

I. Cover Sheet

Course Title	Sex, Mind and the Mask: Magic and Myth
First Date Offered	Fall 2002
Sections per year	7
Statement of theme/topical area	An examination of the social construction of knowledge by analyzing how masks—in their literal and metaphorical forms—shape, disguise, enable, and complicate the cultural myths and rituals through which we understand identity and difference.

Signatures of participating faculty:



Thomas Fisher

2/7/03

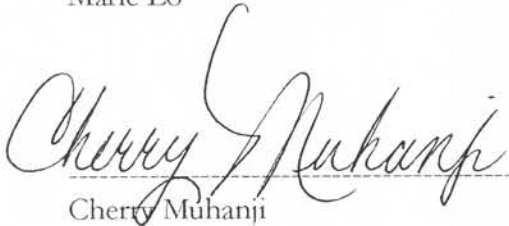
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Marie Lo

2/7/03

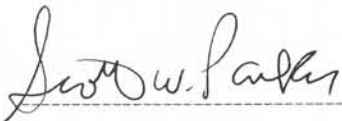
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Cherry Muhanji

2/7/03

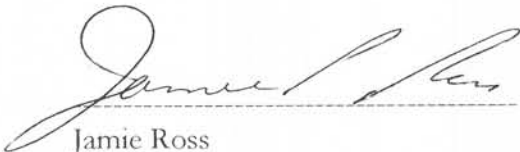
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Scott Parker

2/7/03

date



Jamie Ross

2/7/03

date

Proposal to the University Curriculum Committee

Freshman Inquiry:

Sex, Mind, and the Mask: Magic and Myth

Course theme statement:

We will examine the social construction of knowledge by analyzing how masks—in their literal and metaphorical forms—shape, disguise, enable, and complicate the cultural myths and rituals through which we understand identity and difference. By engaging with philosophical, political, literary, scientific, visual, and historical texts, students will explore the process of masking and unmasking and how this process liberates and/or constrains our understanding of gender, sexuality, class and racial difference.

Learning objectives specific to this theme:

By the end of this course, students should be able to:

- Evaluate the importance of cultural, historical and political contexts for understanding the formation of identity.
- Interpret layers of meaning and allegory communicated by different forms of cultural expression (visual arts, literature, music, theater, and film), and examine the social forces that give them meaning.
- Analyze past events and experiences to help understand contemporary issues.
- Analyze specific instances when the masking and unmasking of sexual identities ignite and/or respond to reason and emotion.
- Highlight the conditions behind the production of knowledge by discussing instances of how political power and cultural practice censor and define the boundaries of what counts as “knowledge.”
- Discuss specific examples of how different identities can co-exist.
- Analyze how masking and unmasking can reveal authentic expressions.
- Demonstrate an active role in the process of education.

Assessment of student learning specific to theme:

Assessment of student learning will be based on graded written and oral work (50%), graded portfolio reflections (20%), ungraded work such as journals and reading responses (10%), and classroom participation and attitude (20%).

Description of methods to ensure coherence of theme across participating faculty:

The “Sex, Mind, and the Mask” team will meet weekly to exchange ideas and deepen faculty interaction. As part of the exchange of ideas, faculty will visit each other’s classes, share assignments and readings, and offer pedagogical strategies and insights as the classes unfold.

Interdisciplinarity of theme:

The “Sex, Mind, and the Mask” team is made up of faculty from the following disciplines: Classics (Fisher), English (Lo), Ethnic Studies (Muhanji), Theatre Arts (Parker), and Philosophy (Ross).

Relation of course to other University Studies offerings:

Though this theme is not specifically tied to any Sophomore or Junior cluster, students interested in pursuing issues and topics explored in this theme would be well prepared to take courses in clusters such as “American Studies,” “Communities Studies,” “Freedom, Privacy and Technology,” “Knowledge, Rationality and Understanding,” “Media Studies,” “Popular Culture,” “Women’s Studies,” and “Sexualities.”

University Studies Goal	Representative Assignment	Assessment Plan/Type
Communication Writing	All terms: free writing, journal writing, creative writing; short (2 pp) to medium (3-5 pp) to longer (7-8 pp) research essays; additional written work	UnSt writing assessment (in portfolio); theme
Graphics	2 nd term: graphic comparisons of data on class, race and gender; time management data; projects to illustrate the ways in which	Assess ability to produce meaningful graphics and explain them both orally and in writing.

	information is clarified and/or distorted through graphic representation.	
Oral Communication	All terms: group and individual presentations; class discussions; role playing.	Assess ability to articulate prepared text and effectively adlib.

Numeracy	2 nd term: media use and misuse of statistics (statistics notebooks/journal/essay); myths about numbers.	Asses ability to analyze numerical data and draw conclusion both about it and from it.
Visual Communication	Each term: examination of images from popular culture; explore the visual production and perpetuation of cultural myths; critical analysis of art, film, advertising and other images.	Assess the ability to read both intended and ideological meanings of images.
Group Process	Group projects: research and present on the urban renewal/gentrification patterns in assigned US cities; group presentations on assigned reading, on going.	Assess individual contributions to group; assess ability to work effectively with others.
Computer Literacy	Each term, progressing over the year from basic skills such as email and web searches to excel projects and PowerPoint presentations.	Asses ability to utilize technologies to advance understanding of theme; assess complexity of computer usage.
Inquiry and Critical Thinking	All terms, role playing discussions, formal argumentation, critical reading, research.	Assess ability to analyze own and others viewpoints.
Diversity and the Human Experience	All terms, explore the construction of alterity through a variety of texts, from film to poems to novels to documentaries to scientific research.	Assess ability to explore and articulate the values of diversity and recognize the ways in which it is suppressed.

Ethics and Social Responsibility	All terms: analyze racism, sexism, classism, homophobia as produced and maintained through cultural myths and masks.	Assess ability to reflect on contemporary and historical attitudes in relation to larger social and ethical structures.

COURSE OUTLINE

Fall	Myths and Masks of Gender (Fisher) Unmasking Gender (Ross) Intertextuality of Masks (Muhanji) Cultural Myths and Masks (Lo) Love, Myths and Masks (Parker)
Winter	Myths and Masks of Race and Class (Fisher) Unmasking Whiteness (Ross) Masks of Intertextuality (Muhanji) Masks of Race and Gender (Lo) Myth, Mask and Desire (Parker)
Spring	Mind and Magic (Fisher) Unmasking Rationality (Ross) Blurring of Reality (Muhanji) Ritual, Healing, and Magic (Lo) Magic and Performance (Parker)

Reading List

- Ackerman, Diane. A Natural History of Love. New York: Vintage Books, 1995.
- Allison, Dorothy. Skin Talking About Sex, Class and Literature. New York: Firebrand Books, 1994.
- Andalzua, Ed. Gloria. Making Face, Making Soul. San Francisco: Aunt Lute Books, 1990.
- Auerbach, Nina. Our Vampires, Ourselves. Chicago: Chicago UP, 1995.
- Baraka, Amiri. "I Am." Funk Lore. Los Angeles: Littoral Books, 1996.
- ."The Revolutionary Tradition in Afro-American Literature." The LeRoi Jones/Amiri Baraka Reader. Ed. William J. Harris. New York: Thunder's Mouth Press, 1991.
- Barthes, Roland. "The World of Wrestling." Mythologies. New York: Hill & Wang, 1972. 15-25.

- Baty, S, Paige. "Introduction." American Monroe: The Making of a Body Politic. Berkeley: U California, 1995. 3-27.
- Berger, John. Ways of Seeing. New York: Penguin, 1972.
- Butler, Judith. "Endangered/Endangering: Schematic Racism and White Paranoia." Reading Rodney King/Reading Urban Uprising. Ed. Robert Gooding-Williams. New York: Routledge, 1993. 15-22.
- Buzon, Tony and Barry Buzon. The Mind Map Book. New York: Penguin Books, 1996.
- Campbell, Joseph. The Hero's Adventure. The Power of Myth with Bill Moyers. New York: Doubleday, 1988. 122-163.
- Cisneros, Sandra. The House on Mango Street. New York: Vintage, 1991.
- Cohen. Robert. Theatre. Palo Alto: Mayfield Publishing Co., 1981.
- Damon, Maria. "Was that Different, Dissident or Dissonant: Poetry (n) the Public Spear: Slams, Open Reading, and Dissident Tradition." Close Listening: Poetry and the Performed World. Ed. Charles Bernstein. New York: Oxford UP, 1998.
- Davis. A Counter Epic. The Medea Project: Rhodessa Jones and the Theater for Incarcerated Women. 1995.
- Delany, Samuel. "Sentences: An Introduction." The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965. New York: Arbor House/W. Morrow, 1988.
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- Denning, Sarah. The Mythology of Sex. New York: MacMillan, 1996.
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- Euripides. Medea and Other Plays. Trans. Philip Vellacott. New York: Penguin Books, 1963.
- Feldshuh, David. Miss Evers' Boys. Dramatists Play Service, Inc.
- Fish, Stanley. "Normal Circumstances, Literal Language, Direct Speech Acts, the Ordinary, the Everyday, the Obvious, What goes without Saying, and Other Special Cases." Is There a Text in this Class? The Authority of Interpretive Communities. Cambridge: Harvard UP, 1980.
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- Foucault, Michel. "On Power." Michel Foucault: Politics, Philosophy, Culture. Ed. Lawrence Kritzman. Trans. Alan Sheridan. New York: Routledge, 1988. 96-107.
- Foucault, Michel. "Power, Truth, and Right" from Power/Knowledge in Introduction to Ethics. Ed. Gary Percesepe. New Jersey: Prentice Hall, 1995. 205-210.
- Foucault, Michel. "Docile Bodies, Panopticism, Illegalities and Delinquency." The Foucault Reader. Ed. Paul Rabinow. New York: Pantheon Books, 1984.
- Freud, Sigmund. "Three Essays on the Theory of Sexuality." The Freud Reader. Ed. Peter Gay. New York: Norton, 1989.
- Garber, Marjorie. "Cross-Dress for Success." Vested Interests: Cross-Dressing and Cultural Anxiety. New York: Routledge, 1992. 41-66.
- Goldsby, Jackie. "Queens of Language: Paris is Burning" in Queer Looks. Eds. Gever, et al. New York: Routledge, 1993. 108-115.
- Gottschild, Brenda. Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era. New York: St. Martins Press, 2000.
- Highwater, Jamake. Dance: Ritual of Experience. New York: A & W Publishers, 1978.
- Highwater, Jamake. "Introduction." Myth & Sexuality. 1-9
- Howe, Fanny. Economics. Flood Editions: Chicago, 2001.
- Howe, Deborah and James. Bunnacula. New York: Aladdin Books, 1996.
- Hwang, David Henry. M Butterfly. New York: Penguin, 1994.
- Jacobs, et. Al. Ed. Two Spirited People: Native American Gender Identity, Sexuality, and Spirituality. Urbana: U Illinois P, 1997.
- Johnstone, Keith. "Notes to Myself." Improv. New York: Theatre Arts Books, 1980. 15-32.
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- Le Guin, Ursula K. The Left Hand of Darkness. New York: Ace Books, 2000.
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- McDonough, Yona Zeldis. All the Available Light: A Marilyn Monroe Reader. Touchstone Books, 2002.
- Middlebrook, Diane. Suits Me: The Double Life of Billy Tipton. Mariner Books: Boston, 1999.
- Montoya, Margaret. "Mascaras, Trenzas, Y Grenas: Un/Masking the Self While Un/Braiding Latina Stories and Legal Discourse." Harvard Women's Journal. 17 (1994): 185-221.
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- Rich Adrienne. "Split at the Root: Essay on Jewish Identity." Rereading America. Eds. Gary Colombo et al. Boston: St. Martin's, 1995. 365-375.
- Rodriguez, Richard. "The Achievement of Desire." Rereading America. Bedford: Boston. 1995.
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- Spahr, Julianna. Response. Los Angeles: Sun and Moon Press, 1996.
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- Steele, Shelby. "I'm Black, You're White, Who's Innocent?" Introduction to Ethics. Ed. Gary Percesepe. New Jersey: Prentice Hall, 1995. 333-338.
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Films:

A Science Odyssey - Eugenics

Bell Hooks -Cultural Criticism and Transformation - Monroe & Madonna

The Biography of Marilyn Monroe

Blue Eyed

The Burning Times

Color of Fear

Celluloid Closet

Cornell West: After (9/11)

Daughters of the Dust

Ethnic Notions

Harry Potter and the Sorcerer's Stone

The Hunger

Killing Me Softly

Kiss of the Spider Woman

The Land Where the Blues Began

The Matrix

The Mists of Avalon

My Castle's Rockin' - Alberta Hunter

Paris is Burning

Slam Nation

Smoke Signals

Star Trek

Queen Liliqkalani

Twilight