



Course Instructor:

Dr. Esther O. Ohito

Gender Pronouns:

she/her

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*Painting by Harmonia Rosales*

## I. COURSE DESCRIPTION

This three-credit course is an interdisciplinary examination of the culturally contingent construction of **girlhood** and the contested figure of “the girl” through the lens of curriculum and across geographies (albeit largely situated in the global north), historical time periods, and socio-cultural locations. Here, the **curriculum** is broadly conceptualized as any “text” from which knowledge is gleaned, and **culture** is approached as the context-specific knowledge used by humans to shape and give meaning to their worldviews and lives. Using intersectionality as a theoretical framework, we will investigate (i) the cultural and curricular construction of girlhoods, i.e., how knowledges about girlhoods and the (idealized) figure of the girl have been configured in, in relation to, and against western culture, as well as in the curriculum; (ii) how the intersections of race, class, gender, sexuality, disability, citizenship status, and other such markers of difference influence what is known and knowable about this figure; and (iii) how the resulting scripts impact the material and imagined lives and futures of diversely racialized, gendered, classed, etc. girls. Particular attention will be paid to the impacts of socialization, acculturation, representation, and marginalization (i.e., inclusion and exclusion) on the education of girls, and on school as an apparatus for that socialization, acculturation, and disciplining of girls. Course materials will include fiction texts (short stories, novels, and films), nonfiction historical case studies, and theoretical analyses on heterogeneous girlhoods. We will also each bring to the course additional curricular resources. Our lived experiences of and in relation to girlhoods will be one such resource; others will include pop(ular) culture representations of girls that



abound in our media-saturated world (e.g., sexualized images of girls in advertisements and music videos, or news stories of “oppressed” girls in the global south) and experiential learning opportunities that will ground our theoretical investigation of girlhoods and girls.

## II. COURSE OBJECTIVES

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

- explain the processes and knowledges underpinning particular cultural and curricular constructions of girl(hood)s.
- contextualize and situate the specificities of strands of girlhood across the spectrum of social difference.
- apply an intersectional analysis to the examination of how matrices of oppression influence/impress upon different girls’ educational trajectories and lived experiences differently.
- elucidate the (regulatory) function of social differentiation in relation to identity making, especially as related to the education and schooling of girls; detail how schoolgirls (or school-aged girls) are disciplined by current definitions of girlhood, and how these girls negotiate and resist those definitions, considering, for example, what it means to reject a dominant girlhood, and what forms “alternative” girlhoods might take in (and beyond) schools.

## III. COURSE MATERIALS & READINGS

This class is reading intensive, as is standard in advanced-level courses. The expectation is that students will read materials carefully and attend class prepared to facilitate and contribute to robust discussions on the content. Required books are noted below and available via the library and bookstore. Supplementary articles and chapters are available on Sakai. Films are accessible via various video streaming services, e.g., Netflix.

### Academic Texts:

1. Cox, A. M. (2015). *Shapeshifters: Black girls and the choreography of citizenship*. Duke University Press.
2. Davis, L. S. (2020). *Tomboy: The surprising history and future of girls who dare to be different*. Hachette.
3. Khoja-Moolji, S. (2018). *Forging the ideal educated girl: The production of desirable subjects in Muslim South Asia*. University of California Press.
4. Ryle, R. R. (2020). *Questioning gender: A sociological exploration* (3<sup>rd</sup> or 4<sup>th</sup> edition). SAGE Publications.
5. Soto, L. (2018). *Girlhood in the Borderlands: Mexican Teens Caught in the Crossroads of Migration*. NYU Press.

**Fiction Texts:** In these fiction texts, race, class, gender, sexuality, etc. intersect, converge and diverge, revealing the nuanced ways that girlhood is contrived, constructed, (de)valued, and (mis)represented. Fiction texts allow for interrogations of girlhoods that connect to larger structures and institutions like capitalism, imperialism, globalization, state violence, heterosexuality, and white supremacy. This connection is often obscured and tangled; thus, part of our work in this class is to figure out what’s (in)visible about *which* girlhoods and girls in these texts, why, and so what.

### Children’s & Young Adult (YA) Literature

1. Greenfield, E. (1986). *Honey I Love and Other Love Poems*. HarperCollins.
2. Morrison, T. (1970). *The Bluest Eye*. Vintage.

### Films

1. Gerwig, G. (2017). *Lady Bird*. Retrieved from <http://www.imdb.com/title/tt4925292/>
2. Holmer, A. R. (2015). *The Fits*. Retrieved from <http://www.imdb.com/title/tt4238858/>
3. Sciamma, C. (2014). *Girlhood*. Retrieved from <http://www.imdb.com/title/tt3655522/>
4. Heller, M. (2015). *The Diary of a Teenage Girl*. Retrieved from <http://www.imdb.com/title/tt3172532/>
5. Guerrero, A. (2012). *Mosquita y Mari*. Retrieved from <http://www.imdb.com/title/tt1978480/>
6. Craig, K. F. (2016). *The Edge of Seventeen*. Retrieved from <http://www.imdb.com/title/tt1878870/>
7. Mumin, J. (2018). *Jinn*. Retrieved from <https://www.imdb.com/title/tt6641528/>
8. Rees, D. (2011). *Pariah*. Retrieved from <https://www.imdb.com/title/tt1233334/>
9. Robbins, R. (2020). *Girl Rising*. Retrieved from <https://girlrising.org/the-film> (*non-fiction*)

**Miscellaneous:** Dedicated journal or notebook (*paper or electronic*)



**IV. COURSE ASSIGNMENTS**

ASSIGNMENT	DUE	VALUE
1. Paper #1: Reflexive letter to Morrison on <i>The Bluest Eye</i> (3000-5000 words)	2/15/21	15
2. Oral presentation & facilitation of class discussion. Items due: <input type="checkbox"/> Notes evidencing critical reading of text(s) ( <i>see p. 13 for template/guide if needed</i> ) <input type="checkbox"/> Visual aid for oral presentation	Per weekly schedule	20
3. Creative multimodal project	4/26/21 & 5/3/21	20
4. Paper #2: (Re)thinking girl(hood)s (6000-8000 words) <input type="checkbox"/> <a href="#">Structured abstract</a> /overview (10 pts) <input type="checkbox"/> Full paper of publishable quality (20 pts)	4/1/21 5/12/21	30
5. Attendance, participation, & self-assessment <input type="checkbox"/> Presence at each class session <input type="checkbox"/> Preparation for class; participation in whole and small group work <input type="checkbox"/> Self-assessment & attendance log	Weekly  5/14/21	15
		100 PTS

**V. COURSE STRUCTURE**

This course is designed as a graduate seminar, which means that students are expected to produce publishable-quality research under the professor’s guidance as well as write and present critiques of related scholarship that is curated by the professor.

<i>Time</i>	<i>Activity</i>
9:30-10:00 AM	Warm-up & Discussion of film viewed <i>last</i> week
10:00-11:00 AM	Oral presentation & Discussion of assigned reading(s)
11:00-11:15 AM	<i>Transition</i>
11:15-12:15 PM	Viewing of movie for <i>next</i> week (or Occasional guest lecture)



VI. ASSIGNMENT DETAILS

ASSIGNMENT	DETAILS
<p><b>Paper #1: Reflexive letter to Morrison on <i>The Bluest Eye</i></b> (3000-5000 words)</p>	<p>The purpose of this assignment is to learn how to utilize (creative) writing as both a tool of analysis and a feminist method of inquiry, as well as the (love) letter as an epistolary form of criticism that is intimate and inviting of affective solidarity. This assignment requires that you read Toni Morrison’s <i>The Bluest Eye</i> then write a reflexive (love) letter to the author and cultural theorist. In this letter you should:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Situate yourself in time, place, and/or space</li> <li><input type="checkbox"/> Explain your purpose for writing. Broadly, you are aiming to put your knowledge and/or lived experience with girlhood (or becoming a particular “girl” if you were that) with that of the Black girl(s) in <i>The Bluest Eye</i>.</li> <li><input type="checkbox"/> Articulate thoughts and questions raised by your reading of your lived experience of/with girlhoods against your reading of Morrison’s theorizing of Black girlhood(s). In other words, what answers to (one or two of) the course essential questions does <i>The Bluest Eye</i> offer? How do these answers “speak” to or against your (lived and embodied) knowledge of girl(hood)s?</li> <li><input type="checkbox"/> Consider the relevance or implications (practical, social, and/or for your field) of the theorizing that you have done in this letter.</li> </ul>
<p><b>Oral presentation &amp; facilitation of class discussion</b></p>	<p>Once during the semester (individually or with a peer), you will facilitate a 45-60 minute class discussion. You do not need to create a lesson plan or prepare a lecture. The goal is two-fold: first, to demonstrate that you have done a close reading of the day’s assigned text(s), and second, to engage your peers in a conversation where you pose questions—firmly grounded in the readings—that encourage them to reflect on and to think critically about the issues raised in relation to the course objectives and/or essential questions. Consider utilizing hands-on activities that might lead to a deepened understanding of the material. I will support the evolution of this conversation with follow up questions and observations. Be CrEaTiVe in your approach; there are a variety of ways to provoke discussion that will allow you to tap into your strengths as you facilitate a discussion of the readings for the week. In setting up the context for a discussion (which you must do not simply by reading to your classmates, but by including a visual and/or interactive element) you will:</p> <ol style="list-style-type: none"> <li>1. <b>Summarize</b> (briefly) the main arguments of the text(s)/theory/theorists.</li> <li>2. <b>Contextualize</b> the text(s)/theory/theorists within the other texts for the class. Talk about how the text(s)/theory/theorists connect to other text(s) the class read for this class period, and/or texts that we have already read this semester</li> <li>3. <b>Elaborate</b> on the theories and/or arguments in the text; probe at the text by questioning, agreeing or disagreeing (or quarreling) with the ideas. Emphasize the “take away” from the text(s)/theory/theorists or show how the argument(s) and/or findings could be used to understand/approach problems in education, or how the text could be used to analyze a problem.</li> <li>4. <b>Develop and provide</b> discussion questions, and facilitate a discussion. Discussion should be an effort to engage the course materials for any particular day from multiple perspectives and on levels that move beyond the superficial. Therefore, the reading material should always be central to the talk at hand. Discussions are not an opportunity to show off what you know, but rather to attempt to deepen your (and everyone’s) understanding of the material. Ideas for discussion should be presented clearly and in ways that encourage others to participate.</li> </ol>
<p><b>Creative multimodal project</b></p>	<p><u>First:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> interview a girl about her experiences of girlhood. You will analyze her knowledges in relationship to your own as lived and gained through this class, OR</li> <li><input type="checkbox"/> inhabit the role of a cultural anthropologist—that is, someone who examines how people who share a common cultural system organize and shape the physical and social world around them, and are in turn shaped by those ideas, behaviors, and environments. Specifically, you will conduct a field observation of an aspect of contemporary “girl culture” and then critically analyze the messages about girlhoods and girls that are embedded in your site of analysis. For example, you might:             <ul style="list-style-type: none"> <li>• attend a (virtual) music concert or performance geared to girls</li> <li>• visit (the websites of) retail stores that market products towards (young/adolescent) girls, e.g., American Girl or Charlotte Russe</li> </ul> </li> </ul>



University of North Carolina at Chapel Hill  
School of Education

EDUC 715: Girlhood, Culture, and Curriculum | Spring 2021 | M 9:30-12:15 PM

ASSIGNMENT	DETAILS
	<ul style="list-style-type: none"> <li>• (virtually) attend a social activity oriented around girls, e.g., Brownie or Girl Scout meeting, Bat Mitzvah, quinceanera, cotillion, etc.</li> <li>• (virtually) attend a gendered competitive activity, e.g., a girls' high school basketball game, cheer or dance competition, or beauty pageant</li> <li>• To the extent possible, before your observation, you should plan to spend at least two uninterrupted hours immersed in the context; observing and taking copious notes. During the observation, capture sensory details (what you see, hear, feel, etcetera). To the extent possible, carefully document the discourse and behavior of the girls (and "boys") involved, as well as the adults. This will be the basis for your critical essay using intersectionality as an analytical framework to interrogate the cultural construction of girlhood.</li> </ul> <p><b>Second</b>, produce a creative multimodal analysis of (an aspect of) girlhood or be(coming) a girl in that brings the first part of this project to life and combines two or more composition modes (i.e., linguistic, visual, aural, gestural and/or spatial). Ideas of formats you may consider include: a zine, podcast, poetry or other creative writing piece, short documentary, musical piece, photography or photographic essay, some other fine art, dramatic play/performance, etc. This is not an exhaustive list, and I encourage you to think outside of the box.</p> <p>Importantly, creativity should be used as a mode of analysis, not to mask over a thin analysis. To that end, your project should clearly convey:</p> <ol style="list-style-type: none"> <li>1) An <b>inquiry</b> (<i>What is the question you are seeking to answer?</i>)</li> <li>2) An <b>objective</b> and its <b>relevance</b> to the course objectives (<i>What are you trying to achieve and how does it build from this course?</i>)</li> <li>3) An <b>audience</b>, i.e., why and/or to whom your objective matters (<i>Is there a gap in the academic literature? Are you contributing to an ongoing project/movement in your own world or in the so-called "real world"? Are trying to increase knowledge and understanding of a particular person/issue/debate?</i>)</li> <li>4) The <b>theorists/theories/theoretical paradigms</b> engaged, and how so.</li> <li>5) The <b>methods</b> employed (<i>talking with people, reading books, visiting an archive, et cetera</i>).</li> </ol>
<p><b>Paper #2: (Re)thinking girl(hood)s</b> (6000-8000 words)</p>	<p>Your task is to write a research paper of publishable quality on an aspect of girlhoods, girl culture, and/or girls' lives and experiences. There is flexibility as to the type of research paper you produce (e.g., a meta-analysis, a literature review, a hybrid text). Graduate students who may be thinking about incorporating an aspect of girls' lives and experiences in your thesis or dissertation may want to consider approaching this as a chapter.</p> <p>You can turn in either a structured abstract or a 1-2 page document with your responses to the following questions:</p> <ol style="list-style-type: none"> <li>1) What is your <b>inquiry</b>? (<i>What is the question you are seeking to answer?</i>)</li> <li>2) What is your <b>purpose</b> and how is it <b>relevant</b> to the course objectives? (<i>What are you trying to achieve and how does it build from the content of this course?</i>)</li> <li>3) Who is your <b>audience</b>? (<i>Why and/or to whom does your objective matter? Is there a gap in the academic literature? Are you contributing to an ongoing project/movement in the so-called "real world"? Are trying to increase your own understanding of a particular person/issue/debate?</i>)</li> <li>4) Which <b>theorists/theories/theoretical paradigms</b> do you intend to engage, and how so? How will this paper be relevant to or draw from the course material?</li> <li>5) Which <b>methods</b> will you employ?</li> </ol>
<p><b>Attendance, participation, &amp; self-assessment</b></p>	<p><u>Attendance log</u>: Please provide a log of your absences and tardies (if any), as well as any documentation for tardies and/or excused absences.</p> <p><u>Participation</u>: Please review "<b>COURSE EXPECTATIONS &amp; GRADING</b>" section below.</p>



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ASSIGNMENT	DETAILS
	<p><u><i>Self-assessment:</i></u> Re-view the course objectives in relation to your work/artifacts, attendance, and class participation this semester, and to this quote from Toni Morrison: <b><i>“I think about us, women and girls, and I want to say something worth saying to a daughter, a friend, a mother, a sister—my self. And if I were to try, it might go like this:…”</i></b> Given all you have done and (un)learned in this class, at its end, what do you want to say that’s worth saying “to a daughter, a friend, a mother, a sister”—yourself? Your answer can take any form(at) of your choosing. As you develop this answer, consider:</p> <ol style="list-style-type: none"><li>1. What stand out to you as your major achievements? What are you most proud of, and why? Conversely, what are you least proud of, and why? What grade do you think you have earned, and why?</li><li>2. What challenges did you work on, and what remaining challenges do you face?</li><li>3. What issues, ideas, skills, and/or dispositions do you want to hold on to from this class?</li><li>4. How do you hope and/or plan to carry forth your (un)learnings from this class?</li></ol>



## I. COURSE EXPECTATIONS & GRADING

### Expectations & Policies (Attendance, Participation, Grading, etc.)

General expectations & attendance: This is a graduate-level course; thus, it is expected that as a mature student, you will need little extrinsic prompting to meet and exceed the course expectations. Much of the work related to these expectations will occur in whole and small groups. Hence, it is expected that you will move through the course displaying evidence of preparation and participation, and a willingness to make meaning individually and collaboratively. Please communicate to me (via email and/or in person) if you have specific desires regarding the use of gender pronouns, and/or preferred alternative names (i.e., those that are different from what is listed on the official course roster). Your presence and participation in all class activities is expected. These are important not only for your own learning but also for that of your colleagues. You are expected to be on time, to demonstrate professional behavior, and to contribute to discussions and activities.

Attendance is mandatory. You are expected to keep track of your own tardies and absences from class using an Attendance Log. More than one unexcused absence will result in a lower grade; **after two absences, you risk failing the course and should initiate a conversation with me.** If you are more than five minutes late to class, then you are late, and three times late equals one absence. If you are absent, you are still expected to explain why in writing (i.e., via email), and to turn in assignments on the due date, unless prior arrangements have been made and confirmed. Per [Resolution 2018-1 \(On Amending the Policy on University Approved Absences\)](#) passed by the UNC Faculty Council: No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by [Accessibility Resources and Service \(ARS\)](#) and/or the [Equal Opportunity and Compliance Office \(EOC\)](#)
3. Significant health condition and/or personal/family emergency as approved by the [Office of the Dean of Students, Gender Violence Service Coordinators](#), and/or the [Equal Opportunity and Compliance Office \(EOC\)](#).

Assignments turned in after the due date will suffer a penalty. Exceptions will be made only if a student has a University Approved Absence; in this case, a reasonable alternative for making up missed work will be provided.

Participation: There are many manifestations of participation. You will be evaluated holistically across three categories as relevant to each class session:

- ▶▶ *Whole-group participation* (engaging in discussion, listening actively, interacting courteously and collegially with others in the classroom space).
- ▶▶ *Small-group participation* (engaging in or leading discussion, fulfilling your role/responsibility as a group member, interacting courteously and collegially with others in the classroom space).
- ▶▶ *Individual preparation and participation* (completing readings prior to attending class meetings, arriving on time for class and remaining in class for the entire class period, actively listening and participating in discussions and in-class activities).

A significant amount of time will be spent discussing texts relevant to the weekly foci. You should come to each class having carefully read the assigned texts and ready to participate in a variety of activities that require robust discussion. You should mark-up/annotate each text and take notes as you read. You must bring to class a copy of each of the texts read on the day in which it is discussed. Please review “Appendix A (“Guidelines for Reading Academic Texts Critically”) on the last page of this syllabus.



☞ Electronic devices: The basic expectation is that if you do have to engage various devices (phone, iPad, etc.), you do so respectfully and responsibly, e.g., for emergencies. Consistent covert/overt misuse of these devices will negatively impact your participation grade.

Grading - Part I: Satisfactory completion of assignments on time and submission guidelines: All official UNC-CH policies and procedures regarding grading apply to this course. Assignments that are submitted on time contribute to a meaningful dialogue between us (student and instructor), and among the group. Assignments that are submitted late will be assessed and returned at my discretion. Only students who hand in their assignments on time can expect meaningful written feedback from me. To be clear, I accept late work on a case-by-case basis. Late assignments *may* be graded, and if so, feedback will likely be minimal. If an assignment is late, the grade earned may be reduced depending on the circumstances. Requests for extensions will only be considered when made in writing in advance of the due date. Most assignments cannot be “made up” (i.e., you should not expect opportunities for “make up” work or “extra-credit”). All assignments are expected to be clearly and coherently written, with attention given to the organization and structure of the paper as a whole, as well as to the editing of basic mechanics of language usage such as spelling, punctuation, and grammar. The [APA style](#) (i.e., double-spacing, 12-point font and 1-inch margins) is preferred, but the MLA style is also acceptable. Either way, your work should be polished. You can access tips for improving your writing practice, in general, [on the St. Cloud State University and LEO: Literacy Education Online website](#). **Unless otherwise requested, all assignments are to be submitted via the Sakai portal by 11:55 pm on the due date noted.**

As a (perhaps future) graduate student, you are *fully* responsible for your own education. Moreover, learning is an inherently risky enterprise, and can be particularly anxiety-inducing in the context of the graduate school environment, which tends to elicit a host of feelings about one’s long history of schooling (usually as a “good” or “bad” student”). I am always happy to discuss your work and progress with you, and to look at (a reasonable number of) drafts of essays or work-in-progress. Please proactively communicate with me about issues such as work overload, illness (physical or emotional), family emergencies, etc. Please do not silently worry if you think your grade may be suffering; come to discuss your concerns during office hours. Final grades may be lowered based on tardiness, missed class sessions, late assignments, lack of participation, or interference with the creation of a generative learning environment. Exceptional contributions to the intellectual and social life of the class may result in a higher final grade, as may work that demonstrates improvement over the course of the semester.

Grading - Part II: Generally, **exceptional** work:

- ▶▶ Poses complex questions, and addresses (but does not necessarily answer) those inquiries in the context of theories and ideas discussed in our class as well as in relation to your own knowledges/lived experiences.
- ▶▶ Offers nuanced and original conclusions (however contingent) on problems for thought with regard to course content.
- ▶▶ Robustly engages with issues relevant to course objectives and content; seamlessly integrates course readings.
- ▶▶ Demonstrates the writer’s development of an intellectual voice that balances scholarly authority with authenticity—i.e., communicates questions and analyses that “sound” like they are attached to a real, individual person with a perspective and a personal stake in a particular problem for thought.

Typically, feedback will be provided and a grade assigned within 2-3 weeks per the grading scale below:





<i>Undergraduate Students</i>		<i>Graduate Students</i>		<i>Qualitative Translation</i>
94-100	<b>A</b>	94-100	<b>H (High Pass – Clear Excellence)</b>	<i>Excellent/ Exceptional</i>
90-93.9	<b>A-</b>	80-93.9	<b>P (Entirely Satisfactory Graduate Work)</b>	<i>Satisfactory/ Adequate</i>
85-89.9	<b>B</b>			
80-84.9	<b>B-</b>			
75-79.9	<b>C</b>	70-79	<b>L (Low Pass – Inadequate Graduate Work)</b>	<i>Inadequate/ Lacking</i>
70-74.9	<b>C-</b>			
65-69.9	<b>D</b>	Below 70	<b>F (Fail)</b>	<i>Unacceptable</i>
60-64.9	<b>D-</b>			
Below 60	<b>F</b>			

An “Incomplete” may be considered under extenuating circumstances only.

## II. CONTEXT

### The School of Education (SOE):

#### **Preparing Leaders in Education**

- ▶▶ The School of Education is committed to the preparation of candidates who can assume leadership roles in the field of education. Such preparation is accomplished through the coherent integration of the abilities and predispositions of candidates, the knowledge and abilities of faculty, and the contextual elements of academic and field settings. Candidates accept their professional responsibilities and focus their expertise and energy on supporting Birth-12 student development and learning. They must work to maintain a meaningful involvement in activities within schools and in partnership with parents and the community.
- ▶▶ The growth and development of candidates is promoted through curriculum, instruction, research, field experiences, clinical practice, assessments, evaluations, and interactions with faculty and peers. All of these elements work together to build a solid foundation for exemplary practice in education, creating educational practitioners who are prepared to better serve children, families and schools, as well as business and agencies of government within North Carolina, across the nation and throughout the world.

#### **For Equity and Excellence**

- ▶▶ Preparation of educational leaders for today's society is based in values of equity and excellence that assure our candidates' and their students' future success. Attending to the challenge of promoting both equity and excellence is imperative. To address only one of these goals would, on the one hand, sacrifice those put at risk by social and cultural hierarchies in society or would, on the other hand, fail to press for the highest possible



levels of accomplishment. Equity and excellence must be pursued concurrently to assure that all students are well served and that all are encouraged to perform at their highest level.

- ▶ Within the School of Education, equity is seen as the state, quality, or ideal of social justice and fairness. It begins with the recognition that there is individual and cultural achievement among all social groups and that this achievement benefits all students and educators. Equity acknowledges that ignorance of the richness of diversity limits human potential. A perspective of equity also acknowledges the unequal treatment of those who have been historically discriminated against based on their ability, parents' income, race, gender, ethnicity, culture, neighborhood, sexuality, or home language, and supports the closure of gaps in academic achievement. Decisions grounded in equity must establish that a wide range of learners have access to high quality education in order to release the excellence of culture and character which can be utilized by all citizens of a democratic society.
- ▶ Within the School of Education, excellence is seen as striving for optimal development, high levels of achievement and performance for all and in all that is done. In preparatory programs across grade levels, curriculum and instruction furthers excellence when it moves a learner as effectively as possible toward expertise as a thinker, problem solver and creator of knowledge. Excellence entails a commitment to fully developing candidates, not only academically but also in moral and political senses.

#### **In a Democratic Society**

- ▶ The preparation of exemplary practitioners in education to meet the challenges of equity and excellence is best accomplished through preparation for a democratic society. Democracy around the globe is an ideal, one with the potential to meet the needs, recognize the interests and establish the rights of all citizens. Education is a necessary foundation for this ideal, and both must be subscribed to and participated in by all.

#### **School of Education Conceptual Framework Principles**

- ▶ The School of Education is committed to diverse, equitable, democratic learning communities. As a result, candidates are expected to acquire and apply the knowledge, skills and dispositions that prepare them to support the development and education of all students.
- ▶ The School of Education uses the following unit principles, applicable at all program levels, to identify the knowledge and skills that are central to preparation of candidates. It is the School of Education's goal that candidates will become leaders supporting and promoting the development, teaching and learning of all students in multiple contexts.
  1. Candidates possess the necessary content knowledge to support and enhance student development and learning.
  2. Candidates possess the necessary professional knowledge to support and enhance student development and learning, including meeting student needs across physical, social, psychological, and intellectual contexts. Candidates incorporate a variety of strategies, such as technology, to enhance student learning.
  3. Candidates possess the necessary knowledge and skills to conduct and interpret appropriate assessments.
  4. Candidates view and conduct themselves as professionals, providing leadership in their chosen field, including effective communication and collaboration with students and stakeholders.

#### **SOE Conceptual Framework Dispositions**

- ▶ Certain dispositions are essential to prepare leaders who support equity and excellence in education within a democratic society. Dispositions are beliefs that foster commitments, leading to actions within educational environments with students, colleagues, families, and communities. Candidates strengthen these dispositions as they think deeply, reflect critically and act responsibly in their professional practice. These dispositions are interconnected with knowledge and skills; specific dispositions connect to and exemplify unit principles, facilitating their enactment in particular programs.
  1. Candidates will exhibit behavior that demonstrates a belief that all individuals can develop, learn, and make positive contributions to society.
  2. Candidates will exhibit behavior that demonstrates a belief that continuous inquiry and reflection can improve professional practice.



University policies and services:

<b>ACCESSIBILITY AND RESOURCE SERVICES OFFICE:</b>	<p>If you need course adaptations, accommodations, or modifications because of a dis/ability, please both communicate this to me directly, and contact appropriate academic resource center on campus. The University of North Carolina - Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities. All accommodations are coordinated through the Accessibility Resources and Service Office. For more information, please visit their website <a href="http://accessibility.unc.edu">http://accessibility.unc.edu</a> or tel. 919-962-8300 or email <a href="mailto:accessibility@unc.edu">accessibility@unc.edu</a>.</p>
<b>COUNSELING AND PSYCHOLOGICAL SERVICES</b>	<p>Counseling and Psychological Services (CAPS) is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <a href="https://caps.unc.edu/">https://caps.unc.edu/</a> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.</p>
<b>HONOR CODE INFORMATION:</b>	<p><i>The University of North Carolina at Chapel Hill has had a student-administered honor system and judicial system for over 100 years. The system is the responsibility of students and is regulated and governed by them, but faculty share the responsibility. If you have questions about your responsibility under the honor code, please bring them to your instructor or consult with the Office of Student Affairs or the Instrument of Student Judicial Governance. This document, adopted by the Chancellor, the Faculty Council, and the Student Congress, contains all policies and procedures pertaining to the student honor system. Your full participation and observance of the honor code is expected. If you require further information on the definition of plagiarism, authorized vs. unauthorized collaboration, unauthorized materials, consequences of violations, or additional information on the Honor Code at UNC, please visit <a href="http://honor.unc.edu">http://honor.unc.edu</a> or contact the Office of Student Conduct at 919-962-0804 or at <a href="mailto:jpa@unc.edu">jpa@unc.edu</a></i></p>
<b>POLICY ON PROHIBITED HARASSMENT AND DISCRIMINATION</b>	<p>The University's Policy on Prohibited Harassment and Discrimination (<a href="https://eoc.unc.edu/our-policies/ppdhrm/">https://eoc.unc.edu/our-policies/ppdhrm/</a>) prohibits discrimination or harassment on the basis of an individual's race, color, gender, national origin, age, religion, creed, disability, veteran's status, sexual orientation, gender identity or gender expression. Appendix B of this Policy provides specific information for students who believe that they have been discriminated against or harassed on the basis of one or more of these protected classifications. Students who want additional information regarding the University's process for investigating allegations of discrimination or harassment should contact the Equal Opportunity/ADA Office for assistance at 919-966-3576 or via email at <a href="mailto:equalopportunity@unc.edu">equalopportunity@unc.edu</a> or through U.S. Mail at</p> <p style="text-align: center;"><b>Equal Opportunity/ADA Office      The University of North Carolina at Chapel Hill      100 East Franklin Street, Unit 110      Campus Box 9160      Chapel Hill, NC 27599</b></p>



## APPENDIX I

### Guidelines for Close Readings of Academic Texts

These questions are intended to support your navigation of dense theoretical texts and enhance your focus on crucial aspects of academic texts. Use them before, during, and after reading to organize your thoughts for class discussions and increase your confidence in engaging with “thick” readings.

- 1 **EXIGENCY & RESEARCH PROBLEM/QUESTIONS** What is the author’s motive for writing this article? What problem(s) are they introducing or addressing? Why is it important or urgent? Note that the problem might be formulated as research questions posed by the author. What are the stakes for addressing this problem and why?
- 1 **CONTEXT & AUDIENCE** To understand the exigency and argument, it is crucial to assess the multiple contexts within which the author is writing and to which the arguments respond. What are the larger social, economic, and political contexts within which this argument is embedded? You might also consider context in terms of the different constituencies that the author is in conversation with. That is, who is the intended audience, either explicitly mentioned or implied, for this work? (If it is academic, think about the discipline or field to which the author is speaking).
- 1 **ARGUMENT** Locate the thesis statement (highlight or mark the text) and rephrase it in your own words. What claims is the author making as a means of addressing the cited exigency and research problems raised by the article? What other related key secondary arguments does the author make?
- 1 **EVIDENCE** What examples does the author use as evidence for supporting the arguments? Why, according to the writer, is it necessary to look at these specific types of examples to substantiate the claims? Put differently, what specifically about the analyzed examples provides unique insight into the argument? How might different examples change our understanding of the argument and the conclusions drawn by the author?
- 1 **ANALYSIS** Reading critically involves not only identifying the key elements of a piece of writing but also analyzing how they are constructed. How are the arguments being made, supported, and analyzed? In making sense of how the multiple factors work together within an article, you should consider not only why the writer is making such choices but also whether you find these moves persuasive and compelling.
- 1 **METHODS OF ANALYSIS** What methods does the author use to analyze the evidence and develop the arguments (close reading, legal analysis, statistical data, etc.)? How does the author engage with the evidence in order to substantiate the main arguments? What concepts, scholars, or theories does the author rely on to build the arguments?
- 1 **CONCLUSIONS** While evidence is used to support main arguments, engaging with them often allows the author to draw other conclusions as well that speak to the broader implications of the claims being made. What are they? Likewise, it would be helpful to identify key ideas that the author formulates and forwards in the article.
- 1 **MAKING CONNECTIONS** Remember that each reading is in conversation with others. How do its arguments and conclusions relate to the topics of concern discussed in the course so far? Do the article’s arguments and concepts resonate with others from our course materials? How might they overlap with, contradict, or extend upon these other works? What questions did this writing raise for you?



## APPENDIX II

### Guidelines and Expectations for Written Assignments

Regarding all written assignments subject to grading: In this course, it is expected that your writing will be clear and coherent, with attention given to the organization and structure of the paper/essay as a whole, as well as to the editing of basic mechanics of language usage such as spelling, punctuation, and grammar. The most current [APA style](#) (i.e., **double-spacing, 12-point font and 1-inch margins**) is *preferred*. Other styles (e.g., MLA) are also acceptable—just be consistent. Also, please use the APA guidelines for unbiased language (and be careful to use gender-inclusive language). You can access tips for improving your writing practice [on the St. Cloud State University and LEO: Literacy Education Online website](#). **Written assignments will be graded holistically based on the guidelines above and the criteria below, which should be used as a checklist. In this class:**

**THE EXCELLENT WRITTEN ASSIGNMENT/ESSAY:** The *excellent* written assignment/essay reflects *exceptional* originality and excellence in all categories of rhetoric and writing style/conventions. It is highly engaging and/or provoking, extremely well-developed, detailed, fluent, and cogent. The major differences between the A and B paper are the depth, criticality, and insightfulness of analysis, the sophistication and richness of ideas, and/or the degree of creativity demonstrated. Specifically, the A paper is characterized by the following:

- 1. a clearly defined thesis that is appropriate to the audience, occasion, and assignment
- 2. exceptionally strong development and support of the thesis
- 3. logical and effective organization
- 4. effective structure within individual paragraphs
- 5. logical and effective transitions between sentences and paragraphs
- 6. mature and varied sentence structure
- 7. appropriate usage and diction (stays away from clichés, jargon, or colloquialisms)
- 8. control of the conventions of standard written English, including punctuation, verb tense agreement, grammar, spelling, and mechanics
- 9. abundant evidence of originality and creativity/freshness of expression and ideas; abundant evidence of deep and robust critical analysis

**THE SATISFACTORY WRITTEN ASSIGNMENT/ESSAY:** The *satisfactory* written assignment/essay is *adequate* with regard to originality and/or development of ideas. The writer makes a noticeable effort to push past the surface level. This essay is neither as original in its conception nor as fluent in its style as an excellent paper but is strong in organization, conveys well-developed and interesting ideas, and demonstrates solid college-level thinking and writing. It may have a few surface errors, but these errors do not obscure the writer's intended meaning. Specifically, it is characterized by the following:

- 1. a clearly defined thesis
- 2. strong support of the thesis that may be in need of additional development
- 3. logical and effective organization
- 4. clear structure of paragraphs
- 5. logical transitions between sentences and paragraphs
- 6. generally mature and varied sentence structure
- 7. usually appropriate usage and diction (little use of clichés, jargon, or colloquialisms)
- 8. few, if any, errors in the conventions of standard written English (including punctuation, verb tense agreement, grammar, spelling, and mechanics)
- 9. evidence of originality and creativity/freshness of expression and ideas; evidence of deep and robust critical analysis

**THE INADEQUATE WRITTEN ASSIGNMENT/ESSAY:** The *inadequate* written assignment/essay may be adequate in its demonstration of a student's competency in writing "standard" American (U.S.) English but *lacking* with regard to originality or development of ideas, organization, and/or fluency, particularly in comparison to the exceptional



or satisfactory paper. The major differences between the B and C paper are the quality and quantity of detail used to develop the main idea or thesis, and the sophistication and relevance of the student's topic. In other words, this paper remains at the superficial or surface level. Errors in usage and mechanics, misuse of words, and awkward sentences in a few sections may be more noticeable in this than in the excellent or satisfactory essay. This essay is characterized by any number of the following:

- 1. a thesis that may be obvious or insignificant or that may not adequately anchor the essay
- 2. no more than adequate support of the thesis with important details possibly omitted
- 3. no more than adequate organization or with minor organizational deficiencies
- 4. no more than adequate paragraph structure or with minor structural deficiencies
- 5. no more than adequate transitions with a transition perhaps omitted or illogically chosen
- 6. fairly coherent sentence structure but with occasional awkwardness or lack of variety
- 7. generally appropriate usage and diction but with occasional vagueness or inexactness and perhaps too much reliance on clichés, jargon, and colloquialisms;
- 8. isolated serious errors and a few minor errors in the conventions of standard written English (including punctuation, verb tense agreement, grammar, spelling, and mechanics)
- 9. some evidence of originality and creativity/freshness of expression and ideas; some evidence of deep and robust critical analysis

The inadequate written assignment/essay may also be unoriginal, uncritical, and/or poorly organized, and/or lacks development (detail) in most sections. It may also wander from the topic or thesis. Sentence structure may be awkward; words may be frequently misused; the essay's meaning, for the most part, is unclear, and usage errors may be too numerous for the student to be considered a "competent" writer of standard American English. The written assignment/essay may be further characterized by one or more of the following:

- 1. a thesis that is unclear or inappropriate to the audience, occasion, or assignment
- 2. inadequate development of the thesis, e.g., asserting claims without support
- 3. illogical organization, e.g., body paragraphs out of logical order
- 4. inadequate transitions, e.g., most transitions omitted or illogically chosen
- 5. frequently incoherent or awkward sentence structure with a general lack of variety
- 6. frequently inexact, vague, or inappropriate usage and diction, with reliance on clichés, jargon, and colloquialisms
- 7. occasional serious errors and frequent minor errors in the conventions of standard written English (punctuation, verb tense agreement, grammar, spelling, and mechanics)
- 8. limited evidence of originality and creativity/freshness of expression and ideas; limited evidence of deep and robust critical analysis

**THE 'FAIL' WRITTEN ASSIGNMENT/ESSAY:** This essay is *severely lacking* in originality and excellence in all categories of rhetoric and writing style/conventions. Overall, it is unacceptable college-level writing. In addition to lacking development, the paper may not have addressed the assignment, and/or may be illegible, unintelligible, confusing, and contain flagrant errors of diction, style, and usage. The F written assignment/essay is characterized by one or more of the following:

- 1. an omitted thesis statement, or a thesis statement that is unclear or inappropriate
- 2. almost total lack of development of thesis; wanders away from the thesis
- 3. no sense of organization, e.g., no division into introduction, body, and conclusion;
- 4. no sense of paragraph structure
- 5. no transitions employed
- 6. a large number of incoherent or awkward sentences; no sentence variety;
- 7. a large number of inappropriate or unidiomatic usage and/or inappropriate diction
- 8. frequent serious and minor errors in the conventions of standard written English;
- 9. no evidence of originality and creativity/freshness of expression and ideas; no evidence of deep and robust critical analysis



## VIII. WEEKLY COURSE OUTLINE (*tentative*)

### Essential questions anchoring weekly presentations and class discussions:

1. *Who is the girl?*
2. *How does one be(come) a girl? (Who is the idealized girl and how is this girl constructed in western culture and/or curriculum?)*
3. *How is girlhood constructed by culture and/or curriculum? How does the meaning of girlhood change across and within cultures?*
4. *How do the intersections of race, class, gender, sexuality, disability, citizenship status, and other such markers of social difference shape what is known about girl(hood)s?*
5. *How does the idea of girlhood travel spatiotemporally and across geographies (i.e., with regard to time, space, and place)?*
6. *How do educational spaces (schools, especially) function as apparatus for the socialization, acculturation, and disciplining of girls? How are different types of girls socialized differently by schooling?*

### Books:

- 📖 Cox, *Shapeshifters: Black girls and the choreography of citizenship*
- 📖 Davis, *Tomboy: The surprising history and future of girls who dare to be different*
- 📖 Greenfield, *Honey I love and other love poems.*
- 📖 Khoja-Moolji, *Forging the ideal educated girl: The production of desirable subjects in Muslim South Asia*
- 📖 Morrison, *The bluest eye*
- 📖 Ryle, *Questioning gender: A sociological exploration* (3rd or 4th edition)
- 📖 Soto, *Girlhood in the borderlands: Mexican teens caught in the crossroads of migration*

### Films

- 🎬 Craig, *The Edge of Seventeen*
- 🎬 Doucouré, *Cuties*
- 🎬 Gerwig, *Lady Bird*
- 🎬 Guerrero, *Mosquita y Mari*
- 🎬 Heller, *The Diary of a Teenage Girl*
- 🎬 Holmer, *The Fits*
- 🎬 Mumin, *Jinn*
- 🎬 Rees, *Pariah*
- 🎬 Robbins, *Girl Rising*
- 🎬 Sciamma, *Girlhood*



University of North Carolina at Chapel Hill  
School of Education

EDUC 715: Girlhood, Culture, and Curriculum | Spring 2021 | M 9:30-12:15 PM

DATE	FOCI &/OR READING(S) <i>This week, class foci will be:</i>	PRESENTER & DISCUSSION FACILITATOR	FILM OR GUEST LECTURER	NOTES &/OR ASSIGNMENT DUE <i>This week, turn in:</i>
Week 1	<i>No Class</i>			
Week 2 1/25/21	<p><b><u>Introduction to course</u></b></p> <ul style="list-style-type: none"> <li>Review of syllabus</li> <li>Virtual visit to <a href="#">Girl Museum</a></li> </ul> <p><b><u>Discussion of readings:</u></b></p> <ol style="list-style-type: none"> <li>Ward &amp; Benjamin, “Women, Girls, and the Unfinished Work of Connection: A Critical Review of American Girls’ Studies”</li> <li>Greenfield, “Girl Culture”</li> <li>Pipher &amp; Gilliam, “The Lonely Burden of Today’s Teenage Girls”</li> <li>Awkward-Rich, “Notes on My Wasp Wing Tattoo”</li> <li>Kincaid, “Girl”</li> </ol>	Dr. Ohito	<p><b>Optional:</b></p> <p><b>My Super Sweet 16, Season 4, Episode 2 (Stephanie) &amp; Episode 10 (Stefanie)</b></p> <p><b>Craig, <i>The Edge of Seventeen</i>.</b></p>	
Week 3 2/1/21	<p><b>Webster, “White Americans have weaponized the idea of girlhood”</b></p> <p><b>Greenfield, <i>Honey I Love and Other Love Poems</i></b></p> <p><b>Ohito, “A Black Feminist Reparative Reading of Jamaica Kincaid’s ‘Girl’”</b></p> <p>Virtual visit to Smithsonian National Museum of American History “<a href="#">Girlhood (It’s Complicated)</a>” exhibit.</p>	Dr. Ohito	<p><i>This American Life, Episode 153: <b>ACT ONE</b>; Thank Heaven for Little Girls - Made of Plastic (14 mins)</i></p> <p><b>Optional</b> <i>Heller, <b>The Diary of a Teenage Girl</b></i></p>	
Week 4 2/8/21	<p><b>Ryle, <i>Questioning Gender</i>, “Chapter 1: What Is Gender and Why Should We Care About It? Introducing Gender” (pp. 1-76).</b></p> <p><b>Morrison, <i>The Bluest Eye</i> (full book)</b></p>	Dr. Ohito	<b>Doucouré, <i>Cuties</i></b>	
Week 5 2/15/21	<i>Wellness Day</i>			<b>Paper #1: <i>The Bluest Eye</i> Letter due 2/15/21</b>
Week 6 2/22/21	<p><b>Ryle, <i>Questioning Gender</i>, Chapter 2, p. 98 (“Sociological theories of gender” - p. 145 (“Gender exercises”)</b></p> <p><b>Davis, <i>Tomboy: The Surprising History and Future of Girls Who Dare to Be Different</i>, Intro &amp; Section I: “The Creation of the Pink Blue Divide”</b></p>		<b>Holmer, <i>The Fits</i>.</b>	





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Week 7 3/1/21	<p><b>Ryle, <i>Questioning Gender</i></b>, Chapter 7, “How Does Gender Matter for How We Think About Our Bodies? The Gender of Bodies and Health”, pp. 405-463.</p> <p><b>Davis, <i>Tomboy: The Surprising History and Future of Girls Who Dare to Be Different</i></b>, Sections II (“Why Tomboys Do What They Do”) &amp; III (“Tomboys, All Grown Up”)</p>		Rees, <i>Pariah</i>	
Week 8 3/8/21	<p>Hartman, “A Minor Figure”</p> <p>Miller, “Mr. Brucker’s Good Girl”</p> <p>Walker, “Beauty: When the Other Dancer is the Self”</p> <p>Simmons, <i>Odd Girl Out</i>, “Chapter One: The Hidden Culture of Aggression in Girls”</p> <p>Zamora, “Black Latina Girlhood Poetics of the Body: Church, Sexuality, and Dispossession”</p>		Guerrero, <i>Mosquita y Mari</i>	
Week 9 3/15/21	Soto, <i>Girlhood in the Borderlands</i> (full book)		Guerrero, <i>Mosquita y Mari</i>  Optional Gerwig, <i>Lady Bird</i>	
Week 10 3/22/21	Khoja-Moolji, <i>Forging the Ideal Educated Girl</i> , Chapters 1-3		Robbins, <i>Girl Rising</i>  Optional Mumin, <i>Jinn</i>	
Week 11 3/29/21	Khoja-Moolji, <i>Forging the Ideal Educated Girl</i> , Chapters 4-6		Robbins, <i>Girl Rising</i>  Guest lecture by Dr. Khoja-Moolji ( <i>tentative</i> )	Paper #2: (Re)thinking girl(hood)s - Structured abstract/overview due 4/1/21
Week 12 4/5/21	<i>Wellness Day</i>		Optional Doucouré, <i>Cuties</i>	



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Week 13 4/12/21 AERA is 4/8 - 4/17	<b>Bryant, “Runaways, Dutiful Daughters, and Brides: Family Strategies of Formerly Enslaved Girls in Senegal, 1895-1911”</b>  <b>“Jambula Tree” by Monica Arac de Nyeko</b>  <i>Cox, Shapeshifters: Black Girls and the Choreography of Citizenship, (Introduction)</i>		<i>Sciamma, Girlhood</i>	
Week 14 4/19/21	<i>Cox, Shapeshifters: Black Girls and the Choreography of Citizenship, (Chapters 1-5 - Jigsaw-reading style)</i>		<i>Sciamma, Girlhood</i>	
Week 15 4/26/21	<b>Multimodal project presentations: “(Re)conceptualizing girlhood(s)”</b>		N/A	<b>Multimodal project</b>
Week 16 5/3/21	<b>Multimodal project presentations: “(Re)conceptualizing girlhood(s)”</b>		N/A	<b>Multimodal project</b>
	<i>Reading Days: 5/6 - 5/12</i>			<b>Paper #2 - Full paper due 5/12/21; Self-assessment &amp; attendance log due 5/14/21</b>