Course summary:
The goal of Introduction to Gender Studies is encapsulated in the title: to introduce students to the complex interdisciplinary field that is gender studies today. At Whitman, the Gender Studies program brings together women’s and feminist studies, men’s and masculinity studies, studies of gender itself, and LGBT/Queer studies. All told, these areas of study cover quite a bit of ground. What holds them together, though, is a shared perspective, a set of lenses through which to view and analyze more traditional fields of study like history, literature, and even the sciences. In this course, we’ll consider what those lenses look like and how they work. We’ll practice putting them on, and we’ll explore how different aspects of the world around us (and we, ourselves) change when viewed through the lenses of gender studies.

Required texts:

All texts will also be on reserve in Penrose.

Course requirements:
Final grades in this course will be determined as follows:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tr>
<td>Cartoons project</td>
<td>10%</td>
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<tr>
<td>Gender fieldwork project</td>
<td>15%</td>
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<tr>
<td>Current issues presentation</td>
<td>15%</td>
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<tr>
<td>Essays (2 @ 15 points each)</td>
<td>30%</td>
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<tr>
<td>Final exam</td>
<td>20%</td>
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<tr>
<td>Attendance and participation</td>
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Remember to keep all papers I return to you in case there are any discrepancies at the end of the semester. If you keep your papers, you can also track your own grade!

**Cartoons project:** This project is your first chance to try on the lenses of gender studies in a real-world context. Directions for the project are at the end of this syllabus.

**Gender fieldwork project:** This is a more advanced “gender-lenses” exercise than the cartoons project; it will be the main project for our unit on gender. This year, we’ll be completing the gender fieldwork project in time for our visit with author, performance artist, and self-proclaimed “gender outlaw” Kate Bornstein on March 6, so you’ll want to start planning in advance! Your fieldwork assignment is to spend a day “performing” outside your gender in some way. Find a behavior (activity, body language, speech pattern, dress, etc.) that is clearly marked in a culture around you as **not** something that someone of your gender should be doing, and do it! Observe how you feel while performing outside of your gender, and observe the responses you get from others around you. To keep this a useful experiment, you’re not allowed to tell the people you’ll be observing that this is a class project until after the project is over. To write up this project: In a 4-5 page paper, describe what you chose to do, why you did it, how you felt while conducting your “gender fieldwork,” and what kinds of reactions your project received. Then discuss what you’ve learned from your project about the construction and enforcement of gender in society and in yourself.

Note: This can be an “old hat” or uncomfortable project for folks who identify as genderqueer or trans. If that includes you, you have three options: 1) do the project as written (remember that there are many ways to challenge your socially assigned gender); 2) analyze a recent experience in which you publicly violated gender norms (in other words, use your existing experiences rather than creating a new one); 3) come see me in office hours to talk about alternative projects.

**Current issues presentation:** Although much of our reading will focus on theory, each of the areas of gender studies that we’ll be covering in this class takes its cues from real life. On a day of your choosing, you and a partner will need to give a 10-minute presentation to the class on a “real-life” issue that relates to the topics we’re studying. The possibilities are numerous: you might present on Title IX (a law intended to prevent sex discrimination in education) during our unit on feminist and women’s studies; on sports and the construction of masculinity in our unit on men’s and masculinity studies; or on debates in LGBT communities over same-sex marriage activism during our unit on LGBT and queer studies. Sign-ups for these presentations will take place during the second week of classes.

**Essays:** These two assignments will be 4-5 pages each, and each will ask you to synthesize and respond to the concepts we’ve covered in one of the units of the course. If you’ve done a current issues presentation during a unit, you do not **also** have to write an essay for that unit – so there will be one essay assignment you won’t have to complete. Thus, you’ll write a paper on two of the following three topics, and do a presentation on the third: feminist and women’s studies, men’s and masculinity studies, and LGBT/queer studies. Essay topics will be available in class one week before each essay is due.

**Final exam:** This will be a cumulative, in-class exam, and will evaluate your understanding of the concepts we’ve covered in the course as well as your ability to apply them. It will most likely include short-answer questions as well as some essays; more information will be available toward the end of the semester.
Class participation: Since the readings and the class sessions in this course complement rather than repeat each other, it is extremely important that you be in class, on time and prepared, each day. Please do the day’s reading before coming to class, and be prepared to discuss and ask questions about the reading assignments. You are expected to bring the day’s reading materials to class unless you are physically unable to do so. **Students who miss more than four class sessions without informing me in advance will lose 50% of this portion of their grade.**

Course policies:

**Students with disabilities:** If you have a disability and need my help in making this course fully accessible to you, please feel free to contact me, either in person or through the Academic Resource Center (527-5213). I’ll be happy to help in whatever way I can.

**Inclusive language:** Inclusive language is the use of accurate and unbiased gender terminology, and it is required in this course. It’s important for a number of reasons. For one thing, language shapes how people think. When religious studies was considered to be the study of the beliefs of man, for instance, people (usually male scholars) tended to study male writers, male believers, male religious leaders, and so on simply because it didn’t occur to them to study women as well. As a result, they had a less accurate understanding of religion than we have today. “Humanity” and “humans” are gender-inclusive terms; “man” and “men” are not.

Non-inclusive language also can be misleading, inaccurate, or vague. Traditional formal English, for example, requires that you use the singular pronoun “he” as a generic pronoun. Thus, you might say that “when a new member is initiated into the secret society, he must undergo several hours of ordeals.” People who read that sentence are left wondering whether “he” includes women or whether this secret society is for men only. The solution? When you use singular generic terms (like “one,” “anyone,” “a person,” etc.), use the combined pronoun “she or he.” Or, for a less awkward sentence, simply use a plural noun (“people,” “initiates,” “members,” etc.), because English has a non-gendered plural pronoun (“they”).

**“Late fees”:** Late projects and papers will receive half credit. Without prior arrangements, there will be no make-ups for the current issues presentations or the final exam.

**Academic dishonesty:** Honesty is an integral part of academic learning: any form of cheating expresses gross disrespect for the efforts of your teacher, the hard work of your classmates, and your own privilege in having access to a quality education. I will not hesitate to report and pursue incidents of suspected academic dishonesty, including plagiarism and copying others’ assignments. **The maximum penalty for academic dishonesty is permanent expulsion from Whitman.**

This class is an educational safe zone. It welcomes and respects the viewpoints of students of all sexual orientations and genders as well as all races, ethnicities, religions, social statuses, and abilities. All members of this learning community are expected to treat each other with respect and dignity, and to listen especially carefully to the voices of cultural and social minorities.
Course Schedule

→ Watch for the arrows! They tell you when a major assignment is due.

Guide to abbreviations
FT = Feminist Theory Reader
MS = Masculinity Studies Reader
CT = Colonize This!
GW = My Gender Workbook
QS = Queer Studies
Supp. = Supplemental reading (handouts or URL’s available in class)

UNIT 1 – FEMINIST AND WOMEN’S STUDIES

Week 1: Introductions
Wednesday, 1/18: What is feminism?
Read: FT – hooks
MS – Cheung
CT – López

Week 2: From first-wave to second-wave
Monday, 1/23: Beginnings – first-wave feminism
Read: Syllabus
Supplemental packet (available in class) – Wollstonecraft, Seneca Falls declaration, Sojourner Truth, Lucy Stone and Henry B. Blackwell, Elizabeth Cady Stanton, Anna Julia Cooper
FT – Aflatun
In-class film? A Room of One’s Own (dir. Patrick Garland, 1995, 53 min.)
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Sign up in class for current issues presentations
Wednesday, 1/25: Early second-wave feminism
Read: FT – Beauvoir, Martinez, Kreps, “No More Miss America!”, Bunch, Koedt, Combahee River Collective, Rushin

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Cartoons project due

Week 3: Second-wave feminism
Monday, 1/30: Theorizing in the second wave
Read: FT – Hartmann, Lim, Wittig, Hartsock
Wednesday, 2/1: Intersections and coalitions
Read: FT – Yamada, Anzaldúa, Lorde, Jordan, Rich

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Topics for Essay #1 available in class

Week 4: The third wave
Monday, 2/6: Transitions
Read: FT – Delphy, Collins, Haraway, Mohanty
Wednesday, 2/8: Theorizing the third wave
Read: FT – Basu, Correa and Petchesky, Butler, Sorosio

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Week 5: Living feminism
Monday, 2/13: Living the third wave I
Read: FT – Lee
CT – Introduction
Group A: Weiner-Mahfuz, Smith, Martínez
Group B: Pough, Brooks, Austin

→ Required movie night (day and time TBA): The Way Home (dir. Shakti Butler, 1998; 92 min.) Options will be available for those who can’t make the screening.

Wednesday, 2/15: Living the third wave II
Read: Group A: Horn-Miller, Mody, Darraj, Leong
Group B: Sethi, Hurdis, Salaam, Riley

→ Essay #1 due in class (unless you did a current issues presentation on feminism)

UNIT 2 – THE SOCIAL CONSTRUCTION OF GENDER

Week 6: Exploring gender I
Monday, 2/20: Presidents’ Day – No class!
Read: GW pp. 1-33
Do: All exercises except pp. 22-23 (Don’t worry, I won’t collect these – but we’ll talk about them in class on Wednesday! If you’re using the library copy of the book, or if you’re planning to return this copy, do the exercises on a separate sheet of paper. Some you can just do in your head – use your own judgment.)

Start thinking about your gender fieldwork project!

Wednesday, 2/22: Society, gender, and power
Read: GW pp. 35-90 (not as long as it sounds – part of this is exercises)
Do: All exercises – in your head, or on paper, or both (again, I won’t collect these)

Week 7: Exploring gender II
Monday, 2/27: Desire and gender enforcement
Read: GW pp. 91-141
Do: Exercises on pp. 91-104, 127 (do the questions only), and 128 (just do the first two questions). Again, do these mentally, on paper, or both – they won’t be collected.

Wednesday, 3/1: Enforcing, maintaining, and undoing gender
Read: GW pp. 142-190
Do: All exercises except pp. 151, 171 (unless you need an excuse to procrastinate on something), 189. As usual, do these mentally, on paper, or both – they won’t be collected.

Week 8: Gender in action and theory
Monday, 3/6: Discussing gender – Kate Bornstein visits Whitman!
Read: GW pp. 190-211, 245-286

→ Gender fieldwork project due

→ You are required to attend Bornstein’s evening talk on Monday night unless you have a conflict with another required activity (such as work). If you have a conflict, please bring me a note from your supervisor/ professor or ask hir to contact me.
Wednesday, 3/8: Theorizing gender
Read: MS – Connell, Halberstam

~ SPRING BREAK: MARCH 11 THROUGH MARCH 26 ~

UNIT 3 – MEN’S AND MASCULINITY STUDIES

Week 9: Ontologies of masculinity
Monday, 3/27: Earlier theories, later commentary
Read: MS – Freud, Silverman, Geertz
Wednesday, 3/29: Masculinities in social scientific perspectives
Read: MS – Carrigan, Connell, and Lee; Pateman; Kimmel

Week 10: Masculinity, race, empire
Monday, 4/3: Masculinities and race
Read: MS – Wiegman, Fanon, Dyer
Wednesday, 4/5: Colonial masculinities
Read: MS – Boyarin, Krishnaswamy, Peteet
Topics for Essay #2 available in class

Week 11: Masculinities, sex, and the erotic
Monday, 4/10: Masculinities, homosociality, and homoeroticism
*No class today – Melissa out of town*
Read: MS – Bray, Sedgwick, Mercer
Note: These are nudes, and some are quite explicit.
Wednesday, 4/12: Masculinities, sex, and sexuality
Read: MS – Lancaster, Halperin, Fausto-Sterling
Essay #2 due in class (unless you did a current issues presentation on masculinities)

UNIT 4 – LGBT AND QUEER STUDIES

Week 12: Queer communities, queer studies
Monday, 4/17: The Q word – Queer lives and communities
Read: CT – Piepzna-Samarasinha
FT – Gopinath, Aguilar-San Juan
QS – Chase
Wednesday, 4/19: Queer histories
Read: QS – Umphrey, Duggan, Howard
Extra credit opportunity: Attend Sunday’s forum on sex workers’ rights (more info to come)
Week 13: Queer publics (and privates?)
   Monday, 4/24: Queer identities
      Read: QS – Cohen, Hale, Brody
   Optional movie night Tuesday 4/25 (time TBA) – The Brandon Teena Story (for Halberstam reading). The film will also be on reserve. 88 min.
      Note: This documentary contains audio-taped excerpts from a sheriff’s interview with a rape survivor. Those who are especially sensitive to sexual violence may want to skip this film.
   Wednesday, 4/26: Queer publics
      Read: QS – Shah, Halberstam, Berlant and Warner
      Topics for Essay #3 available in class

Week 14: Sex, gender, and society
   Monday, 5/1: Transnational sexualities
      Read: QS – Robertson, Gopinath, Boellstorff
      In-class film: Shinjuku Boys (dir. Kim Longinotto and Jano Williams, 1995; 53 m)
   Wednesday, 5/3: Social constructions of gender and desire
      Read: MS – Kulick
      QS – Kulick
   Essay #3 due in class (unless you did a current issues presentation on LGBT/Queer studies)

Week 15: Conclusions and review
   Monday, 5/8: Review session – Come with questions!

Final Exam: Saturday, May 13, 2:00-4:00, in our regular room.
Gender Studies 100: Cartoons Project
Due in class on Wednesday, January 25

Step 1: Watch cartoons.
After reading all the way through this assignment, spend half an hour watching children’s cartoons (and the accompanying ads) during the after-school or Saturday morning time slots. Be sure to watch cartoons aimed primarily at children – South Park and the Simpsons don’t count! You may want to take notes as you watch. (Note: If you have a visual impairment that prevents your watching television, do the report with a partner. Your portion of the report should focus on the audible clues to characters’ roles and identities, and your partner’s report should focus on the visual clues. If you are hearing impaired and need access to closed-captioning, please let me know.)

Step 2: Analyze the show and the ads.
Your report should be typed and double-spaced. Head your report with the name of the cartoon show, the time it aired, and the network that aired it. Then, briefly analyze the show, using the following questions as guidelines. You may answer each question individually, or write a report that takes all of the questions into account.

Cartoon

1. Describe the physical characteristics of the main characters in the show. Are they male or female (or can you tell)? If they are human, what race(s) do they appear to be? Describe eye color, hair color, etc. Does any character speak with an accent? What kind of accent does it sound like to you?

2. How do the characters dress? Do different characters dress differently?

3. How are the characters’ roles different? What kinds of activities does each character engage in? Who gets the most “air time”?

4. How are the “bad guys” and the “good guys” differentiated visually and audibly? (Hint: Sometimes it’s by dress, sometimes by gender, sometimes by accent, and so on. Occasionally there are no “bad guys.”)

5. If you were a child watching this show, what would you learn from it about the world around you and your role in that world?

Ads

1. List the products that were advertised during this show.

2. Describe the people who appeared in each ad. Were they girls or boys? Kids or adults? What ethnicity/ies? What age range(s)? Etc.

3. Who do you think the network expects to be watching this show?

4. If you were a child watching these ads, what would you learn from them about the world around you and your role in that world?