

~Draft: Schedule and Materials Subject to Revision~

GSWS002:

# GENDER & SOCIETY

Summer Session II July 1<sup>st</sup>-August 6<sup>th</sup>, 2021

*Synchronous Zoom sessions will be held for conversation, review, and classroom community on Tuesdays and Thursdays, 9:00-11:00 am EST. All other course lectures, activities, and assessments will be asynchronous.*

**Course Instructor:** Alicia Meyer (she/her)

**Email:** aliciame@sas.upenn.edu

**Office Hours:** by appointment via Zoom, chat session, or phone

## Course Description:

This course will introduce students to the ways in which sex, gender, and sexuality mark our bodies, influence our perceptions of self and others, organize families and work like, delimit opportunities for individuals and groups of people, as well as impact the terms of local and transnational economic exchange. We will explore the ways in which sex, gender, and sexuality work with other markers of difference and social status such as race, age, nationality, and ability to further demarcate possibilities, freedoms, choices, and opportunities available to people.

**Required Texts:** All reading assignments will be PDFs or other forms of electronic media made available through Canvas. There are several films and clips that we will watch that are available through Canvas and Van Pelt Library.

## Assignments and Evaluation:

**Attendance and Participation:** 30% Attendance is required. If you need to miss a class, please reach out to me beforehand. You are permitted to take one absence, but, because this is an accelerated course, any further absences will result in a deduction of your final grade. *If you have difficulties or are in a unique situation regarding time-zones, travel, quarantine, caregiving, work, or other challenges, please reach out to me ASAP so that we can create a plan together that will allow you to participate in the class.*

**Blog Exercises:** 40% Each week, you will be provided with a series of prompts that ask you to reflect and write critically about the materials discussed in class that week. Individual assignment descriptions will be provided and discussed in class.

**Final Project:** 30% At the end of this course, you will revisit one of the blog exercises that you created earlier in the class and expand it into either 1) a short, critical paper, or, 2) a creative project.

## Grading Scale:

93% - 100% = A  
90% - 92% = A-  
86% - 89% = B+  
83% - 85% = B  
80% - 82% = B-  
76% - 79% = C+  
73% - 75% = C  
70% - 72% = C-  
67% - 69% = D+  
63% - 66% = D  
60% - 62% = D-  
59% - 0% = F

**Accessibility Statement:**

I am committed to our classroom being a shared space where we can all work collaboratively. We each learn in different ways and will all need accommodations. If circumstances affect your performance in the class, please let me know. Together, we can decide how to best accommodate your learning preferences and alter the course to meet your needs.

Our course materials and discussions will engage depictions of violence, racism, sexism, sexual abuse, ableism, homophobia, transphobia, and other topics that may elicit intense responses and disagreement. Throughout the course we will have frank and challenging conversations on these subjects and about our personal and institutional responsibilities. As your instructor, I will work to facilitate conversations that are respectful of every student and that are attentive to the conditions that produce uneven degrees of safety in the classroom. I am also aware of the real problems surrounding digital access including the uneven distribution of steady Wi-Fi connections and computer or other devices necessary to complete the requirements of this class. Please be in contact with me as much as possible about your situation so that I can accommodate you in your learning.

**Academic Integrity:**

All Penn students are bound by the Code of Academic Integrity and are assumed to have read and understood it. If you are unsure what constitutes plagiarism, please see the University of Pennsylvania's [Code of Academic Integrity](#).

**Late Work:**

If you encounter circumstances that impede your ability to submit an assignment on time, please contact me at least 24 hours in advance of the assignment deadline. Except in the event of a last-minute emergency, no written work will be accepted late.

**Resources at Penn:**

Penn's student services are operating remotely during the COVID19 outbreak. Please reach out to them directly or contact me if you are interested in working with any of these resources.

[Penn Women's Center](#)

[Penn LGBT Center](#)

[Penn Violence Prevention](#)

[Weingarten Learning Resources Center](#)

[Office of Student Disability Services](#)

[Writing Center](#)

[Counseling and Psychological Services](#)

[First Generation Low-Income \(FGLI\) program](#)

[The Office of the Chaplain](#)

## Schedule

~Please read all assigned readings for the class of the day they are assigned. Materials that are “recommended” will be discussed either in the in-class lecture or the a pre-recorded lecture but are not required reading. However, if you would like access to those materials, they are available on the Canvas page. ~

### Week 1: Welcome!

Thursday, July 1<sup>st</sup>

Read:

Handout from the *TSQ* Glossary

Watch:

Introduction Lecture

Recommended:

Kimberlé Crenshaw, Selection from “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.” *University of Chicago Legal Forum*. Vol 1. 1989. 139-167.

bell hooks, “Introduction” from *Feminism is for Everybody*. Cambridge: South End Press, 2000.

### Week 2: Remembering the Politics Gender & Sexuality

Tuesday, July 6<sup>th</sup>:

Read:

Combahee River Collective Statement, 1977.

Gay Liberation Front Manifesto, 1971.

Angela Davis, “Racism, Birth and Reproductive Control Rights.” *Women, Race and Class*. New York: Random House, 1981. ~20pgs.

Recommended:

“Anita: Speaking Truth to Power,” Director Frida Lee Mock, 2013.

“She’s Beautiful When She’s Angry,” Director Mary Dore, 2014.

“Disclosure,” Director Sam Feder, 2020.

“How to Survive a Plague” Director David France, 2012.

Thursday, July 8<sup>th</sup>:

Watch:

Pre-recorded Lecture

Read:

Audre Lorde, “Uses of the Erotic.” *Sister, Outsider*. New York, The Crossing Press. 1984. 53-59.

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*. 1987.

Recommended:

Selection from Michel Foucault, *The History of Sexuality*. New York: Vintage, 1976.

Adrienne Rich, “Compulsory Heterosexuality and Lesbian Existence.” *Blood, Bread, Poetry: Selected Prose 1979-1985*. New York, W.W. Norton, 1986.

**Due Friday, July 9<sup>th</sup> 5:00pm EST: Blog Exercise 1**

**Week 3: Gender and/as Performance***Tuesday, July 13<sup>th</sup>:*Read:

Judith Butler, "Subjects of Sex/Gender/Desire." *Gender Trouble*. New York: Routledge, 1990. 1-22.

Watch:

"Paris is Burning," Director Jennie Livingston, 1990.

Recommended:

"The Queen," Director Frank Simon, 1968.

"Vogue," Madonna, *I'm Breathless*. By Madonna and Shep Pettibone. Music Video Directed by David Fincher, 1990.

*Thursday, July 15<sup>th</sup>: Gender and the Body*Watch:

Pre-recorded Lecture

Read:

Selection from Sabrina Strings, *Fearing the Black Body: The Racial Origins of Fat Phobia*. New York: NYU Press, 2019.

**Due Friday, July 16<sup>th</sup> 5:00pm EST: Blog Exercise 2****Week 4: Beauty and Power***Tuesday, July 20<sup>th</sup>*Read:

Selection from Claudia Rankin, *Citizen: An American Lyric*. New York: Penguin Press, 2014.

Selection from Roxane Gay, *Hunger: A Memoir of (My) Body*. New York: Harper Perennial, 2017.

*Thursday, July 22<sup>nd</sup>*Watch:

"Hustlers," Directed by Lorene Scafaria, 2019.

Read:

Jessica Pressler, "The Hustlers at Scores: A modern Robin Hood story: the strippers who stole from (mostly) rich, (usually) disgusting men and gave to, well, themselves." *The Cut*, 2015.

Sarah Maslin Nir, "The Price of Nice Nails." *The New York Times*, 2015.

Elizabeth Broeder, "TRASHGiRRRLLLZZZ: A Manifesto for Misfit ToYZ." 2016.

Recommended:

"Bling Empire," on Netflix, 2021.

**Due Friday, July 23<sup>rd</sup> 5:00pm EST: Blog Exercise 3**

**Week 5: Work It Grl***Tuesday, July 27<sup>th</sup>*Listen: (Playlist made available on YouTube and Spotify)

1. Brittany Spears, "Work Bitch"
2. Rihanna, Drake, "Work"
3. Beyoncé, "Why Don't You Love Me?"
4. Cardi B, "Money"
5. Rihanna, "Bitch Better Have My Money"
6. Megan Thee Stallion, DaBaby "Cash Shit"
7. Missy Elliott, "Work It"
8. Fifth Harmony, "Work from Home"
9. Iggy Azalea, "Work"
10. Ru Paul, "Supermodel (You Better Work)"

Read:

Taffy Brodesser-Akner. "Miss American Dream: How Britney Spears went to Vegas and became a feminist role model. No, really." *Matter*, 2014.

Alice Bolin. "Lonely Heart." *Dead Girls: Essays on Surviving an American Obsession*. New York: Harper Collins, 2018. 109-116.

Watch:

*Framing Britney Spears*. Directed by Samantha Stark and produced by Jason Stallman, Sam Dolnick, and Stephanie Priess. 2021.

*Thursday, July 29<sup>th</sup>*Read:

Kellie Carter Jackson. "'She Was a Member of the Family': Ethel Phillips, Domestic Labor, and Employer Perceptions." *Women's Studies Quarterly*. Vol. 45. Is. 3/4. 2017. 160-173.

Watch:

"Knives Out," Director Rian Johnson, 2019.

"Roma," Director Alfonso Cuarón, 2018.

**Due Friday, July 30<sup>th</sup> 5:00pm EST: Blog Exercise 4****Week 6: Transnational Feminisms***Tuesday, August 3<sup>rd</sup>*Read:

Aren Z. Aizura, "The Romance of the Amazing Scalpel: Race, Labor, and Affect in Thai Gender Reassignment Clinics" in *Mobile Subjects: Transnational Imaginaries of Gender Reassignment*. Duke University Press, 2018. 174-206.

Elizabeth Wallace, "The People Behind the Mop Buckets." 2015.

*Thursday, August 5<sup>th</sup>*Read:

Selection from Cinzia Arruzza, Tithi Bhattacharya, et al. *Feminism for the 99%*. New York: Verso, 2019.

Sara Farris, "Introduction." *In the Name of Women's Rights: The Rise of Femonationalism*. Durham: Duke University Press, 2017. 1-21.

**Due Friday, August 6<sup>th</sup> 5:00pm EST: Final Project**