continue Blume

- **Unit IV: Sexuality**

"It's the good girls who keep diaries, the bad girls never have the time."

Tallulah Bankhead

Week Twelve: Sexuality and Girls Culture

April 10-12: Female Delinquency and issues of sexual authority 1945- present
Video excerpt: *Road to Ruin*

Reading: *Peril* 77-132; Pecora, *Identity by Design: The Corporate Construction of Teen Romance Novels* 49-86; finish Blume for next week

Week Thirteen: Are you There God?

April 17: Coming of Age Literature and Popular Novels

April 19: Discussion Blume

Week Fourteen: Envisioning Change

April 24-26: Video: *The Heart of the Game*

***Papers Due April 24**

“The most important gift anyone can give a girl is a belief in her own power as an individual, her value without reference to gender, her respect as a person with potential.”

Emilie Buchwald